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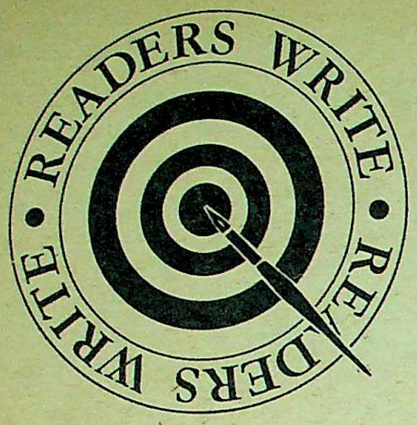

Who Says Diabetes Can't Be Cured?

Sir—Dr J. S. Bajaj ("How to Live with Diabetes", October 31) has admitted that the credit for first detecting this disease goes to the pioneers of Ayurveda—Charaka, Susruta and Vagbhata. He further states that there is no cure for this disease and "once a diabetic always a diabetic". This is true only as far as allopathy is concerned.

Diabetes can be cured by Ayurvedic treatment.

Bombay — RAMESH KOTIAN

Sir—I disagree with the author's contention that diabetes cannot be cured. Yoga and folk medicine are successful in the treatment of this disease.

Nagpur — BHOPINDER SINGH SAWANI

Sir—I was surprised to read that honey is harmful for the diabetic. Most Ayurvedic and Nature Cure doctors prescribe honey for the ailment. I am myself a diabetic since 1958 and have been taking honey regularly and deriving much benefit from it.

Tissa — RAJENDRA PRASAD JAIN

Sir—Eating partially cooked rabbit's meat for at least a week helps regenerate the pancreas and increase the production of insulin. But a scientific investigation into the curative properties of rabbit's meat is yet to be made.

Aligarh — AHMAD SAEED KHAN

Sai Baba Is No Guinea-Pig

Sir—In "Sathya Sai Baba—God or Fraud?" (October 31), Prof Narasimhaiah wants Sai Baba to be a guinea-pig for dissection by a team of so-called investigators whose qualifications in the sphere of spirituality are admittedly nil.

Chandigarh — P. S. MUTHANI

Sir—The Professor will have rendered yeoman service to Indian society if he succeeds in exposing fraudulent "Godmen" who, in the name of religion, play upon the superstitions and religious sentiments of our people and perpetrate hoaxes to serve their own sordid ends.

Bangalore — V. UDAYABHANU

Sir—The article shows how intellectual arrogance leads to intellectual ignorance. Prof. Narasimhaiah's childish questions have already been answered by Sai Baba and those answers have been widely publicised. It is sinful to use pungent words against saints, gods or Godmen.

Jeypore — P. BABAJI RAO

Sir—It is gratifying that the author, a learned scientist, is still cool and balanced in his approach even after the series of abuses published about him and the unholy comments made about the Committee by the Godman himself.

Bangalore — RAVINDRAN

"INDIAN OF THE YEAR 1976"

Readers are invited to nominate their choice of the most distinguished "Indian of the Year 1976" along with a short statement of the reason for their choice. Last date for nomination is January 1, 1977. Results will be published in our Republic Day Issue of January 30.

Sir—A great journalist and a born atheist like *Blitz* Editor R. K. Karanjia, who went to Puttaparthi with an open mind, became a humble devotee of Sri Sathya Sai Baba. I am sure that if you have an interview with Baba, the editorial office of your WEEKLY will be shifted from Bombay to one of the Ashrams of Puttaparthi.

Mysore — Dr B. SATISH RAI

Sir—It is now generally accepted that a person's belief in God and also his choice of a deity is his personal concern. Therefore, it is not clear why it should not be left to an individual to decide whether or not he should have faith in Sathya Sai Baba.

New Delhi — P. JANARDHANA MENON

Sir—To really study our Gŏdmen, they should be given a close shave and a crew-cut; stripped of their flowing robes and shawls and dressed in shorts. They should then be asked to materialise a pumpkin and the "miracle" should be shot with a movie camera so that it can be studied in slow motion later.

Murattupuzha — SHYAM SUNDER

Sir—The article tells little about Sathya Sai Baba, but speaks volumes for the prejudiced and superstitious mind and unscientific approach of the Chairman of the Committee Investigating Miracles.

His 'scientific' mind wants 'direct verification'. "Quoting from books written by his devotees and narration of their personal experience are no substitute for this." But, in the same breath, he considers the Buddha to be Bhagawan. What direct verification does he have?

Hyderabad — S. N. TIWARI

Sir—Sathya Sai Baba has the gift of the gab and he knows the art of living. If his devotees have made him a god, he is not to be blamed for it.

Kolathur — R. N. UNNI

Sir—I think that the learned Vice-Chancellor and the eleven members of the inquiry committee are wasting their time and also a sum of Rs 25,000 in probing the miracles of the Baba. In every nook and corner of the country, one can find such Babas in one form or another. While the masses remain uneducated, such Babas will naturally exploit the people.

Sonan — S. H. ZAIDI

Sir—Dr Narasimhaiah has no right to ask any individual to undergo a test so long as that individual does not advertise his supernatural powers.

Dr Narasimhaiah has brought down his status as a Vice-Chancellor by his malicious attacks on saints.

Bombay — K. VISWANATH

Sir—A real Godman does not require a certificate of godliness from a University Professor.

Delhi — S. N. DA

Guru Gone Astray

Sir—Congratulations on your fearless exposure of the disgusting practices prevailing in the Ahmedabad premises of Gosai Maharaj, head of the Vallabhacharya Vaishnava sect ("Of Godmen and Porn", October 31).

A similar public service was rendered by Karsandas Mulji, a brave newspaper editor who, in the face of threats and persecution, publicly condemned the abuses rampant during the 'sixties among the Vallabhacharya sect. A suit for libel was filed against him by the head priest of the sect in the High Court of Bombay in 1852. The priest lost the case and Karsandas was vindicated.

Bombay — SOLI J. SORABJI

Sir—I do not object to the exposure of ungodly acts by the so-called Gurus, but the author should have been accurate about the principles of the sect. Vallabhacharya never preached the surrender of everything to himself or his progeny. To say that brides are offered to the Maharajs for purification is wrong. That a particular Maharaj or devotee has gone astray does not mean that the sect itself approves of such things.

Anand — R. H. GANDHI

The Binary Question

Sir—While most of the letters from your readers have supported the stand taken in my New Maths article, there is one by R. Partap (October 24) that seems to have missed the point completely. The point is *not* that binary or any other notation is a recent invention—it is not—but that it is a recent *introduction* for young kids who are not yet mature enough to grasp it.

By the way, the binary notation was *not* created by George Cantor. He created the theory of sets and transfinite numbers, not "a couple of centuries ago", since Cantor was born in 1845 and died in 1918.

New Delhi — JAGJIT SINGH

How Vain Is The Mantra ?

Sir—In the article on Sun Worship (October 24), RGK would have done better if he had avoided the baseless and damaging statement that "the Brahmin vainly chants the *Gayatrimantra*". It is not clear what he actually meant by it. However it be, it is not the material entity of the Sun that is sought after by the *mantra*. In the light of the so-called scientific knowledge, we Indians, and Hindus in particular, have a tendency to decry our own greater possessions, not caring to assess their hidden values.

Madras — K. P. SHIVKUMAR

Sir—There was no mention of Surya worship in Tamil Nadu or of the unique Surya temple near Kumbakonam built by the Chola king Kulottunga between AD 1017 and 1138. The village where the temple stands is today called Suryanar Koil, meaning the temple of Surya.

The festival of Pongal is based on Sun worship. From ancient times we find mention of Sun worship in Tamil literature. The famous epic, *Silappadikaram*, begins with a prayer to the Sun God. We find beautiful sculptures of Surya as one of the *parivara devatas* of Chola temples. From inscriptions we find that Rajendra Chola built shrines for Surya in the temples of Arisikarai Pudur and Ennayiram. We have a beautiful *pitha* for Surya surrounded by *Navagrahas* in the Gangaikondacholapuram temple built during the reign of Rajendra Chola I. Unfortunately the sculpture of the sun is missing. Mayura's *Surya Satakam* is inscribed in the temple of Kachapeswara at Kanchi.

Tiruchirapalli — G. C. PATTABIRAM

Sublimating Sexual Frustration

Sir—Suppression of sex or abstinence ("Can Sex be Sublimated?" October 24) will lead to perversion. That is why the so-called abstainers have employed young women to wait on them or to massage their bodies. Sexual frustration may make one's ego assert itself in sublime activity as a compensation. But the indulgers in sex have never lacked intellectual prowess.

Vaniyambadi — A. P. ZUBAIR

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He is called "the economist's economist". S. Gangadharan discusses the controversial theories of the Nobel Prize Winner. **Page 33**

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Ajit Wadekar, former India captain, assesses our victory in the First Test vs New Zealand. **Page 38**

NAREN PANCHAL
An exhibition of Panchal's paintings will be held on November 30 at the Taj Art Gallery, Bombay. **Page 49**

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Story by Keki Daruwalla. **Page 55**

COVER: The holy Ka'aba in Mecca.

NEXT WEEK

THE INDIAN TURF: Horse racing provides the national and state coffers with the biggest net returns in any known activity—in the form of betting taxes. But there is much more to the turf than gambling. Veteran sports writer A. F. S. Talyarkhan surveys the field.

AROUND THE WORLD IN 20 DAYS: A week-end in London to take in movies that can't be seen in India, then on to Ottawa, Montreal and further North to the Eskimo country of Canada. Khushwant Singh continues his round-the-world trip.

RAVI SHANKAR AND VILAYAT KHAN: "They tend to represent the opposites in the spectrum of musical values. From this point of view, they make a good study in contrasts." By Chetan Karnani.

THE NATIONAL CADET CORPS: It is a youth movement confined to schools and colleges, meant to create "a force of disciplined and trained manpower for the country". By Lovejeet Kalra and Romilla Kumria.

AN ELEPHANT FOR THE GUERILLAS: Story by George Zachariah.

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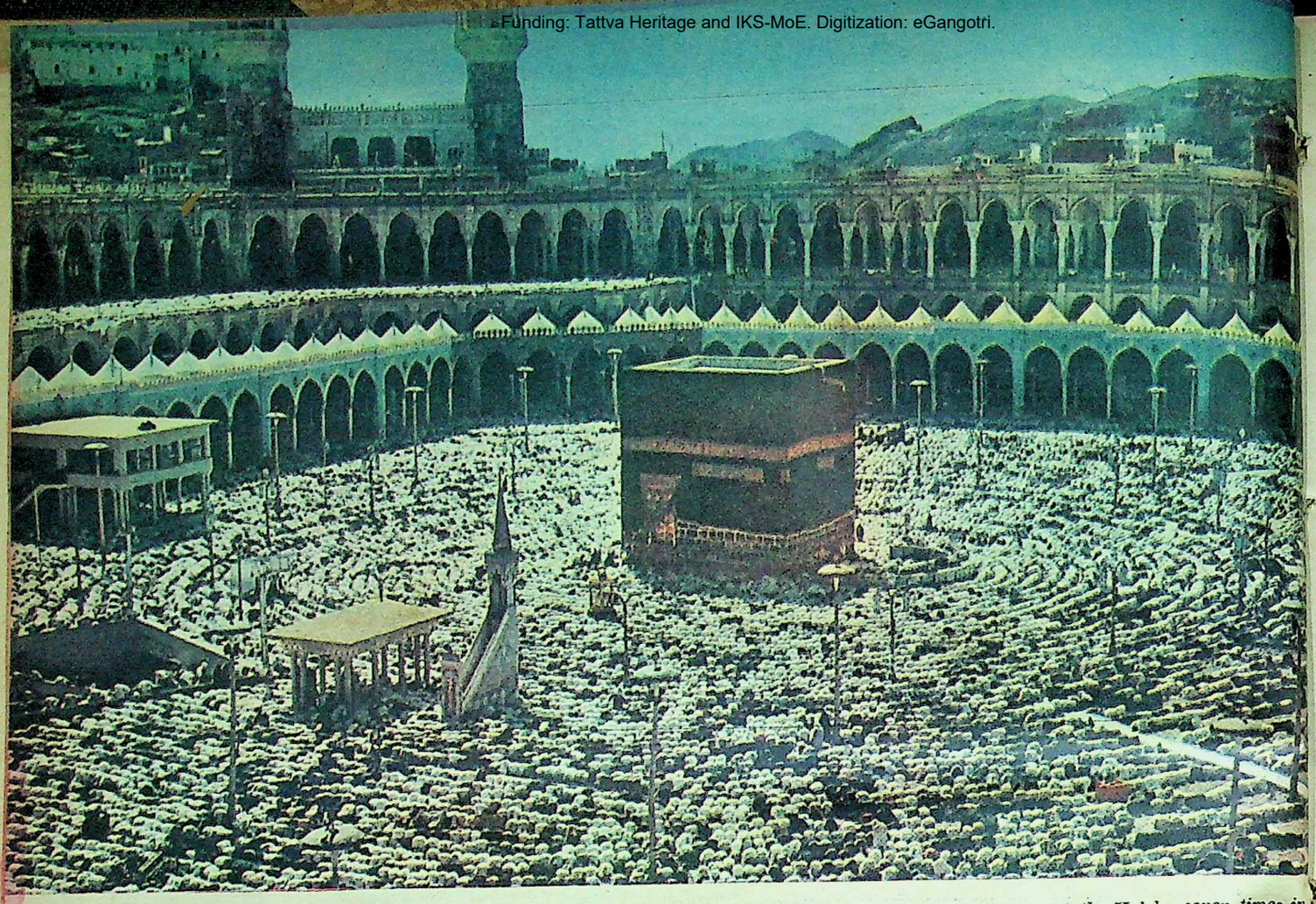
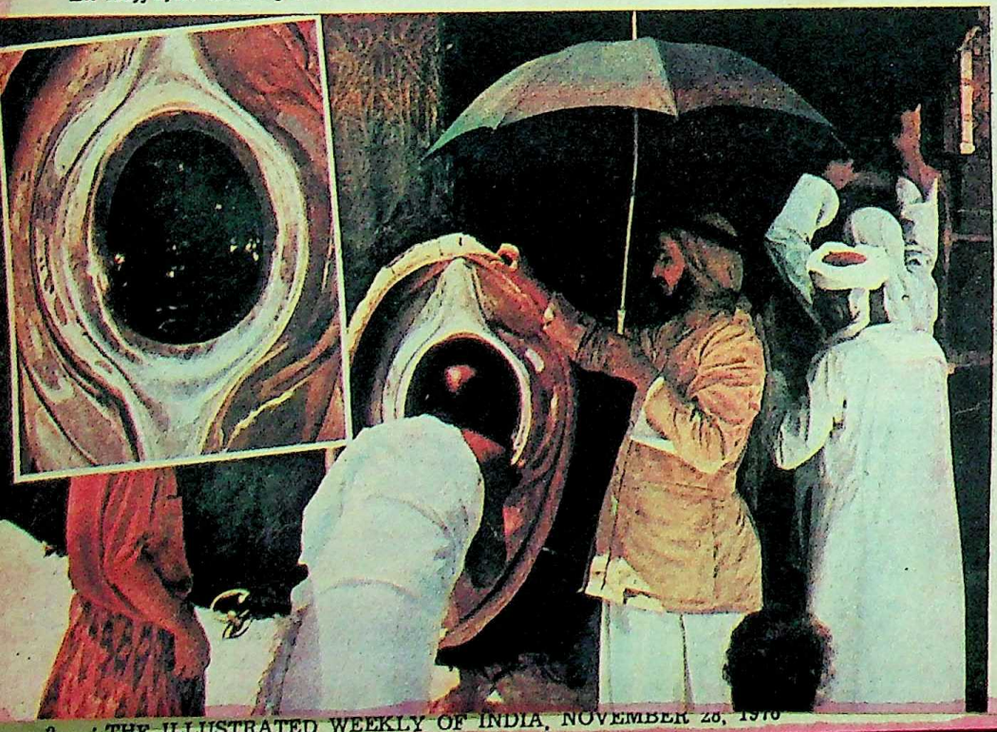
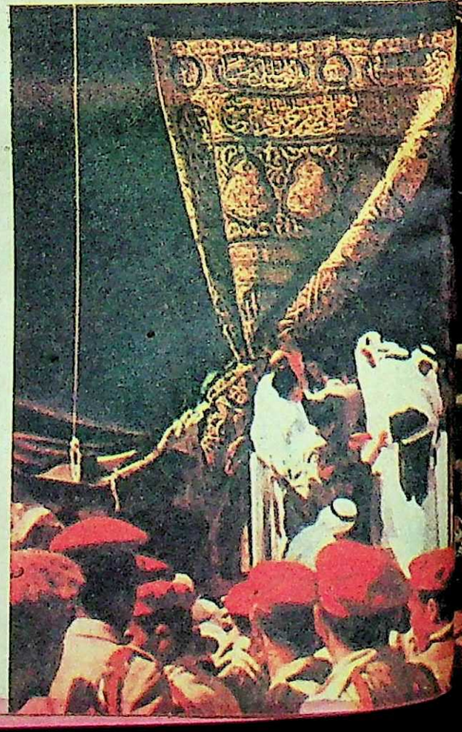


THE HOLY KA'ABA in the centre of the Holy Mosque Masjid ul Haram at Mecca. Pilgrims pray here and go round the Ka'aba seven times in the prescribed manner (tawaf). Muslims all over the world turn in the direction of the Ka'aba during their prayers five times a day.

Pilgrimage To Mecca

PILGRIMS KISS THE BLACK STONE (HAJR-E-ASWAD), fixed at one corner of the Ka'aba. Every circumambulation of the Ka'aba begins and ends at this stone. Muslims believe that Angel Gabriel brought the stone from Heaven and gave it to Adam. Below right: The late King Faisal at the Ka'aba. The ruler of Saudi Arabia traditionally changes the black velvet cover of the Ka'aba every year before haj on the 7th of Zil-Hajj after washing the Ka'aba.





by AHME

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Every year go to Saud these more India.

The autho All-India H looks afte the conve pilgrims.

لَبَّيْكَ

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THIS prayer hundreds o ing *haj*.

In the mo month of the M of Eid-ud-duha, corners of the centre of their w

by AHMED ZAKARIA

Every Muslim must go on a pilgrimage to Mecca—*haj*—at least once in his life provided he can afford it and is physically able to do so. The 5-day-long pilgrimage consists of set rituals in the holy city of Mecca and includes rites at other nearby centres associated with the birth of Islam. At the end of it he must sacrifice a goat or a ram.

Every year over 15 lakh people go to Saudi Arabia for *haj*—of these more than 18,000 are from India.

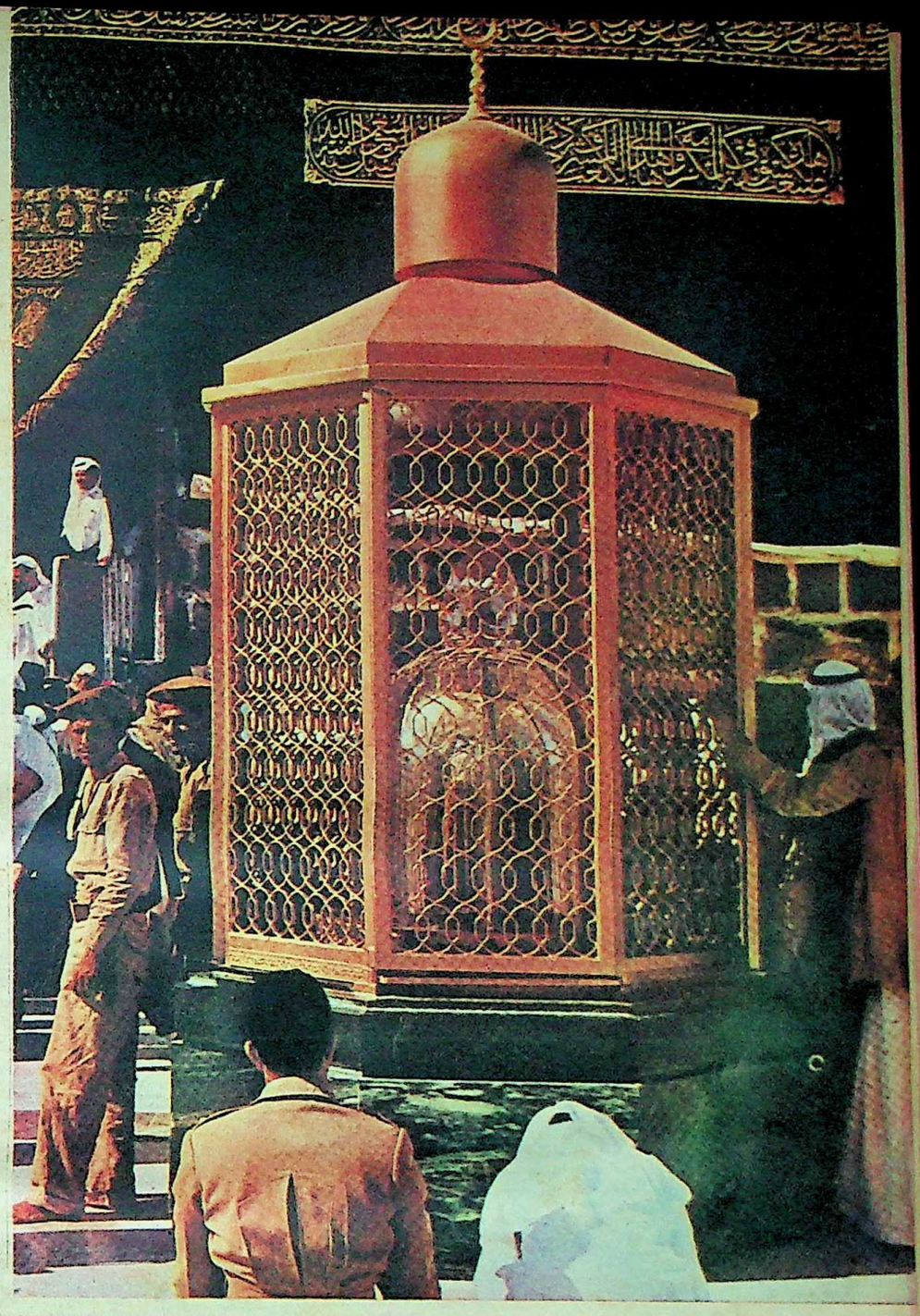
The author is Chairman of the All-India Haj Committee which looks after the formalities and the convenience of Indian pilgrims.

لَبَّيْكَ، اَللّٰهُمَّ لَبَّيْكَ

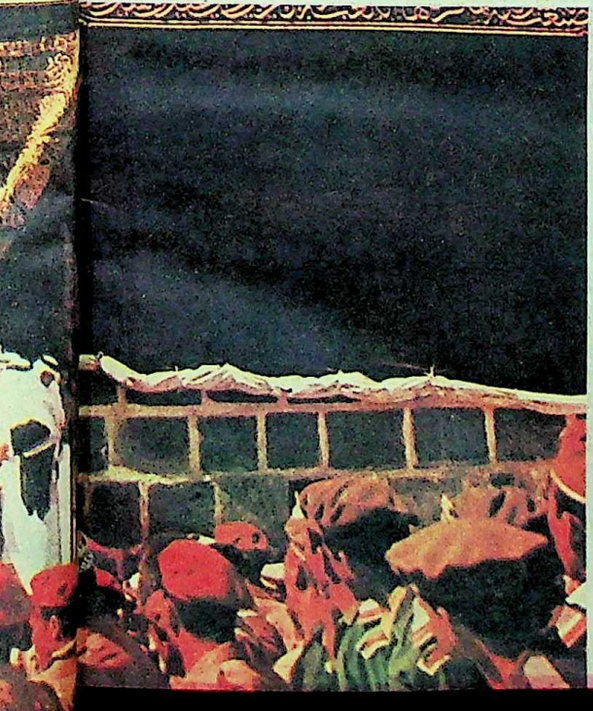
**Here I am before Thee, my Lord,
There are no intercessors with Thee
Praise and Grace be to Thee alone,
The Possessor and the Donor,
For Thou hast no partner.**

THIS prayer of the *Labbaika* is repeated hundreds of times by the pilgrim during *haj*.

In the month of Zil-Hajj (the last month of the Muslim calendar), at the time of Eid-ud-duha, Muslims from the four corners of the earth gravitate towards the centre of their world—Mecca.



MAQAM-E-IBRAHIM. This is the stone on which Abraham (or Ibrahim) is believed to have stood while building the Ka'aba. *The stone with the footprint of Abraham is protected by a grill. Pilgrims offer prayers here after completing the* tawaf *(circumambulations).*



Why do they make this long and arduous journey over water, through forest, mountain and desert—not all can afford jetting it to Jeddah airport. For the faithful it is the mandate from Allah. No reason could be simpler or more compelling.

Every devout Muslim aspires to make the pilgrimage to Mecca—*haj*—at least once in his lifetime. **"Haj" is the sacred and fundamental duty of a Mussalman. It is the affirmation of his faith and it is the fount of the ultimate blessing. To make the pilgrimage is to cleanse the mind and spirit and be forgiven for sins—past and present.**

Haj symbolises complete submission to the commandments of Allah. The performance of *haj* (which literally means visit to a holy place) is one of the five pillars of the Islamic faith. The other four are *Shahada* —the testimony that there is no God but Allah and Mohammed is His Prophet; *Salat* —facing *Ka'aba* five times a day to offer prayers; *Zakat*—the regular giving of one-fortieth of one's annual savings in charity; and *Saum*—the commandment of fasting during the month of Ramzan.

Anyone wishing to start his pilgrimage should redress all wrongs, pay all debts, make the necessary arrangements for the expenses of his dependants from the time of his departure until his return, hand back all

—Continued

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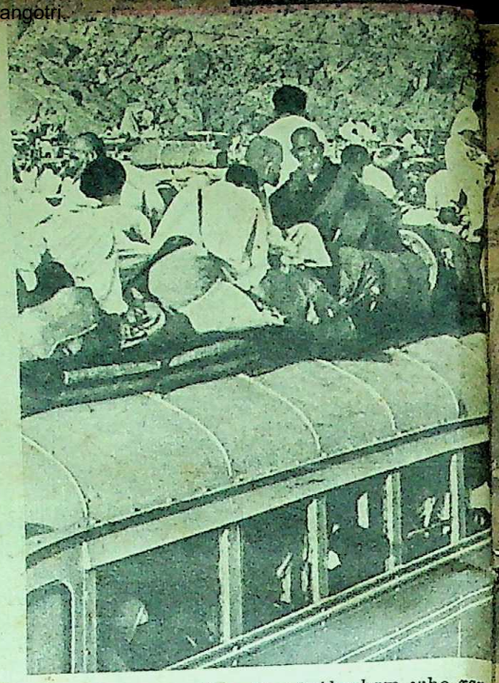

THE SA'AEE is performed by the pilgrim running between Safa and Marwah seven times—in memory of Hajira, the wife of Abraham who ran between these hillocks in search of water for her thirsty child. The pilgrim goes through the Safa door, ascends the Safa knoll, faces the Ka'aba and prays. Then he descends from Safa, runs between the two green signals, walks at a normal pace and ascends Marwah. At Marwah he faces the Ka'aba and prays again. Right: *Busloads of pilgrims arrive in Arafat from Mina.*

that has been put in his custody. The pilgrim must pay his own expenses; he must never borrow the money to pay for *haj*. Both men and women can go on *haj*.

When the pilgrim arrives at the place of dedication (that is within the "holy boundaries"), he should have a bath and, if necessary, cut his hair and nails. **Then he must put on the dedication garb** (ahraam) **which consists of two white unsewn sheets of cloth, one wrapped round the waist, the other round the shoulders. The pilgrim crosses the "holy boundaries" while he is still on his way either in the air or on the seas.** So, if he is travelling by air, he puts on the *ahraam* before boarding the plane and, if travelling by sea, he wears it as soon as the ship enters the specified boundary.

For anyone entering the holy city at any time of the year other than *haj* time, there is a ritual called *umrah*.

Umrah—the non-obligatory pilgrimage—can be performed at any time of the year. For it, the pilgrim wears the *ahraam*, goes round the *Ka'aba* seven times (*tawaf*), offers prayers near Maqam-e-Ibrahim, runs seven times between the hillocks of Safa and Marwah (*sa'aee*)—in memory of Abraham's wife Hajira's search for water—and cuts off a lock of his hair. All *haj* pilgrims perform *umrah* on their arrival in Mecca before they begin the *haj* rituals.

When the pilgrim arrives in Mecca he must enter the Holy Mosque through the Bab As-Salaam (the Gate of Peace), saying: "I start in the name of God... Oh God, open for me the gates of your mercy."

Haj can only be performed at one time in the year. It starts on the 8th day of the month of Zil-Hajj **and ends on the 12th day.**

On the first day, after the morning prayer, the pilgrim bathes, once again wears his *ahraam* and proceeds to Mina, 3 km from Mecca. After spending the night here, he leaves for Arafat, 8 km away. Arafat is a 12-sq-km desert surrounded by hills. Here there is the Mount of Mercy or the *Jabl-e-Rehmat* and the *Masjid-e-Nimrah*. In Arafat, the pilgrim stays in a tent and, if possible, prays at the mosque. If he cannot get inside it, he may pray in his tent or anywhere else.

The presence of pilgrims in Arafat on the 9th day of *Zil-Hajj*, between noon and sunset, known as Waqoof-e-Arafat (halt in Arafat), is the essence of *haj*. This cannot be done on any other day, or at any other time of day.

Before sunset, all pilgrims face *Jabl-e-Rehmat* and pray. When the sun sets and before the evening prayer (*maghrib*) they must leave Arafat and go 5 km away to Muzdalefa which lies between Mina and Arafat. They either go on foot, or by car or bus. The entire caravan reaches Muzdalefa after a few hours; there they say their evening prayers (*maghrib* and *ishaa*) and spend the night in the open under the desert sky. No tents may be pitched nor is there any other shelter. The Saudi Arabian Government has recently provided electricity, water, tarred roads and toilets at Muzdalefa.

Casting Out Temptation

The pilgrim spends the night here in prayer. He collects 49 pebbles from the sand desert and returns to Mina the next morning. He throws 7 out of his 49 pebbles at a large pillar (symbolising the devil) to cast temptation out of his life and to denounce Satan. He then offers a goat, ram or camel in memory of Abraham's sacrifice. After this the men cut off all their hair or a token portion and the women snip off a lock. The essentials of *haj* now over, most of the pilgrims change from the *ahraam* into their normal clothes. This is the day of Id for Muslims all over the world.

The same day the pilgrim returns to Mecca, goes to the Holy Mosque and circumambulates the *Ka'aba* 7 times in the prescribed manner (*tawaf*). He next performs

AL-MEDINA

Medina is the second holiest city of Islam. On Friday, July 2, 622 AD, Prophet Mohammed arrived in the city of Yathreb, about 432 km north of Mecca, and soon the uncient city came to be called Medinat-un-Nabi, "the City of the Prophet". The name was later shortened to Medina. At Yathreb there lived Jewish tribes whose Rabbis had often spoken of a Prophet soon to come among the Arabs.

When the men from Yathreb saw Prophet Mohammed they recognised him as this Messenger of Allah. Such was the Hijrat—the flight—from which dates the Islamic calendar and which marks the beginning of the Islamic era.

The Hijrat *is a watershed in the history of the Prophet's mission. In Mecca he had been only a teacher. Thenceforth, in Medina, he was the ruler of the state which grew within ten years into the Empire of Arabia. In Mecca he was a guide to the individual soul. In Medina the Prophet gave guidance to a growing social and political community. Medina became the seat of the Republic of Islam. The small mosque which he built here became the second holiest mosque for Muslims all over the world, after the Holy Mosque at Mecca.*

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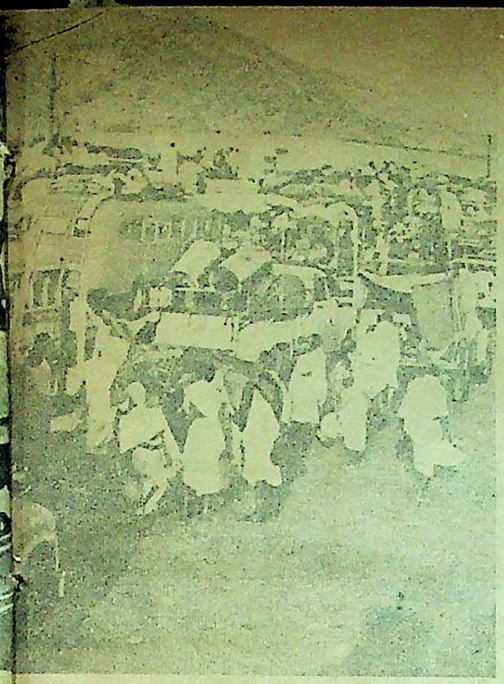


IN A TENT AT ARAFAT. The pilgrim must face the Mount of Mercy here and continually repeat prayers of invocation, supplication and forgiveness. He should be in Arafat any time from noon to sunset on the ninth day of Zil-Hajj. If he cannot make it within this time-limit, his pilgrimage is incomplete. It was on the Mount of Mercy that Adam and Eve were forgiven. (The author is second from right.)

sa'uee (the running between Safa and Marwah 7 times) and drinks water from the eternal well, *Zam Zam*. The pilgrim again returns to Mina the same evening and spends the next two nights and two days here. On each of these days he throws 7 stones on each of the three pillars there representing Satan. (These are the remaining pebbles from the 49 he had collected at Muzdalefah.) The pilgrim then returns to Mecca.

Thus ends the pilgrimage. The pilgrim may now stay on in Mecca, offer prayers and perform *tawafs* and then go to Medina to offer prayers in the holy mosque of the Prophet and pay his respects at his tomb. In order to avoid congestion in Medina, pilgrims are only allowed into it in set batches.

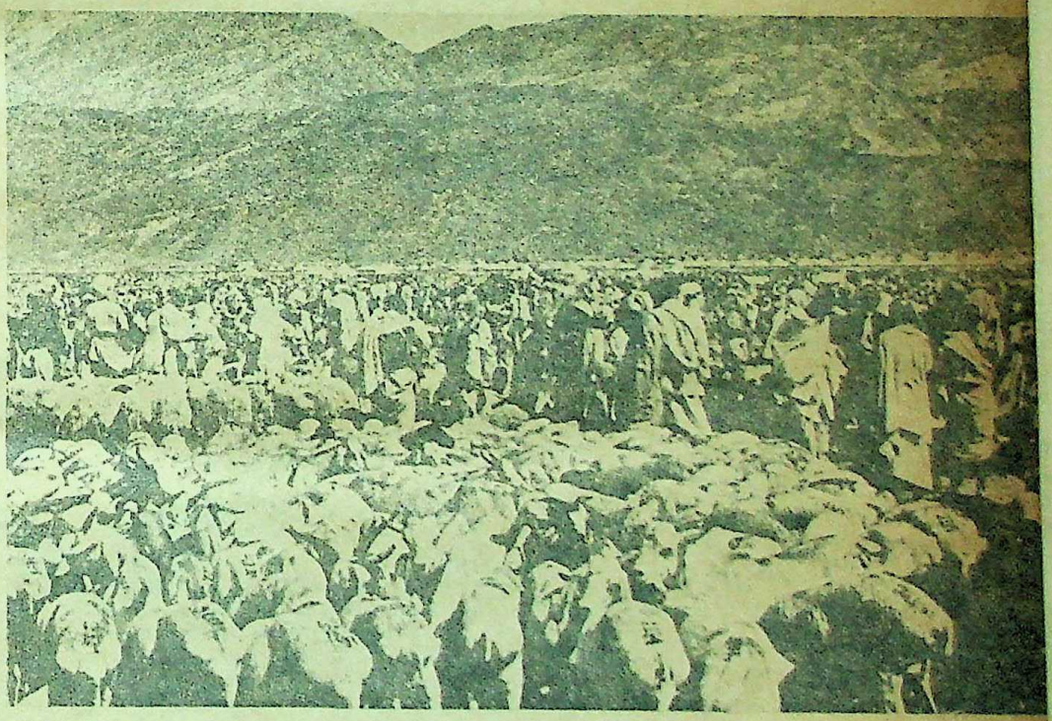
The entire arrangements of organising the pilgrims from Jeddah onwards is done under the direction of *muallems* (guides) appointed by the Royal Saudi Arabian Government.

What The Ritual Stands For

But what is the story behind haj and all its rituals? It begins at The Beginning.

Muslims believe that when Adam and Eve (Hawwa), the parents of mankind, were cast out of Heaven they got separated from each other. Adam was commanded by Allah to build the First House, i.e., the House of Allah on Earth. Adam reached what is now known as Mecca and laid the foundation of the House of Allah under the guidance of Angel Gabriel (Hazarat Jibrael). He embedded the Black Stone brought from Heaven by Gabriel at one corner. Then Gabriel taught Adam the ritual of circumambulation (*tawaf*).

Next, Adam was taken to a mountain. By this time Eve had also reached the same place. Because Adam and Eve met on this mountain and recognised each other there, it is called Arafat. (Here they were forgiven for the original sin, and that spot is therefore called the *Jabl-e-Rehmat* or Mount of Mercy.) From Arafat, Adam and Eve walked to Muzdalefah and spent the night there. (So it has been the practice for pilgrims, over the centuries, to spend the day in Arafat and the night in Muzdalefah.) Then Adam and Eve came to Mina and thence to Mecca and performed *tawaf* of the House of Allah. The pilgrims, to this day, follow in the footsteps of their first ancestors.



EID-UD-DUHA. On this day, the 10th of Zil-Hajj, the pilgrim offers a goat, ram or camel in memory of Abraham's sacrifice. Muslims all over the world celebrate the day as Eid and make an animal offering to commemorate Abraham's faith in God.

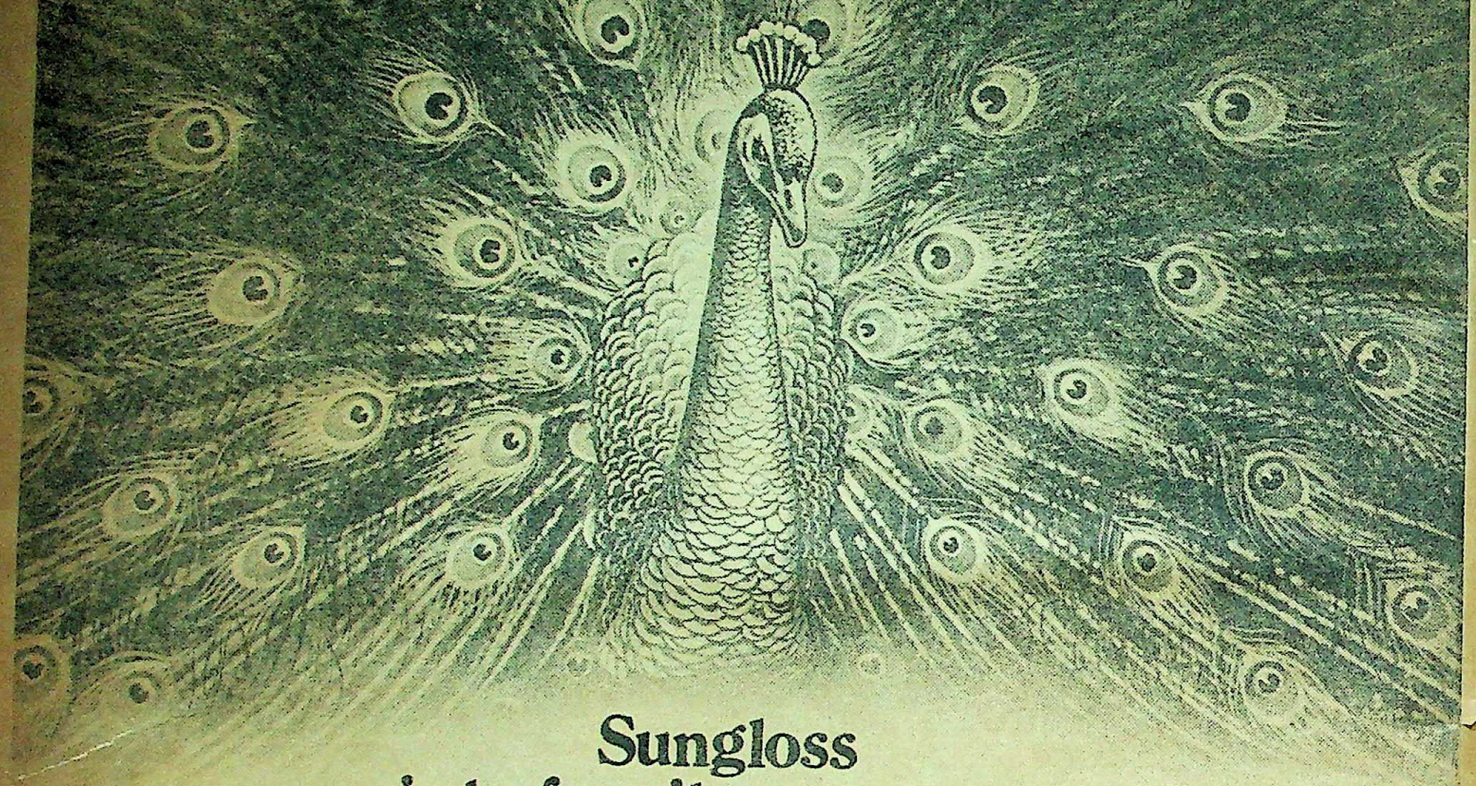
The House of Allah, as built by Adam, remained until the time of Noah. But it could not withstand the Deluge and only the hillock on which it was built remained.

Then, around 2,000 BC, came the Patriarch Abraham, preaching the gospel of One God. Abraham and his wife Sarah left their native land and reached Egypt where the king showered his hospitality and favours on them and, when they decided to leave, gave the hand of his daughter Hajira in marriage to Abraham. Abraham (by then 90 years old) prayed to Allah for a child and first Ismail was born to Hajira and, after some years, his first wife Sarah gave birth to Isaac (Ishaq).

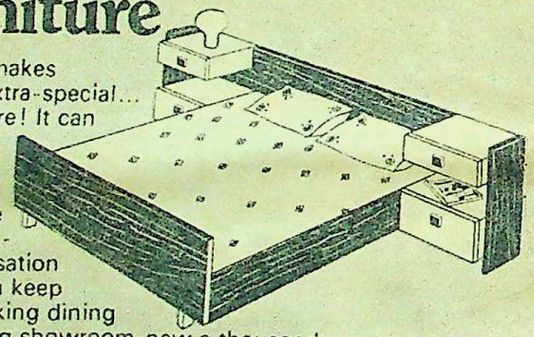
—Continued

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

What plumage is to a peacock...



Sungloss is to furniture



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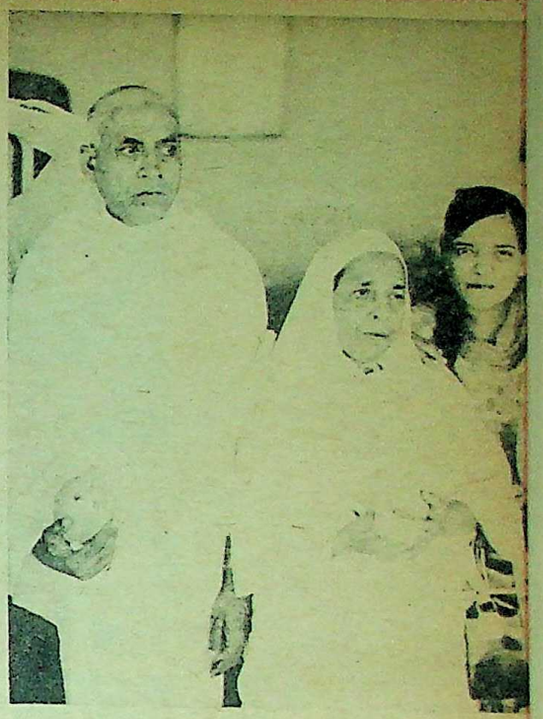
THE KA'ABA

Ka'aba is in the Holy Mosque in the heart of Mecca. It marks the Qibla—that is the direction in which to offer prayers.

It signifies that Muslims the world over are like the circumference of a circle which has one and only one centre. However, the Ka'aba only marks the direction, it is not the object of worship.

The Ka'aba is covered with a black velvet cover—embroidered in gold with Quranic calligraphy—called the gilaf or kiswah. It is washed and the kiswah changed every year before the time of haj by the ruler of Saudi Arabia.

The Ka'aba (meaning cube) has been rebuilt a number of times, but its shape has not been essentially modified. It is 12 metres long, 10 metres broad and about 16 metres high.



READY FOR DEPARTURE. Those who go by air wear the ahraam before embarking. The Saudi monarchs have built transit camps for pilgrims (Madinatul Hujjaj) at the sea- and air-ports of Jeddah. Indian philanthropists have built a number of rest-houses (rubaths) for our pilgrims. Of these the Rubath Bohra in Mecca is the most popular.

Then Allah commanded Abraham to leave Hajira and Ismail at what is now Mecca. In those times the land here was dry and barren. Soon Hajira's supply of water finished and she set off in search of more. She ran seven times between the hillocks of Safa and Marwah, each time praying to God. (Today's pilgrims repeat the seven sprints of Hajira between these two points.)

When Hajira returned to where she had left her son, she found her prayers for water had been answered. Ismail, overcome by thirst, had begun to scream and stamp his tiny feet. Where they hit the ground a sparkling spring gushed forth. Seeing the water, Hajira cried, "Zam, zam" ("Stop, stop")—from which the spring gets its name. (The well is 140 ft deep. The pilgrim takes back its water to cure the sick and brings his future shroud to dip in it. Zam Zam has been drawn upon by billions of people every day over the centuries, but its flow has remained unaffected.)

The Sacrifice

Some years after Abraham had returned to his family, Allah commanded him in a dream to sacrifice his son, Ismail, as a token of his faith in Him. Abraham unquestioningly set out to obey the command. On the way to Mina, the Devil tried to tempt Ismail into refusing to be sacrificed but the boy threw stones at him and stood steadfast in his obedience to Allah. (This is why pilgrims cast pebbles at the three pillars in Mina symbolising Satan.) Just before the sacrifice, Ismail told his father to blindfold himself or he might not be able to go through with it. Abraham did so and brought down his knife. When he removed the cover from his eyes he saw that Ismail was safe. Angel Gabriel had, at God's command, put a ram in his place. (Thus all Muslims offer a goat, ram or camel this day in memory of the sacrifice and celebrate the day as Eid.)

In Mecca's Holy Mosque is the Maqam-e-Ibrahim, the stone on which Abraham stood to raise the walls of the House of Allah. From here Abraham gave the clarion call to the people to follow the one true God and proclaimed the pilgrimage among men: "They will come to thee on foot and (mounted) on every kind of camel, lean on account of journeys through deep and distant mountain highways"—the Holy Quran.

It is in reply to this call that the devout performing *haj* constantly repeat the *Labbaika* prayer (quoted in the beginning).

The First Revelation

And then came Prophet Mohammed. A descendant of Ismail, he was born in Mecca in 569 AD. When he was 40 years old, he was meditating, as was his custom, in the Ghar-e-Hira, when he received the first Revelation through Angel Gabriel.

Prophet Mohammed lived on in Mecca 13 years after the Revelation. In 622 AD he left Mecca for Medina along with his faithful companion, Abu Bakr. The flight was called the *Hijrat*. The Muslim era begins on this day. Until then the *Qibla* (the place towards which the Muslims turn their face in prayer) had been the Masjid-e-Aqsa in Jerusalem. In Medina the Prophet received the Revelation to change the *Qibla* from Jerusalem to the *Ka'aba* in Mecca.

Six years after the *Hijrat*, the Prophet, along with 2,000 followers, decided to proceed to Mecca to perform *haj*. Fifteen miles from Mecca, he was stopped by the Quresh tribes who told him to return to Medina. Prophet Mohammed signed a treaty with them by which he would go back this time but come to Mecca next year to perform *umrah*. The next year, after performing *umrah*, he went back to Medina but returned in the year 8th *Hijra*, conquered Mecca and entered the *Ka'aba*. Thus the House of Allah, originally built by Adam and then reconstructed by Abraham, was restored to Allah. The Prophet then returned to Medina.

In the year 9th *Hijra*, the Prophet came again to Mecca and performed the pilgrimage, along with 1,25,000 followers. On the Mount of Mercy (*Jabl-e-Rehmat*) at Arafat he delivered his historic last sermon:

> *...Oh people! I condemn action emanating from ignorance and illiteracy. I put an end to bloodshed and usury. Fear Allah with regard to your wives. You have taken them on the security of Allah and made them lawful unto you by the words of Allah.*
>
> *...I am leaving the Holy Quran amongst you. If you hold on to its teachings steadfast you will never go astray. There will not be any prophet after me.*
>
> *Listen carefully that you should pray five times regularly, fast in the month of Ramzan, give zakat gladly, perform haj. The reward for this shall be a place in heaven.*
>
> *Oh people, on the day of judgement Allah will question you about me. Tell me, what will be your reply?*
>
> The congregation answered:
>
> *We bear witness that you have delivered the message of Allah to us. You*

—Continued

The Black Stone

This hard stone, believed to have come from Heaven itself (it is a meteorite), has a hollow large enough to hide a man's face. The stone is either lava or basalt and about 30 cm in diameter. Though one belief is that Angel Gabriel brought it for Adam when he built the first House of Allah, another says that it was given to Adam when he was cast out of Paradise. If you cannot get to kiss the stone during tawaf you must turn in its direction and kiss your hands.

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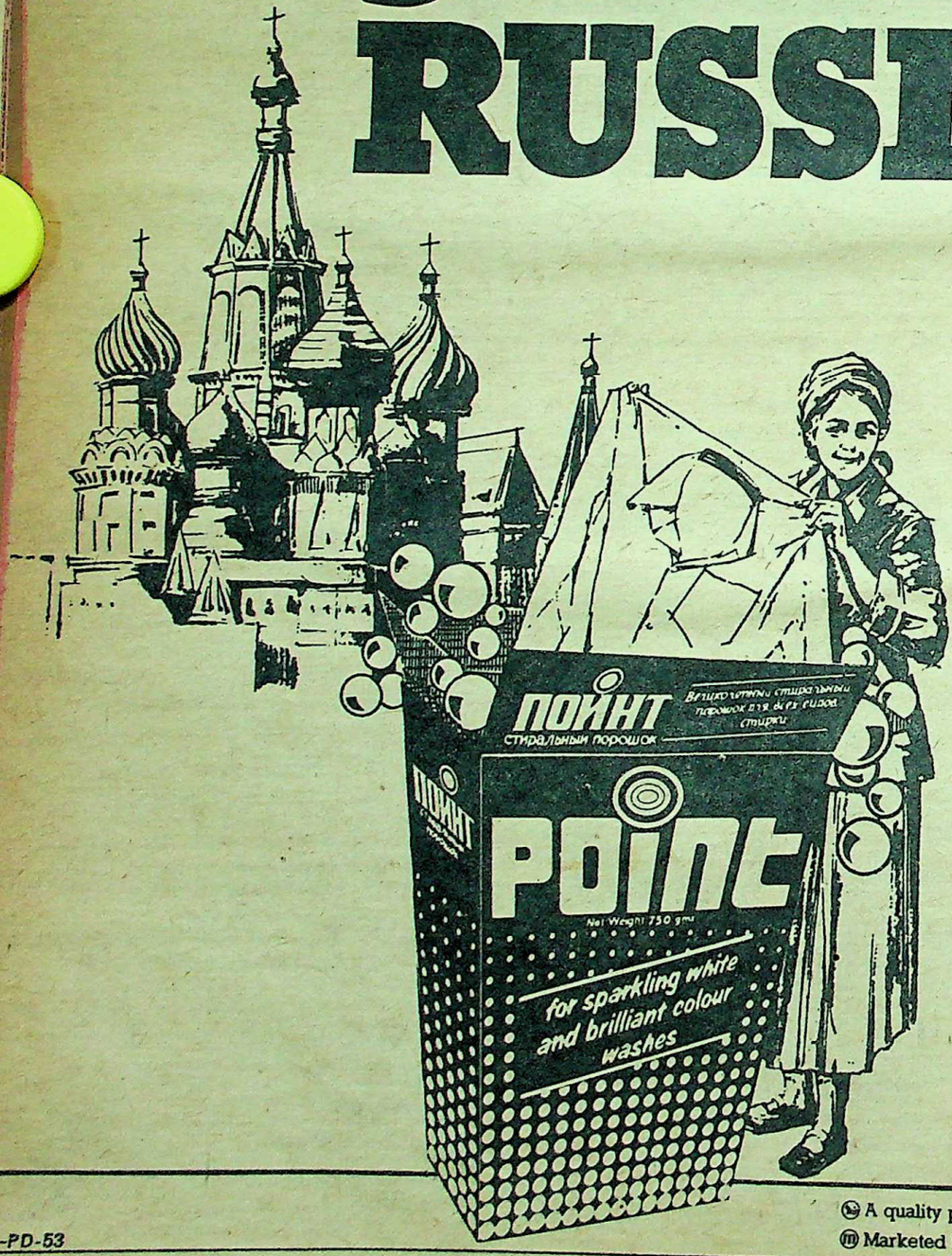
Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

POINT goes to RUSSIA!



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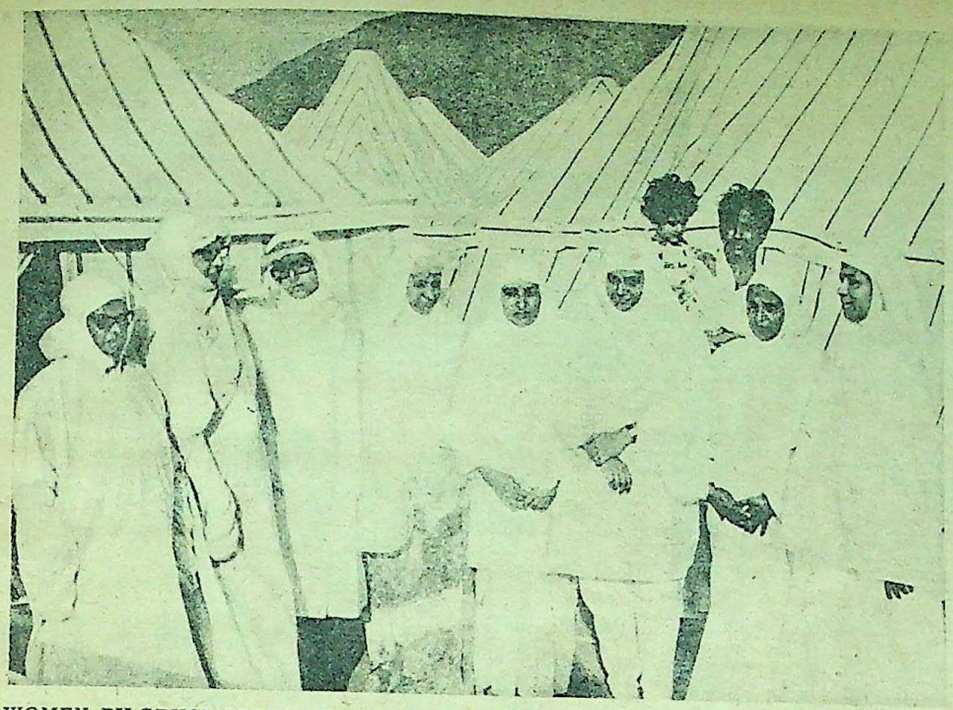

WOMEN PILGRIMS FROM INDIA AT ARAFAT. At Jeddah airport, during the haj season, there is a plane every five minutes. The Government has poured billions of riyals into the expansion and modernisation of the Holy Mosques at Mecca and Medina and into providing facilities for the pilgrims.

THE WINNER. The Haj Committee has to draw lots to select those pilgrims who can go. Here Shahnawaz Khan, Union Minister of State for Agriculture, makes the draws.

have performed your duty of Messenger and Prophethood. You have made clear to us the difference between right and wrong.

The Prophet raised his right index finger towards heaven and then pointed towards the congregation and said:

Oh Allah! Listen to what your people say. Oh Allah be witness to the testimony of the people. Oh Allah be witness to their clear affirmation.

Then the Prophet told the people to spread his message amongst those who were not present here.

When the Prophet ended his sermon he received the last Revelation:

This day have I perfected the religion for you, completed my favour upon you, and have chosen for you Islam as your religion.—the Holy Quran

The Prophet then returned to Medina. Three months later he passed away.

Mecca is the holiest place of Islam and the faithful enter it humbly, reverently and devoid of the clothes of worldly people.

About haj, it is stated in the two Reliable Compendiums of Traditions or Books of the Sayings of Prophet Mohammed: "He who comes to the House of God and does not commit any obscenity or wickedness would go back home as clean of sins as when he was borne by his mother." Thus nothing less than paradise has God decreed as a reward for anyone performing haj.

At Medina

A visit to Medina is not technically part of the *haj*, but pilgrims usually visit it and pay their respects at the Holy Mosque there where the Prophet is laid to rest with two of his closest companions, Caliphs Abu Bakr and Omar Al Faruq. The Prophet's grave is cordoned off so that no one may touch it, kiss it and start worshipping it. The pilgrim must never circumambulate the tomb of the Prophet. Allah is the only one to whom worship may be directed—"There is no deity but God alone, having no partner with Him. His is the sovereignty and His is the praise."

Haj emphasises Islam's tenet of equality and brotherhood. Here gather royalty and commoner, rich and poor—white, black, brown and yellow. Here they meet and pray together and go back cleansed and inspired.

THE AUTHOR (right) seen with the late King Faisal of Saudi Arabia (left) and Prince Fawaz bin Abdel Aziz, Governor of Mecca. Ahmed Zakaria has been Chairman of the All-India Haj Committee since 1972 and has visited Saudi Arabia and other Muslim countries several times. He is the moving force behind Baitul Hujjaj (Haj House), now being built. He is also a Municipal Councillor in the Bombay Corporation and is associated with many welfare institutions.

Also See Pages 15 and 36-37

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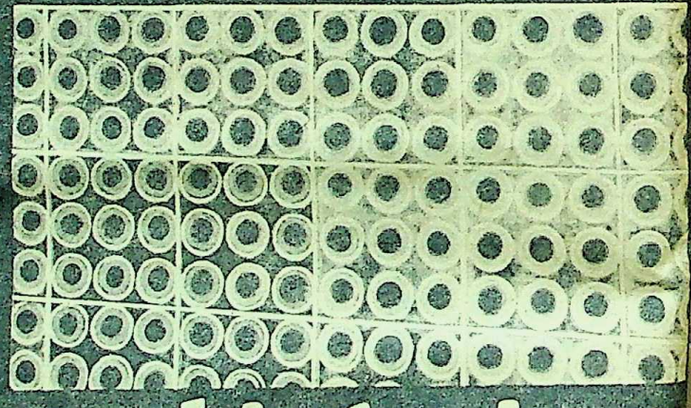

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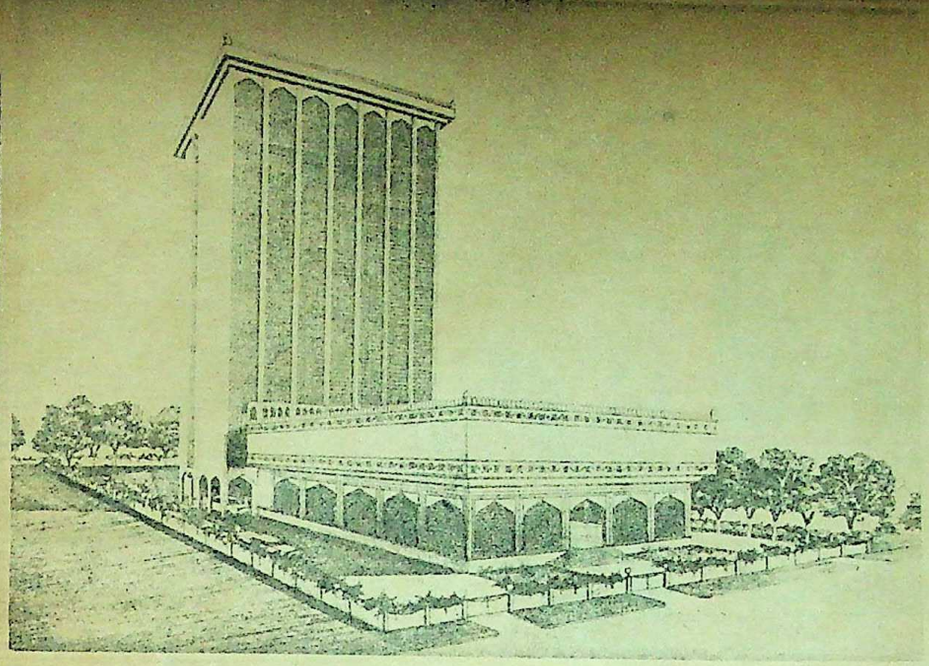


ALL UNDER ONE ROOF. President Fakhruddin Ali Ahmed laid the foundation-stone (*right*) of Bombay's Baitul Hujjaj (Haj House). It will look like it does above when completed. It will have the unique distinction of housing under one roof everything the pilgrim needs—from accommodation to visa and booking offices and foreign exchange banks. Housing 3,000 pilgrims, it will take a great load off the *musafirkhanas* and *jamatkhanas* where they are now accommodated. Owing to pressure on space, pilgrims sometimes have to camp under *shamianas* in the *musafirkhana* compound while they wait for their ships to sail or for return bookings to their home towns. Haj House has been designed by the noted architect, I. M. Kadri.

THE INDIAN PILGRIM

Of the 15 lakh pilgrims who annually congregate in Mecca, 17,500 are from India. Formerly they left from Bombay, Karachi or Calcutta, but, since Partition, Bombay is the only point of departure from India.

In 1959 the Government of India passed the Haj Committee Act under which the Haj Committee was constituted as a central body to look after all the arrangements of pilgrim traffic. The new 19-member Haj Committee under this Act was formed in 1963. It is under the administrative control of a special haj cell in the Ministry of External Affairs.

Haj Committee

All haj formalities are centralised in Bombay and all pilgrims must pass through here. Their travel formalities, i.e. pilgrim passes, health certificates, foreign exchange, visa, foodgrains, ahraam, etc, are looked after by the Haj Committee. Bombay has been declared a cholera-free zone by WHO and thus meets the Saudi Arabian requirement that all pilgrims must stay in such a zone for five days before their arrival in Jeddah. People with communicable diseases and women in an advanced stage of pregnancy cannot go.

State Haj Committees guide and assist their own pilgrims. They are paid subsidies by the Committee in Bombay for their services. A Central Haj Advisory Board makes recommendations to the Government on all policy matters.

Because of the foreign exchange involved (it is the equivalent of Rs 5,031 in Saudi Riyals for sea travellers and Rs 4,773 for pilgrims going by air), the Government has put a ceiling on the number of people who can go for haj each year. This year it is 17,500. As many more want to go, the Haj Committee calls for applications, scrutinises them and then draws lots. There is a Statewise quota. Those who have been on haj in the last five years and children under 16 are not eligible. (However, children under 2 may go with their parents but are not entitled to any foreign exchange.)

The Government has been very liberal in making special concessions for pilgrims. For instance, they are exempt from the regular 'P' form formalities and production of income-tax clearance certificates. Those travelling by deck class do not have to pay the Foreign Travel Tax. Foreign exchange is issued in the form of Mail Transfer by the State Bank of India payable at Jeddah.

All Facilities

The Royal Saudi Arabian Embassy sets up its visa office in the musafirkhana where the pilgrims stay. The state-owned Mogul Line Ltd carries pilgrims going by sea. Saudia and Air-India carry those who wish to fly. Of the 17,500 pilgrims, 3,000 go by air and are allowed 10 kg more baggage than the normal 20 kg. On these special charter flights, pilgrims pay only 60 per cent of the regular fare.

When the pilgrims land at Jeddah, our Mission there takes over. The first Secretary of the Embassy is designated Haj Officer.

One much-appreciated service of the Indian Government is the Medical Mission, consisting of 10 medical officers and 10 nurses and compounders sent along with the pilgrims. The Government also sends medicines worth about Rs 50,000. The Mission has ambulances donated by the Haj Committee.

Pilgrims usually have to come to Bombay a week in advance to complete their travel formalities. When they return, they again have to stay here till they get Customs clearance of their baggage and their return reservations. These pilgrims have so far been housed in the Saboo Siddick Musafirkhana as well as in various other musafirkhanas and jamatkhanas in the city. But the problem of accommodation gets unmanageable when there are close sailings.

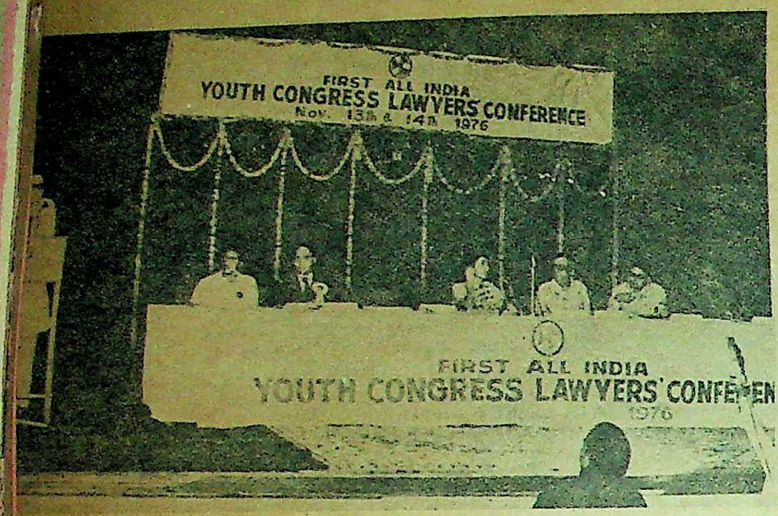
Haj House

Now, at last, a solution seems in sight. Last June President Fakhruddin Ali Ahmed laid the foundation of Baitul Hujjaj (Haj House), which is being built by the Haj Committee.

The Maharashtra Government has allotted a plot of land in Bombay's centrally located Palton Road in exchange for another plot belonging to the Committee.

The new plot is very close to the musafirkhana, the railway station, wharf, Juma Masjid and the city's main Crawford Market. Haj House is designed by the well-known architect, I. M. Kadri. When complete, it will be unique in many respects. Apart from housing 3,000 pilgrims, it will also contain the Haj Committee's offices, shipping and airlines booking offices, banks for the grant of exchange, Saudi visa office, a canteen, prayer hall, library, orientation classes and an Islamic research centre. The building is estimated to cost Rs 2.5 crores and should be ready in about two years.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.



WE HAVE COURTS OF LAW, NOT OF JUSTICE, said Mr Sanjay Gandhi at the first All India Youth Congress Lawyers' Conference. The Conference declared that law is "an instrument to achieve a better society" and lawyers could best serve society by educating the people to avoid litigation. It was organised by the Legal Cell of the Youth Congress and was addressed by Mr Sanjay Gandhi, Mr Lalit Bhasin (its convener), Mrs Ambika Soni, Union Law Minister H. R. Gokhale, Dr Rafiq Zakaria and Mr Asoke Sen—on the inaugural day.

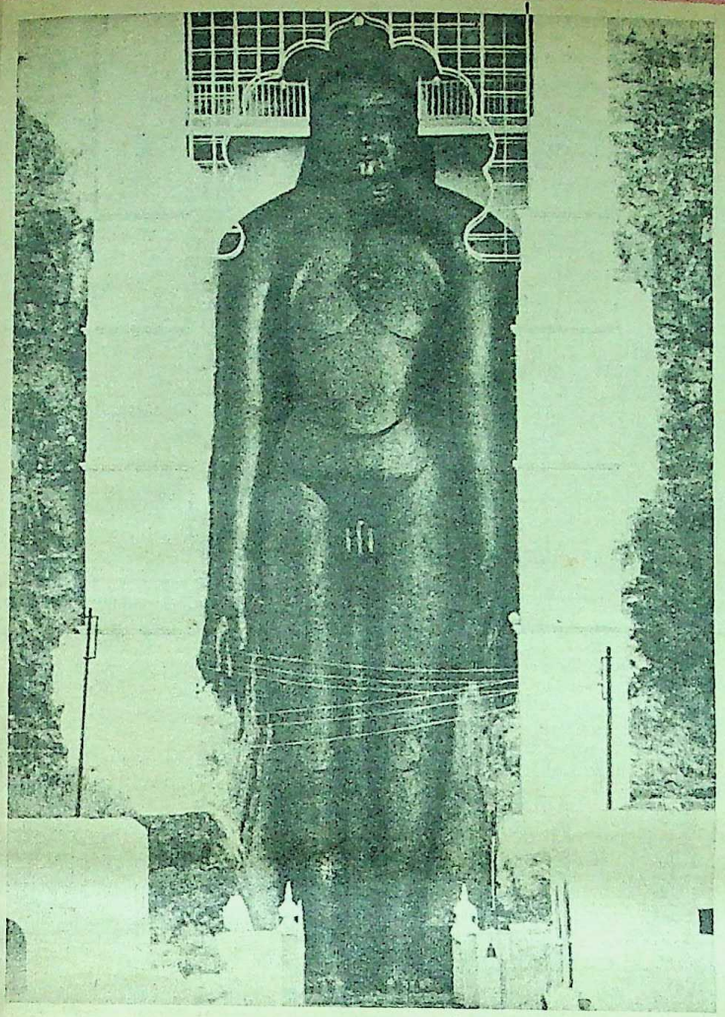
In The News...

THROWN OUT OF THE HOUSE. The Rajya Sabha has expelled Jana Sangh MP Subramanian Swamy after an investigative committee found that, in his speeches in the UK, the USA and Canada, he had shown "his utter disrespect for the parliamentary institutions of the country", amounting to "contempt of the House and its members" The House rejected an amendment moved by Mr Krishna Kant (Ind) and Mr O. P. Tyagi (JS) to the effect that the committee's report "does not warrant any action against him" because anti-Government activities should not be equated with anti-national activities. Meanwhile, a Delhi court has issued a summons against Dr Swamy for violation of the Foreign Exchange Regulation Act.

WON'T BE SEEN IN RACIST COMPANY. Nina Balsavar, "Miss India 1976", withdrew from the "Miss World" beauty contest because the South African contestants—one black and one white—were chosen on the basis of apartheid. She is seen with Mrs Nargis Dutt.

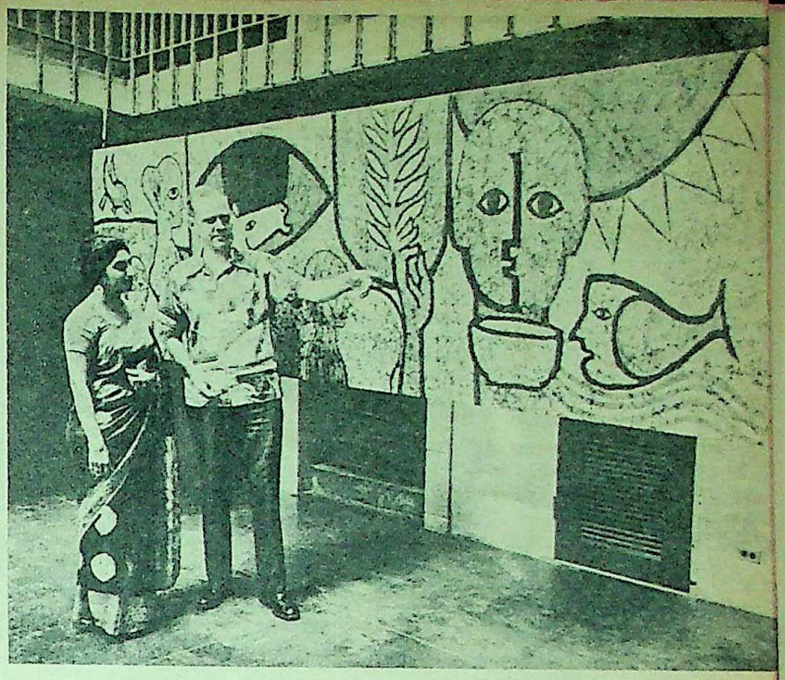
THE MARXIST MAULANA PASSES. The Bangladesh political leader, Maulana Abdul Hamid Khan Bhashani, who organised the protest march to the Farakka Barrage this year, died in Dacca. Soon after the creation of Pakistan, he formed the Opposition Awami Muslim League and spent many years in Pakistani jails. He supported Sheikh Mujibur Rahman during the war of liberation.

BRINGING EAST AND WEST TOGETHER. Dr Guiseppe Tucci (82), the Italian Orientalist, has been selected for the 12th Jawaharlal Nehru Award for international understanding. He has been cited for his contribution to making Oriental philosophy, art and culture understood in the West. Dr Tucci has been professor of Italian, Chinese and Tibetan languages at Calcutta University.



—Vaman H. Pandit

HOMAGE TO THE PATHFINDER. The mastakabhishek *(anointment) of the first Jain Tirthankara, Rishabhdeva, at Bavangaja was performed in the presence of Mr S. C. Shukla, the Madhya Pradesh Chief Minister. The statue, 84 ft high, is one of the biggest and most ancient in Asia. The* mastakabhishek *is performed once every 14 years.*

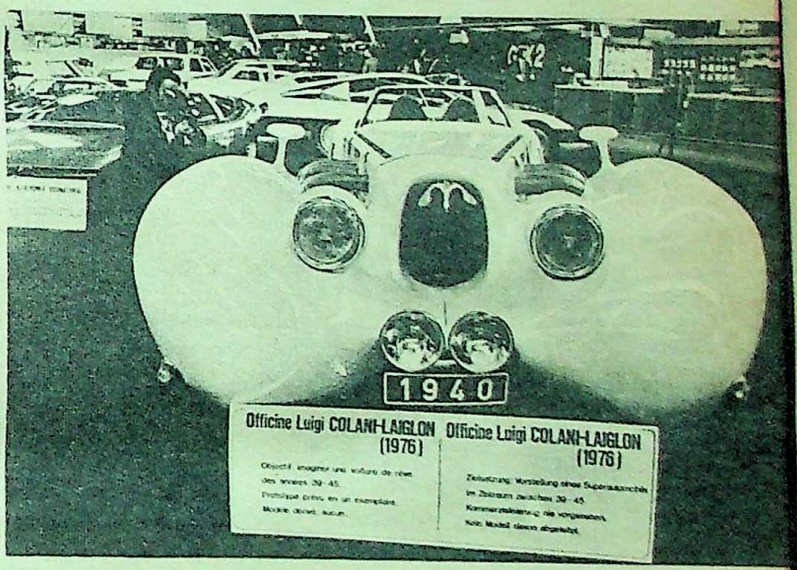


GIVE US THIS DAY OUR DAILY BREAD. A 14 ft × 4½ ft batik mural, representing man and food, has been created by Dr Meherunnissa Ramani, an educational psychologist, at the East-West Food Institute, Honolulu. Above, she discusses her work with Dr Nicolaas Luykx, Director of the Institute.

...And Out Of It

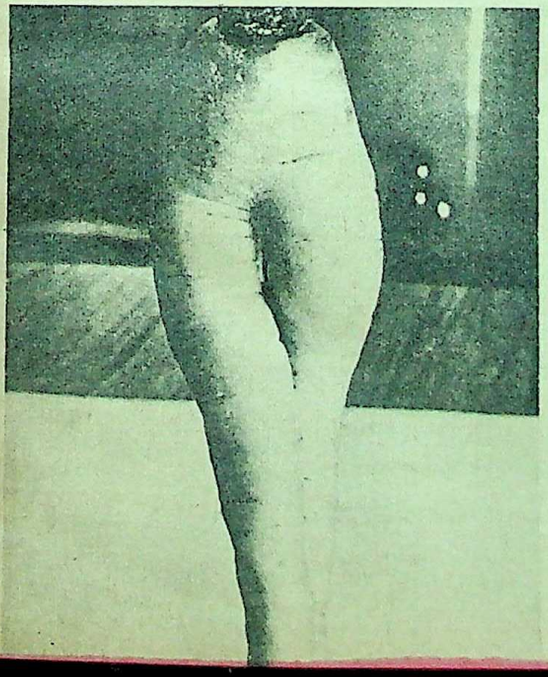
VITAMIN 'A' PIROUETTE. This is how the ballet is performed by a freak carrot picked up at a vegetable market in Bombay and photographed by a local artist.

—Sudhakar Padmashali



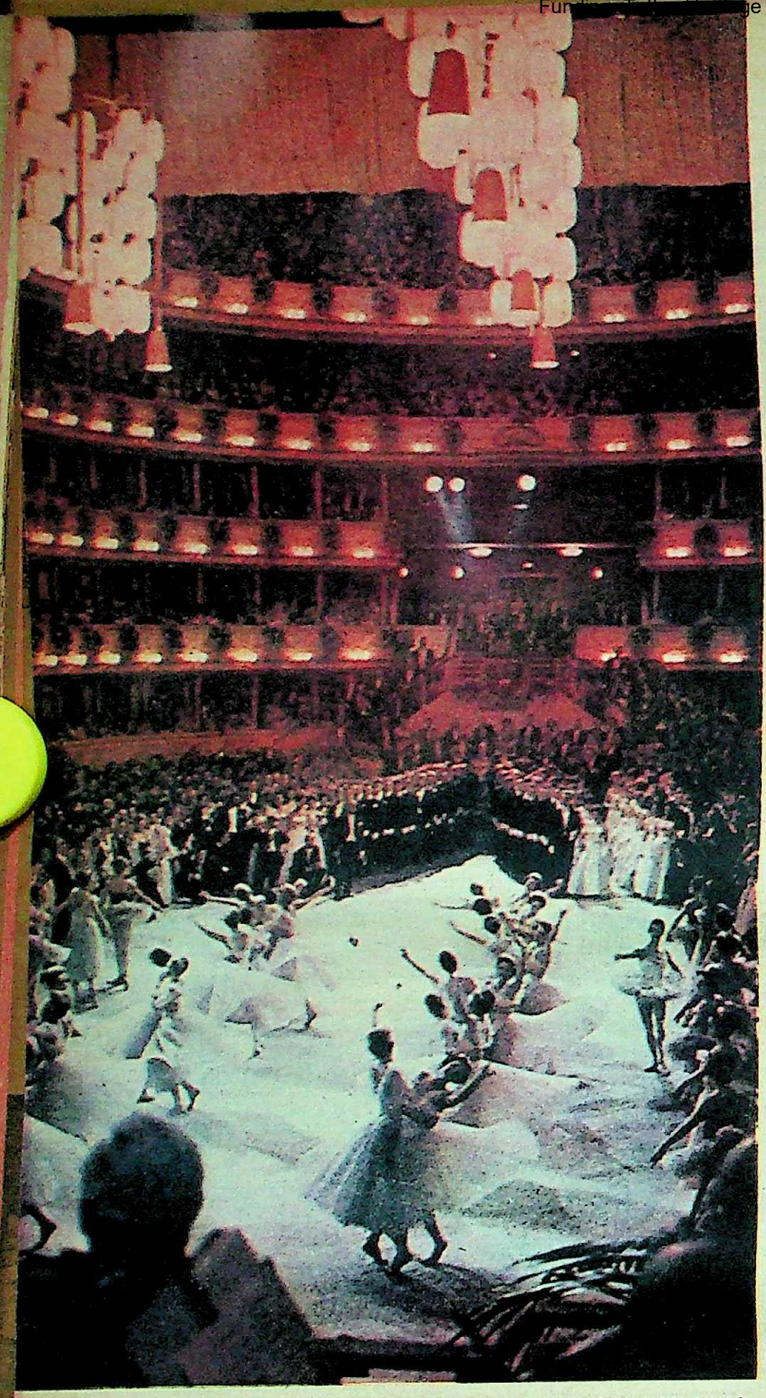
—SIPA-India

FOR A NIGHTMARE RIDE? The "Aiglon", one of this year's entries at the Swiss Car Show in Geneva. The vehicle represents a dream car from the crazy war years of 1939-45.

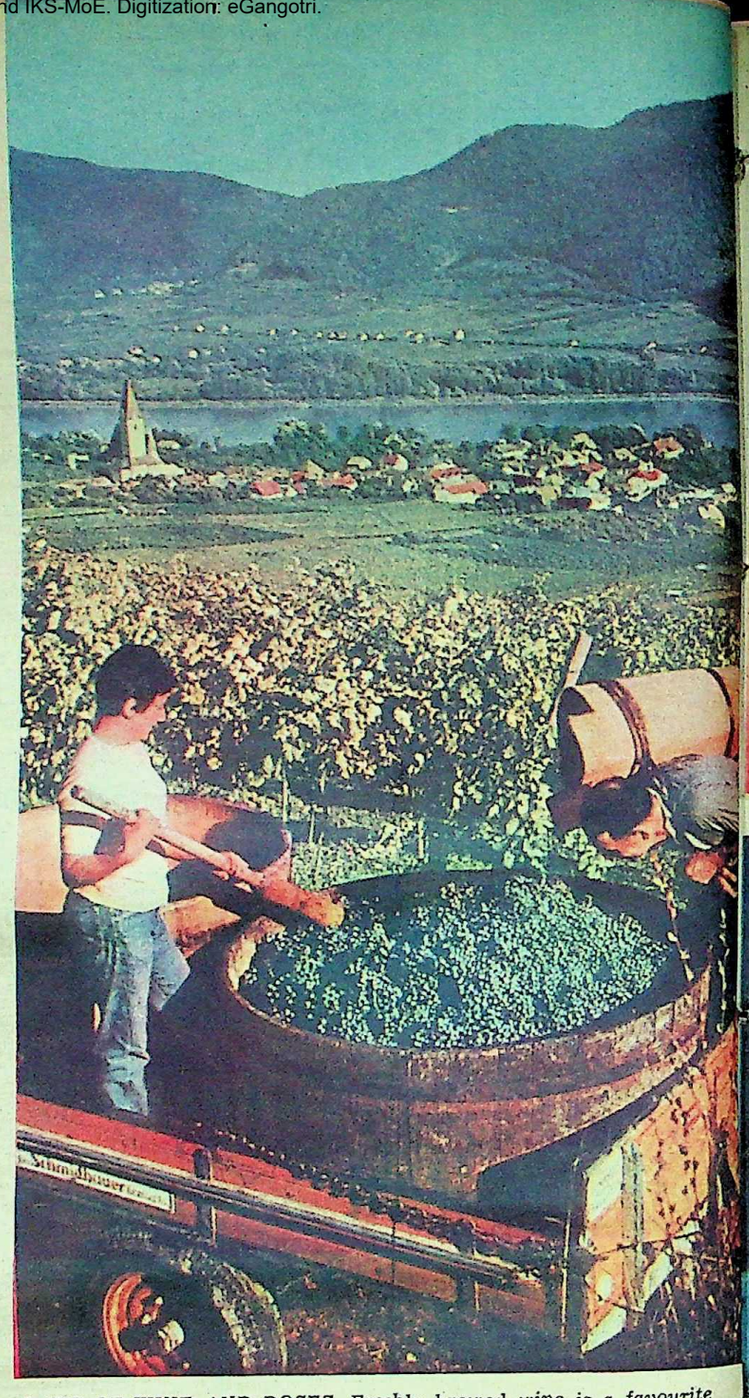


EASY LIES THE HEAD FOR THIS CROWN. Wilnelia Merced ("Miss World 1975") models the new crown which will be worn by this year's "Miss World" and her successors to the title. Designed by Russell of New Bond Street, London, the crown has 1,259 diamonds and 20 drops.

Funding: Tata Trust Mumbai and IKS-MoE. Digitization: eGangotri.



VIENNA WALTZES. The Vienna State Opera Ball is the highlight of the city's ball season. Members of the State Opera Ballet join the waltzing couples to climax the evening at the Opera House.

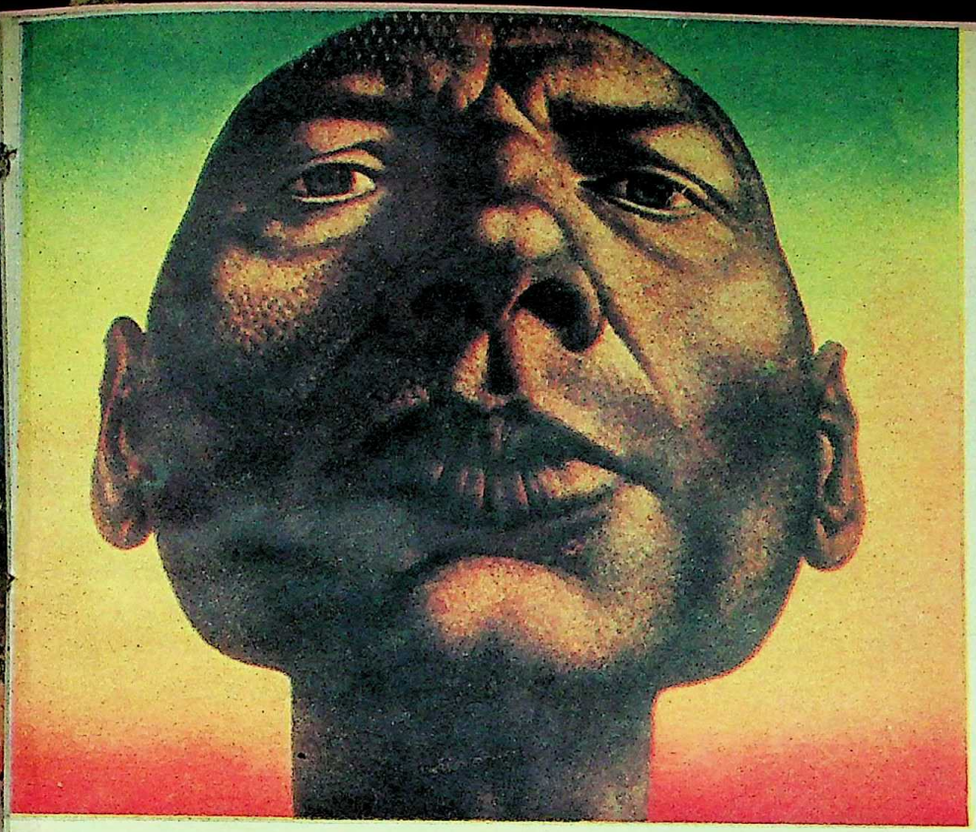


DAYS OF WINE AND ROSES. Freshly brewed wine is a favourite with Austrians. Vienna abounds in coffee houses where one may spend quiet hours drinking wine or coffee—and discussing literature, music.

Around The World In 20 Days

by Khushwant Singh

The globe could be circled in 20 hours. The author took a leisurely 20 days, stopping at Vienna and London. Then over the North Pole to Canada, and back home through Tokyo and Hong Kong to Bombay. He writes about the people, places and animals he came across.



THE first halt was Vienna.

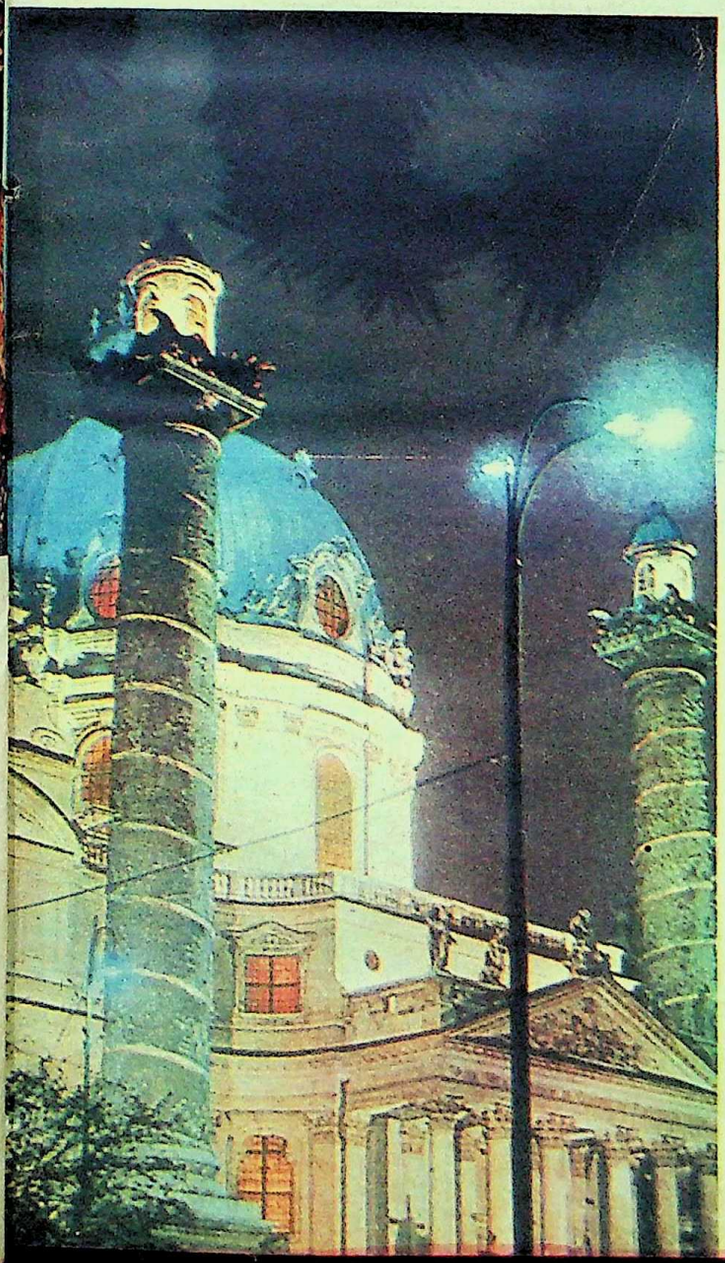
What did I know about Vienna or Austria? The people spoke German, many of the greatest composers of European classical music had lived in Austria: Haydn, Mozart, Beethoven, Schubert, Bruckner, Brahms, Wolf, Mahler. Johann Strauss was born in Vienna and immortalised his beloved city and the Danube—which ran through it—in his waltzes. Adolf Hitler was born in Austria, then slew Chancellor Dollfuss and *anschlussed* the country. And now to torture the ghosts of fascist Jew-baiters, Austria is ruled over by a socialist and a Jew, Bruno Kreisky.

At school I had mugged up two examples of alliteration from G. K. Chesterton:

Strong gongs groaning as guns boom afar
Don John of Austria is going to the war

—Continued

SELF-PORTRAIT by Professor Rudolf Hausner, the well-known psychoanalyst. Vienna is the home of psychoanalysis.



U.N. CITY ON THE DANUBE. This $700-million complex will house the International Atomic Energy Agency (IAEA) and the United Nations Industrial Development Organisation (UNIDO). Left: Karlskirche (St Charles Church), built to fulfil a vow by Karl VI during a severe outbreak of plague.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

MEMORIAL TO JOHANN STRAUSS in the Vienna City Park. Strauss elevated the waltz to a work of art—his "Blue Danube" is regarded as Austria's unofficial national anthem. Among his other immortal compositions are "Tales From The Vienna Woods" and "Emperor Waltz".

I don't recall whether Don John won or lost. But I do recall that

> *An Austrian army, awfully arrayed,*
> *Boldly by battery besieged Belgrade.*

That was all I knew of Austria—a shameful confession for one who had been there before. But that was many years ago, it had rained all the time (it always rains in Salzburg) and I was in very low spirits.

The night stretches itself like a black, elastic rubber-band. Having left Bombay in the early hours of the morning, after eight hours in the air we arrive in Rome—still in the early hours of the morning. I have three hours before my connecting flight. I spend them in profitable converse with Mr Bose-Mullick, Secretary, Commerce Ministry, and Mr Dhamija who is selling Rs 80 crores of Indian spices to the world. They depart for Geneva. I stroll up and down the vast corridors of Rome airport: bars, cafes, news stands, curio shops. Lots of soldiers with their carbines held in readiness against their hips. (Rome has had more than its quota of hijackings and shootouts.) Planes take off and land at the rate of one every minute. It is a scene of quiet efficiency and cleanliness. I wonder when our airports will be made equally attractive with shopping arcades and restaurants. All it needs is the will to do so.

An hour's flight from Rome takes me to Vienna.

I spend the morning in bed with nothing more exciting than a couple of sleeping pills for comfort. I wake up a little drowsy and throw open the window. Below me is the Danube Canal; beyond it a park with linden and chestnut, beds of salvia and geranium. Shouts of children at play, the quacking of waterfowl. The faint strains of a Viennese waltz waft across the green. Beyond the park stretches the city of spires, domes and grey-slate sloping rooftops.

I go down to refresh myself. The barman is serving drinks and flirting with a young woman in fluent German. He turns to me and asks in urbane Punjabi: "Sardarji, ki khidmat karan?"—What shall I serve you? He is a Pakistani. At the snack counter, a dark youngster dressed in waiter's uniform greets me: "Sat Sri Akal! Ki khaogey?" He is a Khatri lad from a prosperous family of Delhi. Although a Hindu, he recommends beef goulash and vin rose to wash it down. He has not heard of Acharya Vinoba Bhave's crusade in favour of the cow and against liquor.

Outside in the street, I run into two newspaper vendors: one Indian, one Pakistani. Selling newspapers requires no work permit. There are said to be nearly 1,000 Indians in Vienna. Of these a hundred boys and girls are studying medicine, music or anthropology at the University. The rest make a living as best they can. The luckiest get jobs in hotels; the less lucky sell papers; the luckless become pimps or male prostitutes to cater for the increasing European community of homosexuals. As they say: *Pet ke vastey kya nahin kartey?* (and *karatey*).

After dinner I stroll through the Park towards the Opera House. I have a ticket for *The Marriage of Figaro*. I land in 19th-century Vienna: elegantly dressed bourgeoisie armed with lorgnettes and exuding the aroma of French perfume. Six tiers of them, box upon box, under an ornate ceiling dripping with cut-glass chandeliers. I wonder if I know a single face—or if a single face knows me. I shuffle into my seat and hear someone exclaim in English, "Well, I never!" I find myself seated next to Professor Walter Kauffman and his wife Hazel from Princeton. It is one of those coincidences which make you wonder whether the Great One does not have a mischievous design to convince you that he is there up above the clouds.

Next morning I take a quick bird's-eye view of Vienna.

Vienna is historic, Vienna is beautiful, Vienna is the cradle of European music. Vienna has nearly a quarter of Austria's population of 7½ million living in it. And Vienna has the Danube running through it. This 1,750-mile-long river has eight different nationalities living along its banks fouling it with their own brands of effluents; it is no longer as blue as is proclaimed in Austrian legend and song. Nor are the Viennese woods as enchanting as Strauss's waltz would make you believe. Nevertheless what remains is sufficient to make Vienna one of the most civilised and livable capitals of the world.

They say Vienna is cheaper than most European cities. I find everything four times as expensive as anywhere in India. The cheapest room in a five-star hotel is over Rs 500 per day (compared to Rs 150 per day in our five-star hotels). The boy who brings me ice and soda expects a tip of 10 schillings (Rs 5). But then the lowest paid unskilled worker earns anything between 8,000-20,000 schillings per month (Rs 4,000-Rs 10,000), gets subsidised housing and meals, free medical service, insurance and paid holidays. Austria is a welfare state ruled over by one of the most enlightened socialist intellectuals of the world today, Bruno Kreisky.

We get down to work. Twenty-two journalists from different parts of the world are assembled in the foyer to make each other's acquaintance. Besides me, there are two other Indians, Nair of *The Statesman* and Balakrishna of the *Indian Express*. There is also Asif Jilani from Pakistan. We form a foursome. Jilani is eager to know what is going on in India. Like other Indians and Pakistanis living abroad, he is over-alarmed with the turn of events following the Emergency.

Our assignment is to report on the progress of the UN city going up across the Danube in Donau Park. We are loaded into a charabanc and driven to the location.

It is certainly going to be the most impressive modern complex of buildings anywhere in the world. It has been designed by Johann Staber (48) and is to cost 700 million US dollars—i.e. 100 dollars per Austrian head. It is nearing completion and will open by 1978, when it will be ready to receive the International Atomic Energy Agency and UNIDO with their total staff of 2,500. The problem is to seduce another 2,500 from other UN agencies to fill up the office space for 5,000 provided in the complex.

Twice As Tall As The Qutb Minar

There are many unique architectural features of this magnificent structure. Massive and beautiful are two adjectives that constantly came to my mind. Massive—120 metres high (almost twice as tall as the Qutb Minar) with 20 storeys—and all resting on two steel-strong side-walls and midway floors. The foundations, except for the supporting side-walls, are shallow trenches but so designed as to take the weight evenly. Almost every room will take in the daylight. The entire complex, including the assembly rooms, are linked to each other through long curving passages. Buildings are better seen than described—so see the accompanying pictures. The Austrian buildings make the UN offices in New York and Geneva, the UNESCO in Paris and WHO in Rome appear somewhat dated.

The Austrians are extremely hospitable. After examining the buildings, we are conducted to a revolving restaurant atop a tower which gives a magnificent view of the city, the Danube, the surrounding hills and woods. We have to wait a long time for our repast. A party of American tourists who preceded us were mistaken for us and were occupying our tables and drinking the wine meant for us. It takes some time to make them pay for all that they had not ordered but consumed.

The UN city is some distance from downtown Vienna. The Viennese are laying a metro running under the Danube which will cut the distance to a few minutes. Other facilities are being quickly organised. Literally thousands of modern flats are going up. A two-bedroom apartment is to cost less than half that in any of our metropolitan cities.

An Austrian seldom pays more than 10 per cent of his income towards rent. More often than not, he lives in a council house built by the municipality which takes as little as 2 per cent of the occupant's salary as rent. But everything is not as cheap as the housing. At a new health centre—furnished with indoor sulphur-water swimming pools, squash courts, saunas, massage parlours, etc —the hiring of a tennis court costs 100 schillings (Rs 50) per hour.

A very pleasant innovation in many European cities (and in Tokyo) is the banning of all vehicular traffic from busy shopping centres on certain days of the week. Vienna has gone one better by closing large sections of the city to traffic. Old people take the sun on their deck-chairs placed in the centre of the road. Children play hopscotch along beds of geraniums and roses.

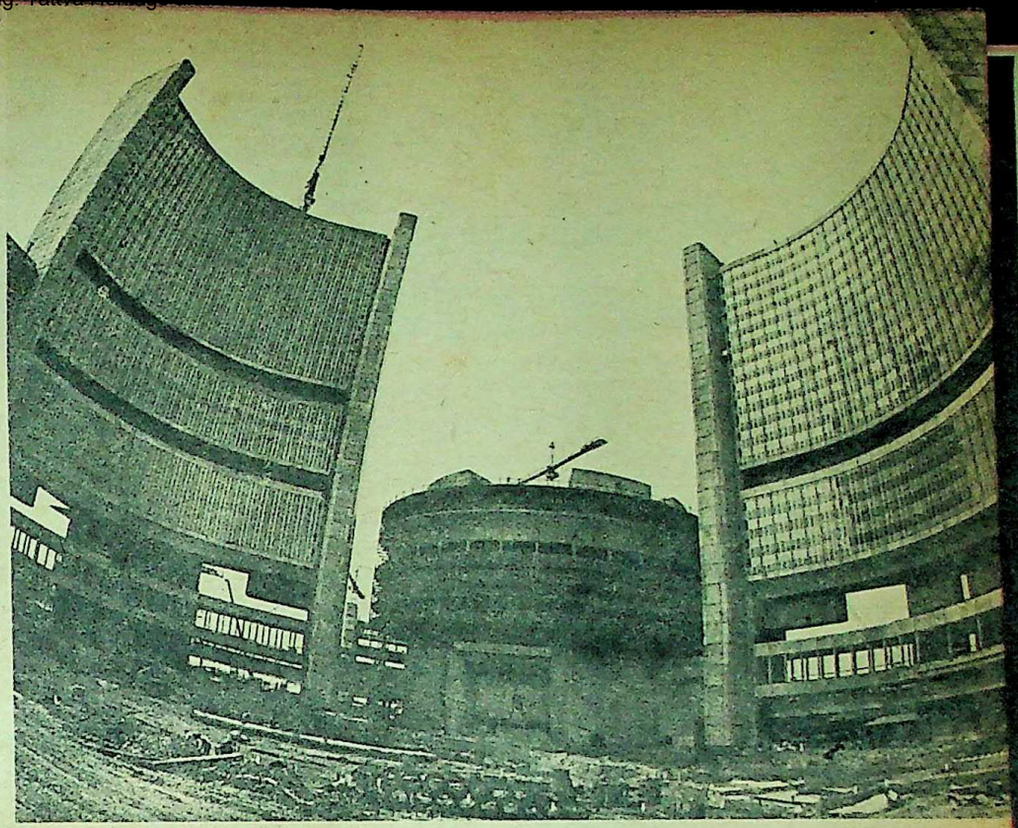
Our hosts are so anxious to brief us on the new Vienna that the old and the more beautiful is muscled out. We have a brief halt at the magnificent Schonbrunn Palace, the former residence of King Francis Joseph and the location of the first zoo in the world! What would have taken the best part of a day to see—gardens, fountains and reception rooms—has to be done in a brief ten minutes.

One compensation I have is to spot a plaque on the roadside close to the palace with the legend: "Joseph Stalin lived here." While I am yelling the information to my fellow passengers, I am told to shut up. The radio music is stopped to make an important announcement. It is in German: the only words I can catch are Mao Tse-tung. He has died. All afternoon we hear praises of the departed Chairman over the BBC and the French radio. The evening papers have special editions paying tribute. I am reminded of the adage: All brides are beautiful, all dead people good.

The highlight of the tour is lunch with the Federal Chancellor Bruno Kreisky. The Chancery, where he resides, is an old palace replete with chandeliers, ornate mirrors, antique furniture, creaking wooden floors, large oil-paintings of the Kings and Queens of Austria, antique clocks and tapestries depicting hunting scenes. It was here that the Congress of Vienna met in 1815 (filmed by Hollywood as *The Congress Dances*) and Chancellor Dollfuss was murdered by the Nazis. We are plied with cocktails before being lined up to shake hands with the Chancellor.

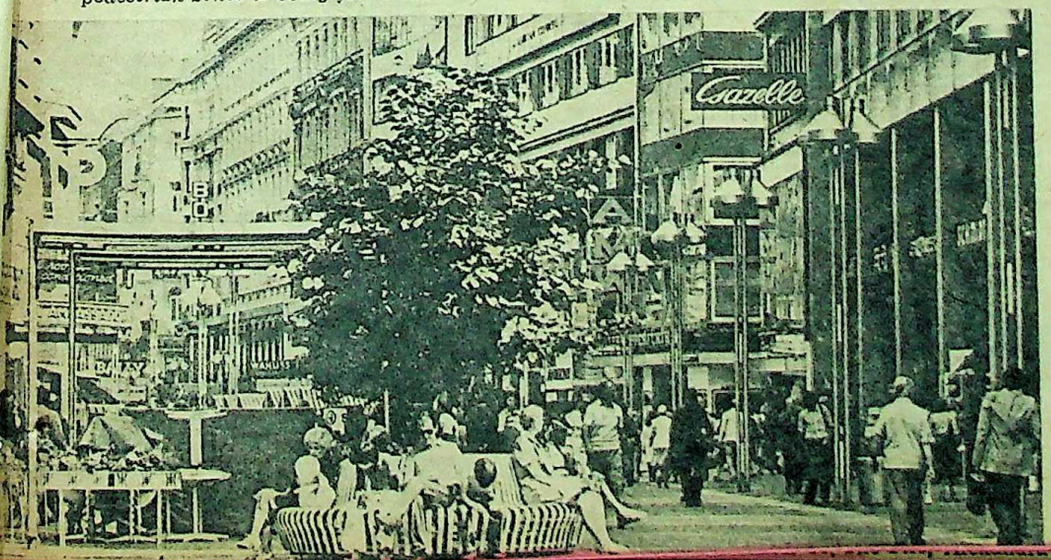
Bruno Kreisky is a short, stocky man and a very Jewish-looking Jew who professes no religion. One immediately thinks

—Continued



MASSIVE AND BEAUTIFUL. The UN city will be completed in 1978 and provide office space for 5,000. The architect is Johann Staber. A new tube railway is being laid under the Danube to connect the complex with downtown Vienna.

SHOPPING WITHOUT PARKING. Busy shoppers can go about their chores and relax in the roadside cafes without worrying about being run over or finding a place to park. This custom of pedestrian zones is being followed more and more in Europe and even in Tokyo.



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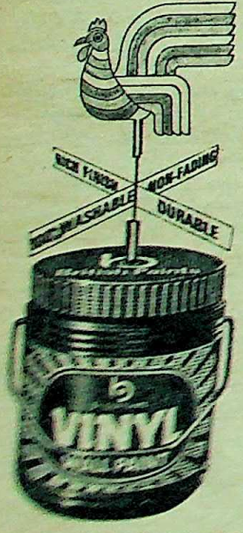

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of Henry Kissinger who, like him, is also Jewish by birth and appearance but not in belief. Both these men have the remarkable distinction of enjoying the confidence of the Arabs as well as the Israelis. **Kreisky's sympathies with the Palestenians has not blinded him towards the plight of the Jews in the Soviet Union. Despite Arab protests and violence, he maintains the one and only corridor—at Salzburg—through which Jews leaving Russia can take a breather before deciding whether they wish to go to Israel or elsewhere.**

Neutral, Non-Aligned, Socialist

The lunch drags on through the hot hours. The wine is heady and I miss my siesta. At long last the Chancellor rises to speak. We take out our notebooks. He speaks in German. Most of us retire into our day-dreams. After half an hour comes the translation. It is all about Austria's neutrality, non-alignment, socialism and the new UN city. Questions follow. An American asks: "Austria is to spend 700 million dollars in the UN city. How much is it spending on defence?" The Chancellor replies in English. He takes fifteen minutes to tell us that he is not going to tell us how much he spends on defence. Culture? Oh yes, you are welcome to that information. The deficit of the new state-owned opera houses runs into millions of schillings every day. No country in the world makes a more willing contribution to the fine arts than Austria.

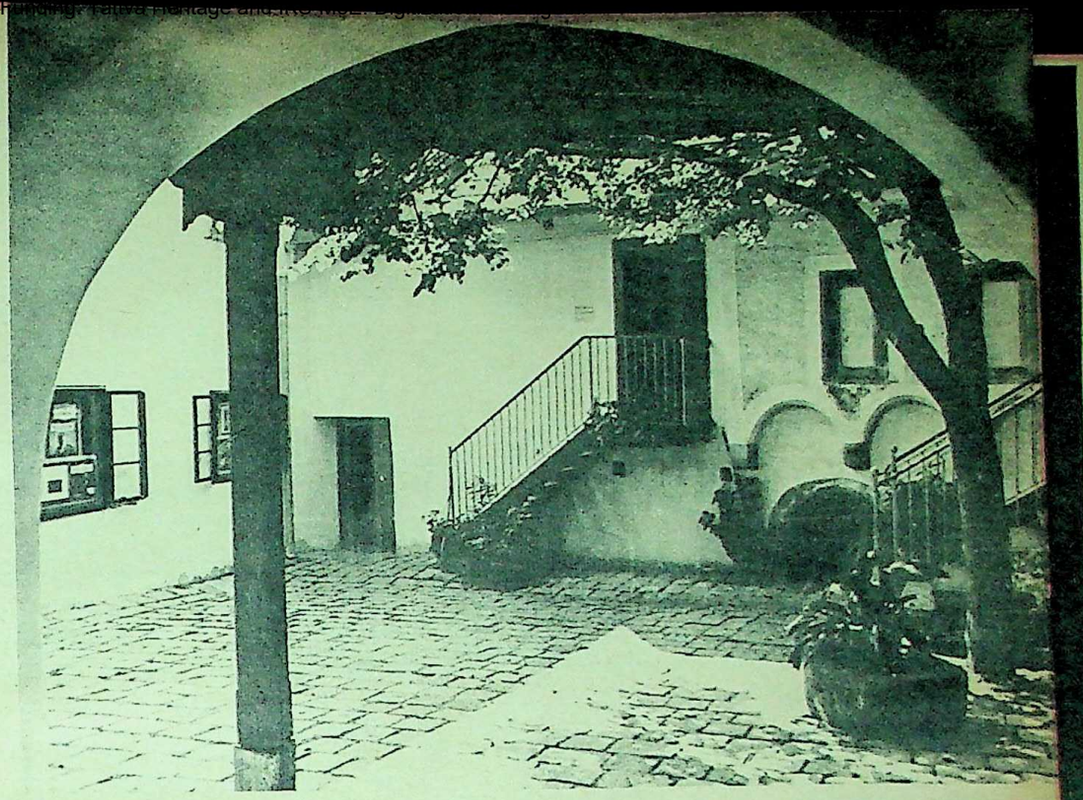
The Chancellor is asked to define socialism and democracy. He takes fifteen minutes to tell us that it is not easy to define them because their meanings change with the climate. But he adds in a tone of conviction: "Any state which imprisons people for their political opinions (Kreisky was imprisoned by the Nazis) and muzzles its press has no right to describe itself either as socialist or democratic."

He is asked his reactions on the passing of Mao. He takes another fifteen minutes to tell us that he will only answer questions about Austria. The answer is conveyed to the Chinese journalist who understands no European language. Then the Chancellor makes a joke which, seeing the turn of events leading to the arrest of Mao's widow, is truly prophetic. He describes how, when Lenin died and his widow began to meddle in Russian affairs, Stalin warned her that if she persisted he would strip her of the title, "Lenin's widow".

Chairman Hua Kuo-feng has done better than Stalin.

It is a lovely warm afternoon. We of the Indo-Pak group walk down the boulevards towards the Indian Embassy. Ambassador A Singh Mehta is not in town. I meet Nath Pai's wife, who runs our Tourist Department, and Rajan, our liaison officer at the Atomic Energy Commission. Nath Pai was well respected in European socialist circles and he is still affectionately remembered in Vienna.

It was largely due to him that there is sympathy for George Fernandes. Som Nath Dar, head of our Information Bureau, tells me that both Ambassador Mehta and he have done their best to explain Fernandes's involvement in the Baroda dynamite case but, being Government officials, their words do not carry as much conviction as might those of an independent journalist. Besides, there is a constant stream of Indians coming out from London who make running down the Indira Gandhi Government a full-time occupation.



BEETHOVEN'S HOUSE. Vienna is a music lovers' paradise—it was here that the world's storehouse of classical music was amassed. The royal family of the Hapsburgs were among the most enthusiastic patrons of music in Europe.

In the evening we are driven 30 miles out of the city to a hilltop restaurant. It is too dark to see the beauty of the woods but we do get an aerial view of the city at night —and the smog which is spread over it like a malevolent umbrella. However, there is much vodka and scotch followed by freshly brewed wine (a great favourite with the Austrian) and a mercifully short speech by the incredibly handsome and youthful Burgomaster of Vienna. They say he will one day be Chancellor of Austria.

I had set apart the morning to have a look at the city. I had only seen St Stephen's Cathedral and the very Moorish-looking Karlskirche when the weather turned inclement. The temperature dropped suddenly, the sky was overcast and an icy cold rain started coming down. I rejoined the press party for lunch hosted by the Foreign Minister who was to retire a fortnight later. This was in another old palace with a small courtyard crammed with tropical plants and parakeets. Just as the Foreign Minister rose to make his speech, Nair, Jilani, Balakrishna and I slipped out of the banquet hall.

Asian Refugees

Our hosts had arranged for us to visit a refugee camp where some Indians were reported to be in residence. We drove through pelting rain to Traiskirchen (three churches) village and branched off to the camp. It had 1,160 inmates of different nationalities including 57 Ugandan Asians and an Indian, Shiv Kumar Krishna Aiyer, a journalist who had arrived last June and sought political asylum. I was anxious to meet him.

What I saw of the Ugandan Asians was very depressing. There were the Karmalis from Kampala consisting of a widowed lady and five children. They had been in the camp for four years and had made no attempt to move out. The one room in which they lived was dirty. Minhas, the eldest boy, a strapping lad of 18, was more interested in Indian films than in painting his tenement with paint and brushes offered free of charge. The walls were decorated with pictures of Sanjeev Kumar, Waheeda Rehman and the Aga Khan.

Then there was Banjanis with 12 children (*Bhagawan ki daya*) also enjoying Austrian hospitality for the last four years. The worst case was of a crackpot Punjabi, Abdul Majid Nagi from Jinja, sharing a room with his 15-year-old mentally retarded daughter; his wife, separated from him, lived in another barrack with her teenage son. Nagi was obviously somewhat deranged, quarrelsome and violent.

Although all the Asians I met said they wanted to get out of Austria, none of them wanted to return to India or Pakistan: the El Dorado they dreamed of was England. And England would not have them. So they continued to live in squalor, getting free board, rations, medicine and earning upwards of 300 schillings a week (Rs 600 p.m.) cutting grass. And Mr Krishna Aiyer, the self-styled political refugee, was nowhere to be seen.

A mood of despondency descended on us. We drove back through the rain without saying much to each other. Was there something wrong in our chromosomes that made us Indians and Pakistanis reluctant to work? Why do we, more than others, so readily barter away our self-respect for a mess of pottage? But why this exaggerated concern with the Indian image abroad? Perhaps as Mme Stael put it: "The more I see of other countries, the more I love my own."

Next destination, London.

—To Be Concluded

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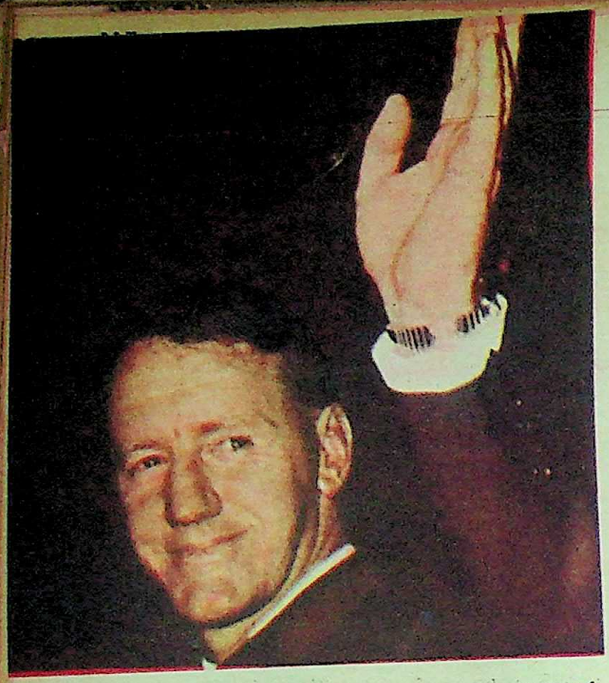
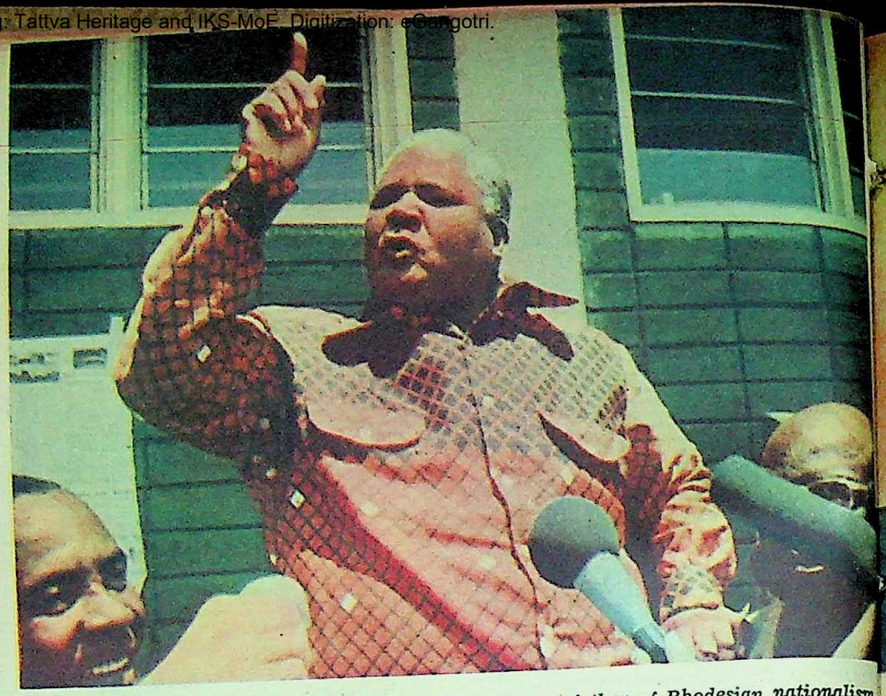


CURTAIN CALL? After more than ten years of holding out against world opinion—UDI was declared on November 11, 1965—Rhodesia's Ian Smith has bowed to the inevitable.



BLACKS OF ZIMBABWE, ARISE! Joshua Nkomo, 59, father of Rhodesian nationalism, has spent eleven years in prison. Shrewd, pragmatic and folksy, he is leader of the moderate Zimbabwe African People's Union (ZAPU). The rival African factions have now formed the African National Council to negotiate with the whites.

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Express New

NEITHER SLAVES NOR FREE WOMEN YET. Rhodesian black women, with their babies, work on a coffee farm in the Vumba mountains, south of Umtali, on Rhodesia's border with Mozambique. Rhodesia is a major producer of tobacco. Tea is also grown.

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NO EASY SOLUTION. Bishop Abel Muzorewa (51) was, until last month, living in exile. He may provide the strongest challenge to Nkomo's leadership of a free Rhodesia.

The intransigent Smith regime has finally faced up to reality this year by agreeing to meet black leaders and discuss transfer of power to a black majority. But a peaceful settlement is not yet at hand. The Geneva Conference this month was deadlocked over the date of independence. This is one of the many thorny questions to be settled before Rhodesia becomes Zimbabwe. Meanwhile, fighting continues along the Rhodesia-Mozambique border.

The author, a well-known political commentator, is Editor of the Express News Service.

by KULDIP NAYAR

HAD there been a Lord Mountbatten in the affairs of Rhodesia, the problem of black majority rule would have been more tractable. He would have probably advanced the date for Rhodesia's independence as he did in the case of the Indian subcontinent from June 1948 to August 1947. That would have made things easier because what now baulks a settlement on Rhodesia—Zimbabwe will be its name after independence—is the period within which the black majority gets power. Should it be two years or one?

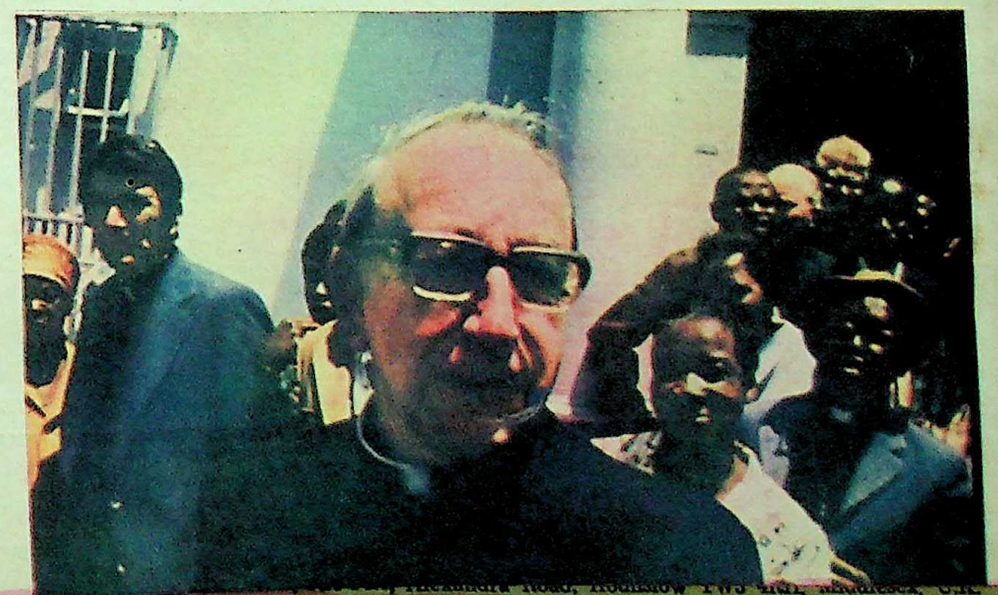
Mr Ian Smith, Rhodesia's white Prime Minister, insists on two years, while the Africans propose a year or less. But even two years is a big concession for Mr Smith to make because, on one pretext or another, he has denied the majority the right to rule itself. The electorate is still predominantly white, although the population of Rhodesia, according to an official estimate of December 1965, consists of 4,080,000 Africans, 224,000 Europeans, 8,100 Asians and 13,000 "coloureds".

To what extent Mr Smith is sincere about the offer of two years is yet to be seen. But at least there is a thaw in the

—*Continued*

IN THE INTERESTS OF HIS FLOCK. The Rt Rev Bishop Donal Lamont of Umtali, with members of his parish, after he had been sentenced to 10 years' imprisonment and hard labour for harbouring and assisting black guerillas. He was freed pending the outcome of an appeal.

WILL THEY FIGHT TO THE LAST WOMAN? The Umtali Women's Field Reserve Police Force undergoes weapons' training. Umtali is the military headquarters of the country's Eastern Border Region.



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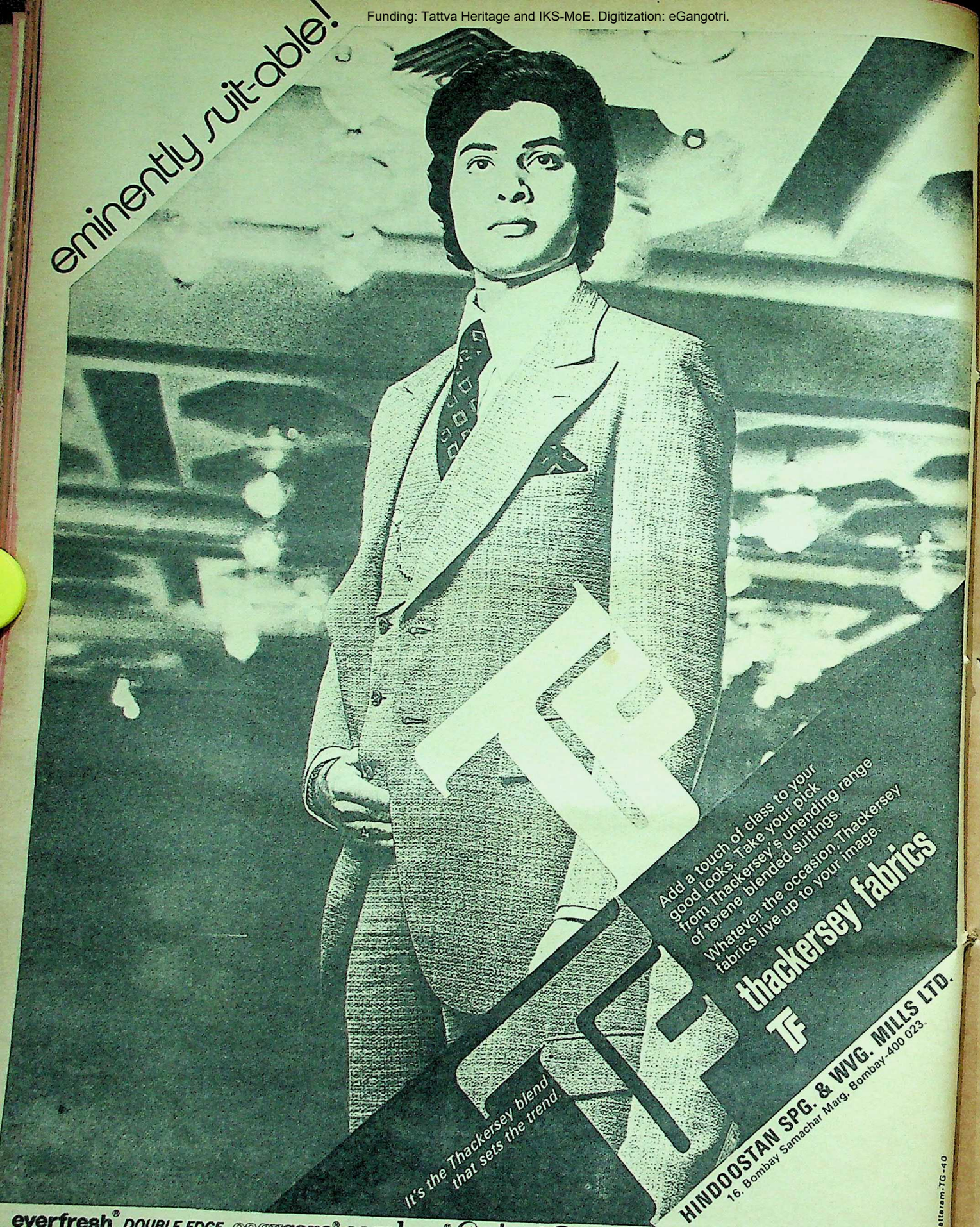

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situation which looked frozen permanently. The credit goes to Dr Henry Kissinger, the US Secretary of State. First, at Lusaka on April 27 this year, he warned that the Rhodesian regime could not expect any American support at any stage in its conflict with the liberation movements. Later, after visiting seven African countries and having meetings with Mr Vorster, the Prime Minister of South Africa, and Mr Smith, he made it known on September 24 that the white regime was willing to accept black majority rule in Rhodesia.

From here the British took over. "It was a shaky frame-house to live in," as a UK diplomat put it. Still London called for a biracial conference in Geneva from October 21, under the chairmanship of Mr Ivor Richard, the British Permanent Representative at the UN.

Indeed, Rhodesia has been Britain's responsibility which it has grudgingly acknowledged and which it has often wished away. The territory was originally administered by the British South Africa Company through a Royal Charter granted in 1889. In 1923, it became a British colony and a predominantly white electorate decided against joining South Africa. In 1953, Rhodesia (then Southern Rhodesia) became part of the Federation of Rhodesia and Nyasaland, with Northern Rhodesia (now Zambia) and Nyasaland (now Malawi). The Federation was dissolved at the end of 1963 and the Rhodesian Government got back those powers which it had delegated to the federal government.

This was the time when the British Government should have asserted itself to hand over power to the black majority. Instead, it allowed Mr Smith to stage elections, which Nationalist candidates boycotted in 1962, and make a unilateral declaration of independence (UDI) on November 11, 1965.

A White Junta

The world community was shocked over the takeover by a white junta, the Rhodesian Front, headed by Mr Smith. But more shocked and disillusioned was the black majority which depended on the declarations and promises of Britain. The British Government vainly held negotiations with Mr Smith. Ultimately, it formulated its own requirements for Rhodesian independence.

They were: (1) the principle of majority rule should be guaranteed; (2) there should be immediate improvement in the political status of the African population; (3) there should be progress towards ending racial discrimination; (4) the British Government should be satisfied that any basis for independence was acceptable to the people of Rhodesia as a whole; and (5) it would be necessary to ensure that, regardless of race, there was no oppression of majority by minority or of minority by majority.

Mr Smith accepted these principles as a basis for discussion but, when it came to giving them concrete shape, he hedged and did nothing. He was simply not prepared to give independence to the blacks who formed the majority.

Shocked, Britain did not grant independence to Rhodesia, but this made no material difference to it. Mr Smith was already the Prime Minister and, however illegal his regime, it had all the trappings and powers of an independent country. Rhodesia had its own armed forces.

THE MILITANTS AT GENEVA. The Rev Ndabaningi Sithole, 55 (left), broke away from Nkomo's relatively moderate Zimbabwe African People's Union (ZAPU) in 1963 to form the Zimbabwe African National Union (ZANU). He has spent 11 years in prison. Robert Mugabe, 51 (right), is a Marxist guerilla leader.

London's reaction lacked firmness. No forces were sent to discipline or punish Mr Smith. Nor was his action considered a rebellion. Boycott was thought the best way out. The British Parliament passed the Southern Rhodesia Act 1965 to enable the Government to impose diplomatic and economic sanctions. UN sanctions were also obtained through a resolution the same year, calling upon all states not to recognise the illegal regime of Rhodesia and to "strive" to break all economic relations with it.

Since then, Britain has renewed sanctions religiously every year to make it clear that it "does not and will not accept the illegal declaration of independence". The Security Council has done the same, most recently in March 1976, to urge upon all UN members to impose sanctions against Rhodesia. Both the Commonwealth and the UN have also set up committees to supervise the implementation of sanctions and to check breaches.

"Tiger" Talks

But it does not add up to much. Rhodesia has been getting all that it wants through South Africa or some other source. However, Mr Smith does not want to show that he is opposed to negotiations. Therefore, he has kept a semblance of talks going.

For example, in December 1966, he held a meeting with the then British Prime Minister, Mr Wilson, on board the HMS TIGER. The TIGER proposals for a settlement and for "a return to legality" were subsequently accepted in their entirety by the British Government; but those for "a return to legality" were rejected by the Rhodesian regime. After further negotiations, a second meeting was held in October 1968, this time aboard the HMS FEARLESS. British proposals for a settlement were put forward based on the TIGER proposals of 1968; but, on this occasion, the regime objected to proposals of fundamental importance concerning, for example, the composition of the legislature and constitutional safeguards.

In fact, Mr Smith has exploited Britain's reluctance to take firm action. He has tried to change the very complexion of Rhodesia. His proposal in 1969 was for a new "republican constitution", which divided Rhodesians electorally on a racial basis, and a "Land Tenure Bill", which divided the country into European, African and National areas, increasing the area reserved for Europeans to just over half the cultivable land. The new "legislation" passed through the Rhodesian "Parliament" and the purported "Republic" came into effect on March 2, 1970. By that time, the lawful Governor of Rhodesia, Sir Humphrey Gibbs, had already resigned.

However, one healthy development of Mr Smith's intransigence and Britain's helplessness has been the emergence of the African National Council (ANC), formed to oppose white rule. Mr Smith has recognised it. In fact, after the ban in 1964 on the Zimbabwe African People's Union (ZAPU) and the Zimbabwe African National Union (ZANU), popular African nationalism has had no voice. The ANC, despite restrictions placed on its leadership and on its activities, is a "legal" organisation with which the regime has declared its willingness to negotiate.

Another healthy development is the emergence of African opinion against the Smith regime. This opinion has backed the guerilla activity against white rule in Rhodesia. The Commonwealth African Governments in Southern and Central Africa have also put pressure on Britain and others to find a durable, just and honourable solution. Only two years ago, there was a meeting attended by President Kaunda of Zambia, President Nyerere of Tanzania and President Seretse Khama of Botswana, by the representatives of Rhodesia's African nationalist movements and, at later stages, by representatives of the Rhodesian regime. Mr Joshua Nkomo and the Rev Ndabaningi Sithole, the leaders, respectively, of ZAPU and ZANU, travelled to Lusaka from detention in Rhodesia with the concurrence of the Rhodesian Government.

—Continued

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THE THIN WHITE LINE OF DEFENCE. White Rhodesian housewives learn judo in an advanced class for defence training. Black guerilla leaders have warned that, if negotiations at Geneva fail, there will be no alternative but to continue "war in the pursuit of peace".

An important outcome of the meeting was the Lusaka Declaration of December 8, 1974, uniting ZAPU, ZANU and a third movement, Frolizi, with the ANC, under the chairmanship of Bishop Muzorewa. This step enabled nationalists to present a united front in negotiation with the regime for the first time since ZAPU was split and ZANU created as a separate movement in 1963.

The Lusaka Agreement, reached on December 11 after an earlier setback, established that negotiations between the ANC and the regime were to be held without preconditions; there was to be a ceasefire and detained nationalist leaders and their followers were to be released by the regime.

During 1975, however, the hopes of progress towards a settlement raised by the Lusaka Agreement were not to be fulfilled. In the words of Mr Ennals, then Minister of State for Foreign and Commonwealth Affairs, speaking on February 10, 1976, it was "a year of wasted opportunities, frustrated hopes, broken promises and now a mounting crescendo of violence".

In January 1976, there was an intensification in the guerilla activities. This was particularly marked on the border with Mozambique—which had attained its independence in June 1975—and followed an increase of nationalist military training outside Rhodesia over a period of several months. In March 1976, following border clashes, President Machel of Mozambique announced that the frontier was to be closed and United Nations sanctions against Rhodesia applied in full and that Mozambique would give full support to the "liberation struggle" within Rhodesia.

Although Angola, the other former Portuguese territory in Southern Africa, does not have a common frontier with Rhodesia, the intensification of the civil war between rival African nationalist movements there in the period around the country's attainment of independence in November and foreign intervention in that war, including the participation of Cuban troops in the eventual victory of the Popular Movement for the Liberation of Angola (MPLA), focused world attention on Southern Africa and, in particular, the explosive potentialities of the Rhodesian situation.

Sensing that things were getting out of hand, Britain woke up this year. Mr Callaghan suggested on March 22 a two-stage operation. The first stage of this operation, he said, "must be prior agreement by all the principal parties to a number of preconditions". These he listed as: (1) acceptance of the principle of majority rule; (2) elections for majority rule to take place in 18 months to 2 years; (3) agreement that there will be no independence before majority rule; and (4) the negotiations must not be long drawn out.

"There would also need to be assurances," Mr Callaghan said, "that the transition to majority rule and to an independent Rhodesia would not be thwarted and would be orderly." If these preconditions were accepted, "it would then become possible for the second stage to begin: namely, the negotiations of the actual terms of a constitution for independence".

But the British Prime Minister never explained why there should be a period of 18 months to 2 years to get the much-delayed independence. And that is where the participants at the conference in Geneva, Mr Smith and the Africans, have been stuck for the past few weeks.

The argument of the white regime in Rhodesia is that even the period of 2 years is short for organising elections, for properly installing black Ministers and for injecting black civil servants in senior departmental responsibilities. The Africans, on the other hand, see in it a ruse to arouse factional differences among their leaders.

Who Rules In The Interim?

Yet there is something to be said for a quick poll. Everyone knows the black voters will be voting for black rule. Then why wait? In a long run-up, factional bitterness can get enhanced beyond limits.

But the time-table for independence is not the only issue not settled. There is the problem of the Council of State, the body which is supposed to be in power till the blacks get independence. According to Mr Smith, who claims to have Dr Kissinger's written proposals, the only function of the Council of State is that it is "responsible for supervising the drafting of the Constitution". Then who rules in the interim period, whatever its duration?

Mr Richard, Chairman of the conference at Geneva, is hopeful. He has gone on record to say that there has been "some progress, though it is understandably slow". His latest proposal to set a deadline of March 1, 1978, for the transfer of power, with the proviso that it could come as early as December 1, 1977, if constitutional procedures are out of the way, makes sense. Still why should it take so long?

But whatever happens at the conference, the black majority in Rhodesia cannot be denied independence for long. The Africans have been downtrodden and exploited for years and, now that their enemy is on the run, they cannot sit still. The whites in Rhodesia will do well to grasp the reality of their plight. They are already cut off from the mainstream of intellectual and political thought in the West, if not from the markets. Let them not drive the situation to a point where violence will be the only alternative. Success at the conference will show that rational discussion as opposed to mindless violence can still help settle the world's affairs.

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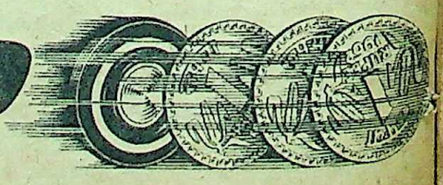

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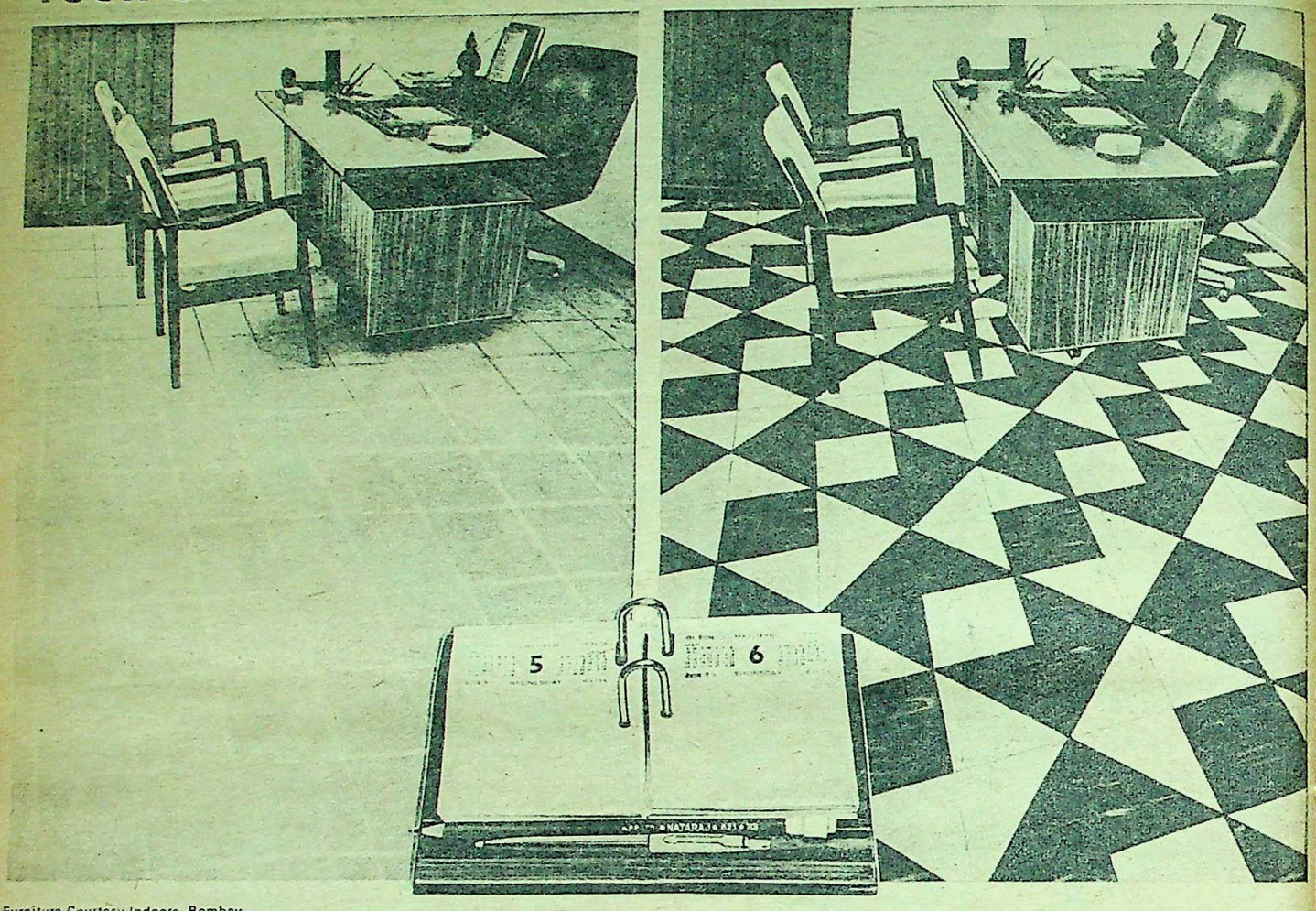

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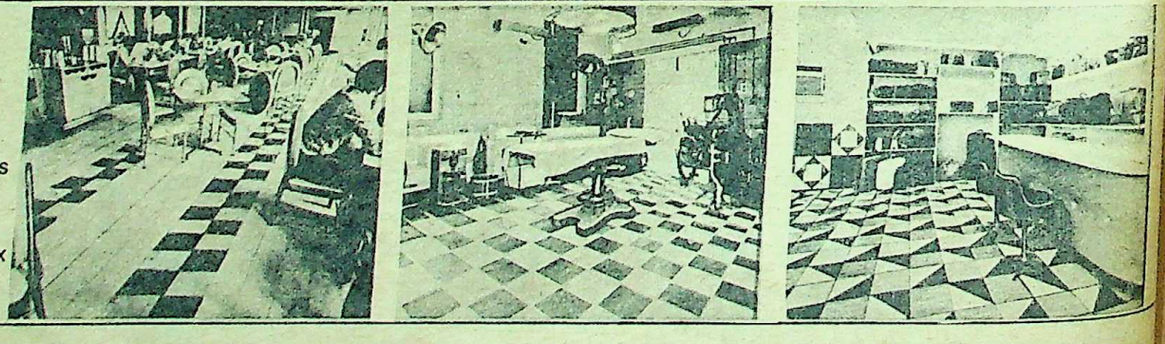

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Milton Friedman

This year's winner of the Nobel Prize for Economics has been attacked both by conservatives and radicals. Dr Milton Friedman is as controversial as was John Maynard Keynes—and as distinguished.

by S. GANGADHARAN

THE Nobel Prize awards in recent years have generated heated controversy, those selected for their contributions to Economics being a singular exception. Now that record, dubious at best, has been broken with the choice of Dr Milton Friedman for the coveted honour in 1976.

If ever there was a controversial figure among economists, Friedman is undoubtedly one, drawing fire from all sides. The Marxists attack him because he is a conservative, the conservatives because he is not conservative enough and the Keynesians because he has challenged some of the basic postulates of Keynesian theory. But among his colleagues, his scholarly work has been well recognised and the question was not whether, but when, he would be awarded the Nobel Prize.

Pioneering Contributions

Milton Friedman is, of course, an economist cast in the classical mould, but it would be less than just to brand him entirely so in the light of his recent writings. If he is a staunch believer in the efficacy of the market-place mechanism, of individual freedom and an implacable foe of big Government spending, he is also a "revolutionary" in his advocacy of floating exchange rates, of indexing as a hedge against inflation and of negative income-tax (whereby the state would render financial assistance to people below the minimum tax level).

Friedman has many pioneering contributions to his credit. The budgetary measurements of the income-consumption pattern and the analysis and measurement of the contribution of human capital—the investment in education and skills—to growth which he developed in association with Simon Kuznets are but a few examples. The Royal Swedish Academy also cited him for his "demonstration of the complexity of the stabilisation policy"—how to sustain a high level of economic activity without severe fluctuations in employment, output and prices. Friedman's recommendations in this regard to the military junta in Chile aroused wide resentment to which he replied in characteristic fashion that, if his remedy had worked, it would benefit the Chilean people more than the Government.

However, Friedman's major works have been in the fields of consumption analysis and monetary theory. His study on the permament-income hypothesis postulates that, in the long run, total savings account for a stable share of the total income which itself is of two kinds—permanent and transitory; and that consumption is essentially a function of the former. Predictably, his theory has been questioned—economists, like politicians, seldom agree—but none would dispute the outstanding nature of this economic research.

HIS ECONOMICS HAS BROUGHT HIM RICH DIVIDENDS. Milton Friedman (64), a Professor at the University of Chicago and a columnist for Newsweek, was cited by the Nobel Committee "for his achievements in the fields of consumption analysis, monetary history and theory, and for his demonstration of the complexity of stabilisation policy". The Nobel Prize brings him 681,000 kroner (Rs 11,90,000).

As far as monetarism is concerned, Friedman holds that monetary policy rather than fiscal instruments is the effective method of combating inflation while keeping unemployment within safe limits. The crux of his monetary theory as enunciated by him:

Two Established Propositions

Economic research has established two propositions:

1. There is a close, regular and predictable relation between the quantity of money, national income and prices over any considerable period of years.
2. The same relation is much looser month to month, quarter to quarter or even year to year. In particular, money-changes take time to affect the economy and the time-delay itself is highly variable.

These two propositions imply that steady price level is ensured in the long run if the rate of monetary growth approximates to the growth in output and that any attempt to use monetary policy for fine tuning may lead to instability. Inflation, he argues, is a purely monetary phenomenon and he recommends a steady increase of 3 to 5 per cent in money supply to ensure growth with price stability.

The recent record would seem to indicate that both Keynesian and monetary theories have proved inadequate to solve the complex economic problems that face the world.

Unexpected

Friedman himself admitted that monetarism had not worked along expected lines. In the meeting of the American Economic Association a few years ago, he argued that monetary policy was not applied properly and that external factors interfered with its working. He conceded that the change in money supply might take as long as 23 months to affect the price level rather than 6 to 9 months, as he had earlier stated.

Monetary policy as advocated by Friedman, has evoked criticism. The major attack

—Continued

TIGHT CONTROL. The award to Dr Friedman has been strongly criticised by opponents of the military regime in Chile. They hold that his advice to the Chilean Government is "mainly responsible for the present unemployment and hunger policy of the Chilean junta". Picture shows a dissident in Chile under the strong arm of the Government.

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came from the influential Radcliffe Committee. In its report, it said that changes in money supply are offset by changes in the velocity of money so that the increase in money supply is not harmful. But empirical studies have convincingly established that monetary growth does have an impact on the economy and that it is only partially offset by the velocity of circulation of money. Other objections stem from the fact that statistics of money supply are not reliable and the long time it takes for the monetary policy to have an impact makes it useless for charting the course of the economy in the short run.

That price level is influenced by money supply to the exclusion of other factors, it is argued, is too simplistic. According to Andrew Brimmer of the US Federal Reserve Board, monetarists have not conclusively established that "money is more a cause than it is an effect of economic activity"

Can Economics Deliver the Goods?

Despite the valid criticisms, monetary theory as propounded by Friedman has been hailed as an invaluable contribution to economic thought because of the insight it throws about the working of money in an economy and its impact on personal and business spending, stock markets and price level.

A basic question that arises is: If the monetary as well as fiscal policy does not work, does it mean that economics as a science cannot deliver the goods? The consensus among economists is that a combination of policies—monetary, fiscal and, if need be, some form of wage and price control—backed by political will rather than exclusive reliance on any one tool would be a possible approach, keeping in view the peculiar problems and state of development of the country concerned.

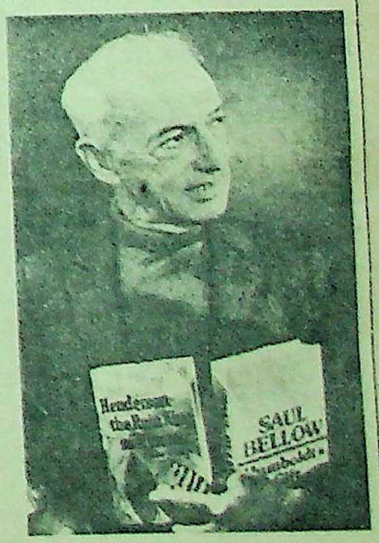
Economist Henry C. Wallich sums up the compromise position in these words: "The long debate between the Keynesians and Monetarists has reached a substantial measure of agreement. This agreement does not cover matters of policy which often reflect value judgments. It does imply that a common view of the analytical framework of the economy is being approached. There is common ground now as to how the economy works and what the critical relationships are. No longer do the two sides seem to speak different languages or to be looking at a different world."

Friedman has been described as an "economist's economist" who would doggedly pursue his economic investigations and defend his conclusions. He is incisive and brilliant in debate with a razzle-dazzle brain and a sense of humour. He is a prolific writer and numerous articles, scholarly papers and books have issued from his pen in regular succession. He is best known for his A Monetary History of the United States 1867-1960 which he co-authored with Anna Schwartz: the book is regarded as the definitive work on the subject.

A libertarian at heart, he has ceaselessly opposed state intervention in the economy. "The Government served best," he once wrote, "when it interfered least with the driving force of private enterprise, coordinated by market prices." Steady monetary growth, he argued, would provide a monetary climate favourable to the effective operation of those basic forces of enterprise, ingenuity, invention, hard work and thrift that are the true springs of economic growth.

In spite of the battles that rage round his theories, there is no denying the fact that Friedman's economic researches have added to the content and quality of modern economic thought and he remains one of the most influential and polemical figures in the contemporary economic scene just as Keynes was in an earlier era. And, thanks to his work on monetarism, the views of the Chicago School of Economics, of which he is the leading spokesman, carry weight in the formulation of economic policy.

An All-American Galaxy:
1976 Nobel Prize Winners



BICENTENNIAL SWEEP. All Nobel Prize recipients this year are Americans. (The Peace prize was not awarded.) From left: *Dr Samuel C.C. Ting, Massachusetts Institute of Technology, and Dr Burton Richter, Stanford University, who share the Physics prize, were cited for their independent discoveries of a new type of elementary particle known as psi or j; Dr William N. Lipscomb, Harvard University, received the Chemistry prize for his work on the structure and bonding mechanisms of boron hydrides, commonly known as boranes; and seen with his wife is Dr Baruch S. Blumberg, who shares the prize for Medicine with Dr Carleton Gajdusek (not in picture) for studies on the causes of hepatitis. Right: Novelist Saul Bellow who won the prize for Literature. His best-known novels are* Herzog and The Adventures of Augie March.

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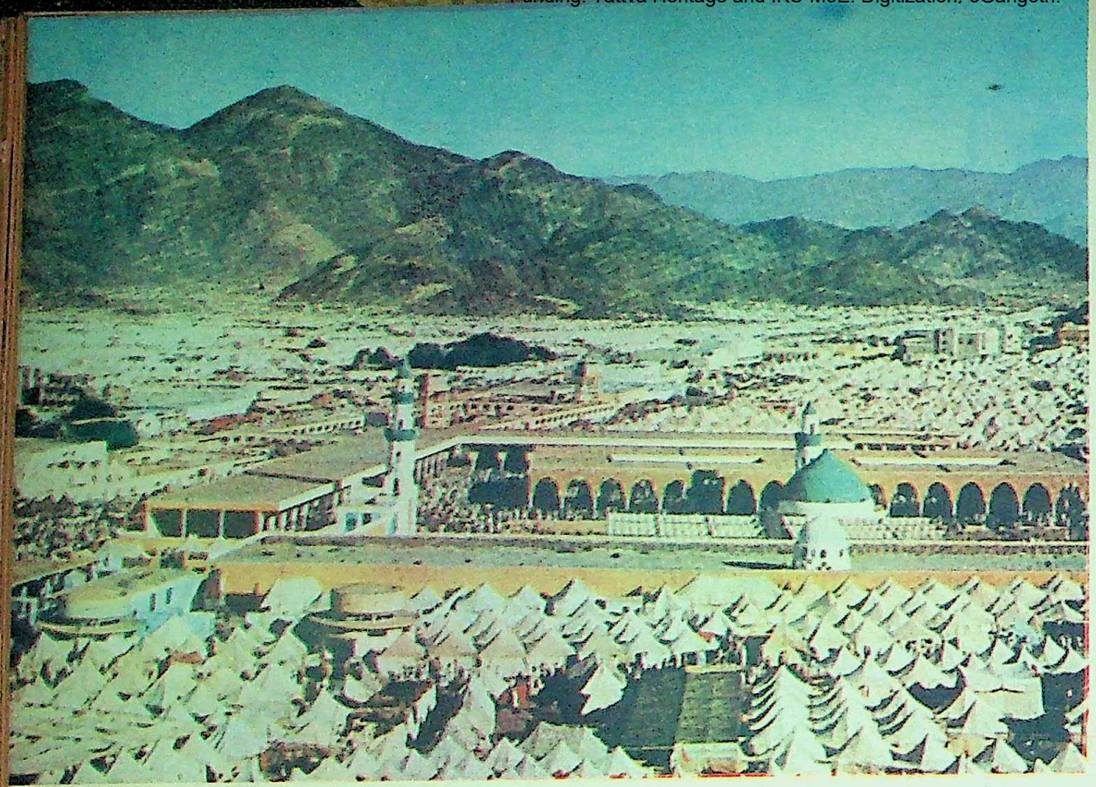
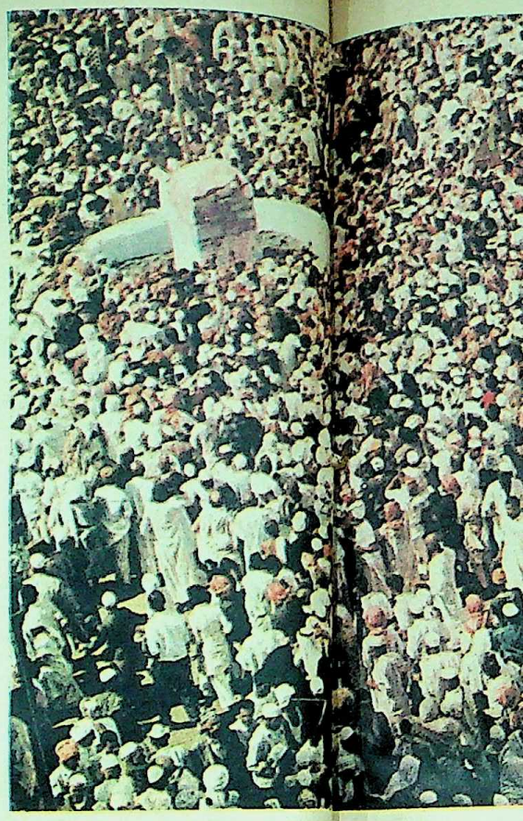
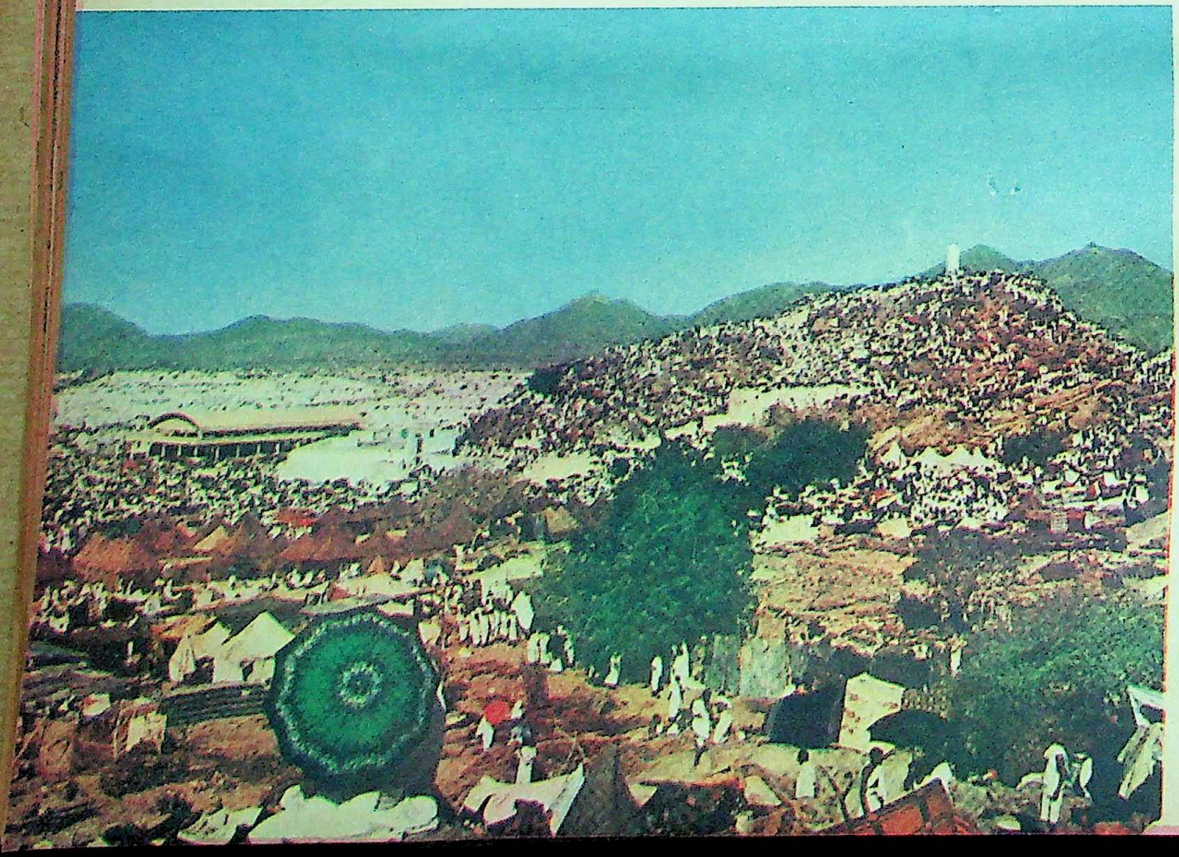


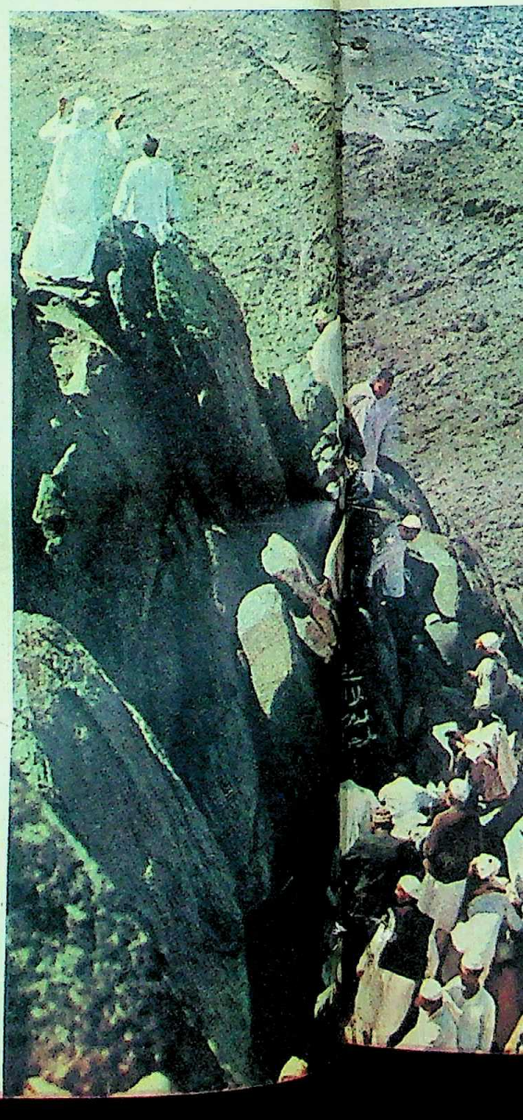
AL-KHAIF MOSQUE, MINA. Pilgrims stay in Mina for four days during haj, *living in tents pitched against the backdrop of the hills.*



Pilgrimage To Mecca

FROM MINA TO ARAFAT. Pilgrims must stay in Arafat on the ninth day of the month of Zil Hajj. The roads to Arafat are a jam of people, cars and buses at this time. It takes some four to six hours to cover the 8 km from Mina to Arafat—the pilgrim must get there by noon. He must stay in Arafat until sunset.





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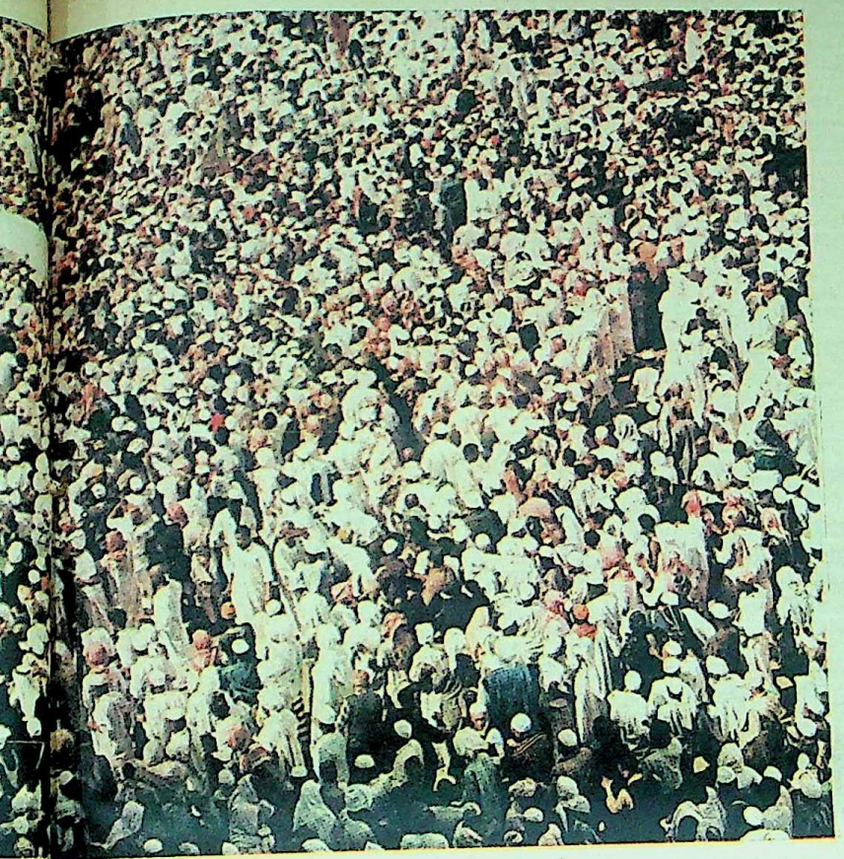
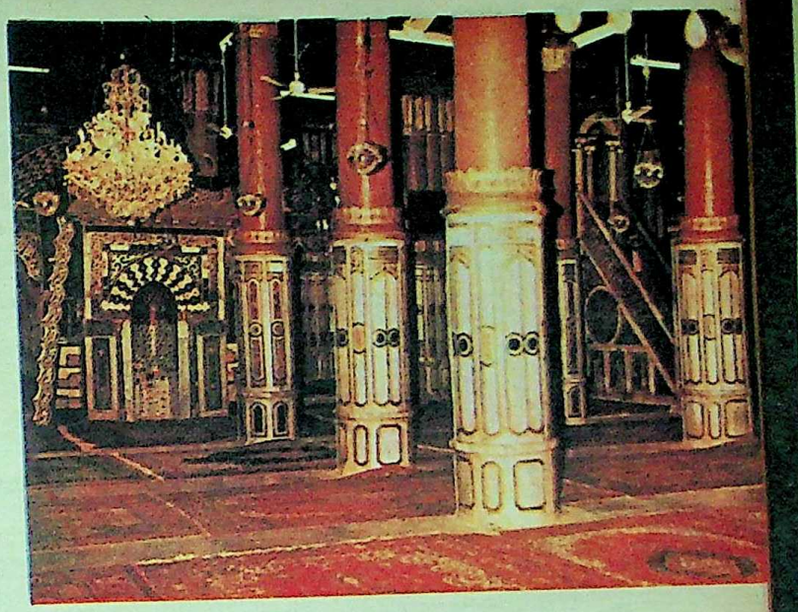
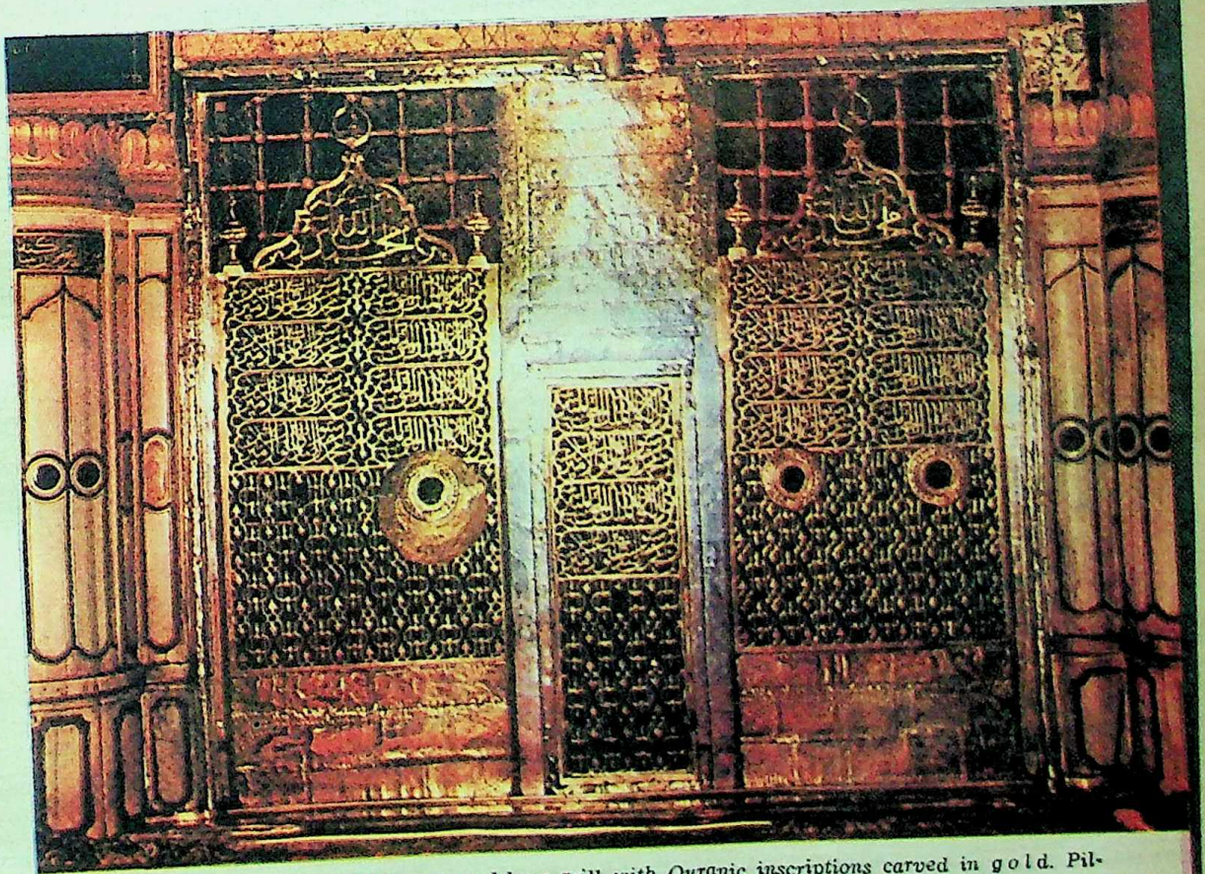




THE PROPHET'S HOLY MOSQUE, MEDINA, where the Prophet and his followers used to pray. Pilgrims offer prayers here. Apart from the Prophet's grave, two of his companions, Caliph Abu Bakr and Caliph Omar, are also laid to rest here. The Mosque is built at the place where the Prophet's camel first halted in Medina.

STONING THE SMALL DEVIL. In Mina there are three places symbolising the big, the medium and the small devil. Here Satan tried to misguide Abraham and his son Ismail before the sacrifice.



THE GRAVE OF THE PROPHET is protected by a grill with Quranic inscriptions carved in gold. Pilgrims are not allowed to go inside the enclosure lest they begin worshipping the tomb.

"THE MOUNTAIN OF LIGHT". In the Ghar-e-Hira here, Prophet Mohammed received the first revelation through Angel Gabriel.

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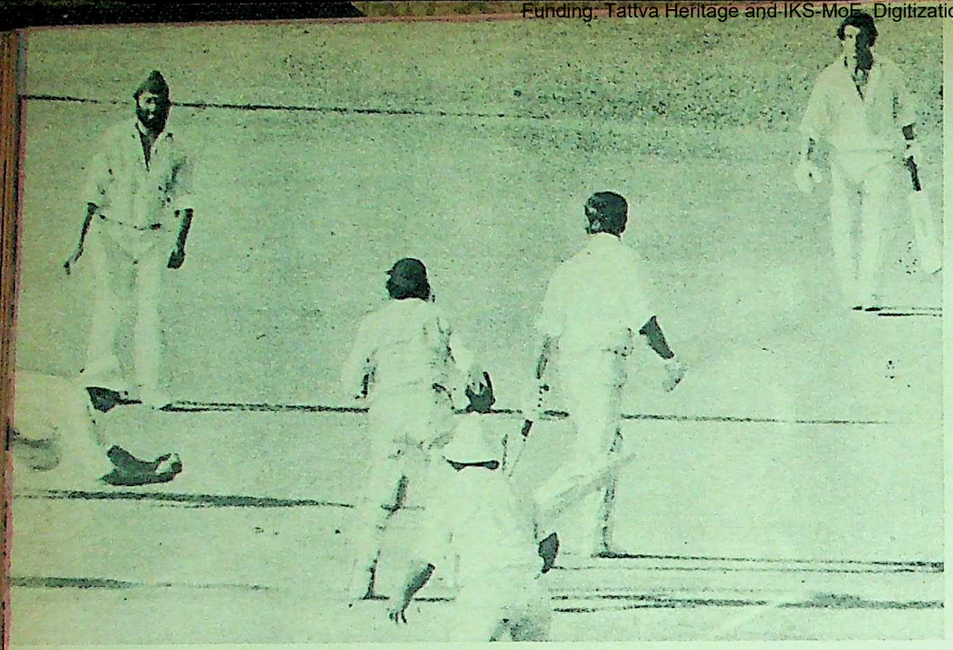

SKIPPER BISHEN SINGH BEDI watches Mohinder Amarnath catch Peter Petherick (1) off Chandrasekhar. This gave his team victory in the First Test by 162 runs. "There was nothing in the Wankhede Stadium wicket for any touring team to be frightened of—it was only a poor standard that let the New Zealanders down," says Wadekar.

Skipper Let New Zealand Down

by Ajit Wadekar

"New Zealand lack a good leader: Glenn Turner's approach is very negative—like his batting. They were more keen on drawing the game than winning it," says the former India captain.

YES, I did predict the outcome of this series wrongly. I gave India 70:30 chances. It should have been 90:10! I think it is going to be champagne for the Indian team at the end of every Test.

I have yet to come across such a touring team who hardly have any technique and proper footwork to deal with spinners even on the docile, lifeless wicket of the Wankhade Stadium. No doubt the wicket was dead and did take turn right from the first ball of the match. However, it was so slow that, if one missed the ball on the front foot, one could go back and play it again. Perhaps, with the hammering they got at the hands of the Pakistanis, the New Zealanders were more keen on drawing the game than winning it and that was their undoing.

The Bombay public is clever too—they did not flood the stadium. For the first time in the history of Bombay Cricket, as many as 20,000 tickets remained to be sold and the few who bought them repented and tried to resell them at the last minute. Perhaps, if the New Zealanders had had the services of Congdon, Hastings, Wadsworth and Dayle Hadlee, they might have looked a better side, if not on the field, then at least on paper. They lack a good leader, as Turner's approach is very negative—like his batting.

Poor Glenn Turner, why did he have to lose the toss at a time when it was most essential to win it! He has been losing it all along since Pakistan. Not only was the wicket docile, dead and grassless, but the atmosphere too was sultry, humid and very warm to kill the stamina of medium-pacers with long run-ups, especially those who come from cold places like New Zealand and England. There was another psychological factor to make these tourists more nervous. The report on the eve of the match in the newspapers said that many tickets remained unsold for the first time in the history of Bombay Test Cricket. Now this would mean that the tourists are not held in as great esteem as other teams. Who won't feel an inferiority complex in the circumstances?

No doubt Collinge and Richard Hadlee put all heart in their bowling on this placid wicket, but they bowled too short to make our opening pair really uncomfortable. Gavaskar did punish the short-pitched ones with perfect square-cuts, but Gaekwad should not have left it to just the wicket-keeper to collect. Otherwise, it becomes a problem to get runs in the better class of cricket and, finally, you lose your patience and play some stupid stroke and get out. This is what happened to Gaekwad when he tried to push up the scoring rate—he was lbw to an O'Sullivan's delivery which straightened up as he tried to place it to midwicket.

Hadlee did confuse Gaekwad with well-disguised outswingers. **In fact Hadlee looked the best with the new ball, but he did not mix his outswinger with his inswinger.** He bowled too many outswingers to Gaekwad, with the result that that batsman got over his fault and could leave it comfortably.

There is no denying the fact that poor Gaekwad is looking for runs desperately. Hadlee does have a good lift with his over-arm action and, had this wicket had a little bit of grass, he would have been a difficult proposal. Collinge could bring the ball up initially with the advantage of his height, mainly because the ball was new and hard. Later, he just bowled to keep the runs down. I am really surprised why Turner never tried to switch ends for his bowlers—from beginning to end, they bowled at the *same* end. Lance Cairns and Andy Roberts are good cutters of the ball, but on this track they looked too slow to make any dent in the Indian batting line-up. O'Sullivan resembles Underwood very much, as he does not spin the ball, but he does bowl a loose one off and on and Sunil made good use of it.

Sunil's innings was typical of Sunil. The only change I noticed was the superb confidence he has in his batting. He played within his limitations and relied mostly on square-cutting and driving through the covers and straight. His drive off O'Sullivan through the covers after lunch was the best shot of the day. All through his blemishless innings, he looked a perfect opening batsman and appeared to be heading for that ranking of great batsmen—1,000 runs in a year.

At the fag-end of his innings, Sunil lost his wicket out of sheer fatigue, as there was no punch or venom in his uppish stroke when he lifted Petherick to long-on, where Cairns took a well-judged catch, inches off the ground. Sunil should have waited for some time, as the second new ball was due and one knows how vulnerable are Mankad, Patel and Madan Lal against the faster deliveries with the new ball.

Gaekwad does have good judgment and technique as an opening batsman to be in the line of the ball, but he requires to develop some strokes and I am sure that, with the confidence he will get through experience. he will be a good opening partner for Sunil for years to come. This was perhaps one of the best opening stands India put up.

With such a start, it was obvious that Indian batsmen would pile up a big score so that they would not be required to bat in the second innings. But our batsmen have to live up to our superb tradition of crumbling at a wrong time and never take advantage of such a situation. Mohinder, though he started shakily, did manage to get 42 runs and looked a much improved player after his tours of New Zealand and West Indies. **Unfortunately, he could not push the score even after 150 runs were on the board with only one wicket gone. He got out to a half-hearted drive, off Hadlee, into the hands of mid-on.**

Poor Viswanath, with all his reputation, was required to push the score and, in the process, lost his wicket, trying to play some stroke not written in the book. Had he played his natural game, the runs would have come automatically, flowing from his super-short bat. Immediately after the departure of Viswanath, why Turner did not take the second new ball was anybody's guess. **Yes, Collinge was inside the pavilion, but Hadlee was very much on the field and his angling**

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short-pitched deliveries would have definitely upset Mankad and Patel.

Anyway, as expected, next morning the new ball was taken and Hadlee did the trick. He removed Mankad, Venkataraghavan and Madan Lal, one after another, and I wondered whether we would reach even 300. Fortunately, we had Turner as their skipper—he was trying to be too soft to his counterpart as, after 10 overs from the pavilion end, poor Hadlee was changed for no rhyme or reason, even though he beat Bedi and Kirmani time and again. **Richard Hadlee is definitely not as quick as Dayle Hadlee but has the capacity to bowl a beautiful outswinger and make it come up from a length.** Mankad lost his patience and lifted a short-pitched ball overhead to give an easy return catch to Hadlee. The same was the case with Madan Lal. It is time Madan overcame his difficulties of facing the short-pitched ones.

Thanks to a wonderful stand between Kirmani and Bedi, we could reach a total of 399. Their stand of 105, though not a ninth-wicket record, will certainly be remembered for a long, long time. It was a priceless partnership at the right time. Never saw Bedi playing with such responsibility and patience and straight bat before. Maybe when he became captain he realised the importance of every run scored.

Kirmani at the other end played some judicious shots and, even though he looked tired and developed cramps, he preferred to stay on at the wicket as much as possible. Why, even Chandra, after Bedi's departure, could stay on at the wicket, thanks to Turner, and add a few more runs. Our total of 399 might have looked smaller if we had had West Indies or Australia to face, but certainly not against these New Zealanders.

After a few consistent overs from Madan Lal and Mohinder Amarnath—the latter bowled a good length, moved the ball both ways and did manage to beat the bat—Chandra and Bedi came on. The Kiwi openers looked really vulnerable against them and it was a matter of minutes before the first wicket fell. Murray Parker tried to pull a long-hop of Chandra and hit it high in the air for Kirmani to take an easy catch.

Turner and John Parker had a funny grip to hold the bat. It was not surprising that there were hardly any scintillating drives during their long innings. Both of them really lived cats' lives as, time and again, they were beaten neck and crop by our three spinners. There was not anything in the wicket and the ball, too, was not turning viciously. Yet both batsmen never made any attempt to force the pace, refusing to play strokes even off the loose ones and please the crowd. Poor Bedi could not do anything but wait for a wicket to fall.

It was really a relief to see Turner return to the pavilion as Mohinder Amarnath picked a good catch at forward short-leg from the bat-and-pad off Venkat. John Parker, destined to get a hundred, completed it duly and only a run out could get him out that day.

After The Rest Day

At the end of the day, the Kiwis were really miserable against Venkat and Bedi. If Bedi had brought on Chandra, perhaps then and there Roberts or Lees would have been in the bag. **Bedi also faltered a bit in the morning when the wicket was damp and the ball took quite a spin till the track went dry. The wicket was covered with tarpaulins and had special covers on it all through the rest day, which made it sweat. When these covers were removed before the game restarted and the wicket was rolled, a certain wetness remained in the soil. If only Bedi had come on himself instead of Amarnath, perhaps he might have got a breakthrough on that rough morning.**

Mark Burgess made some good strokes. The last time I saw him play our spinners (in 1968), he looked promising enough to be a good player against *any* type of bowling. Looks like he has not changed much.

As I suspected, the New Zealanders collapsed. Andy Roberts's skill does not warrant any special comment. His bowling is slower than Amarnath's and his batting is as raw without any technique. He might be able to stay at the wicket but, without moving his feet, he cannot make any stroke.

Their new wicket-keeper, Warren Lees, looked a bit overconfident against Chandra and Venkat before sizing up the spin. **But the tall hefty Collinge showed the others how to face our spinners on this lifeless track.**

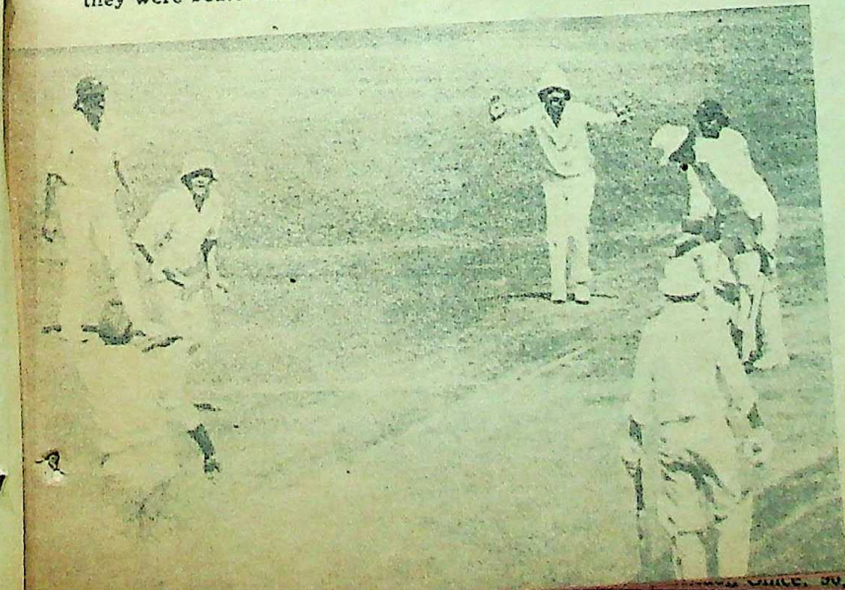
The New Zealanders were bundled out, leaving us a surplus of 101 runs. We had about 3½ hours to bat and, if we could get 200 runs within that period, then we had a good chance to win. Yes, there was not much in the cricket—only the psychological feeling that the wicket is always at its worst on the last day could make the New Zealanders, with poor technique, panicky about facing our spinners.

India, in the absence of Gaekwad who was down with flu since the second day of the match, opened brilliantly with Gavaskar and Amarnath. Amarnath, in general, really chanced his arm as he tried to play a shot off every ball, but it was justifiable as we wanted quick runs. **Gavaskar, Amarnath and Viswanath made good contributions; but the real batting for the occasion came from Patel.** It was typical of a Patel innings. Firstly, he prodded for ten minutes, then he really let loose an array of strokes. That was the best part of the match. The New Zealanders tried every trick to stop him, but in vain. Collinge and Hadlee took more than four minutes to complete an over and thus wasted time, bringing the over-rate much below the anticipated one. **It was this innings of Patel that made our victory possible.**

Bedi declared after batting for half an hour on the last day. Then it was Bedi who bowled them out tirelessly on that hot sultry day. Chandra did not bowl that well, but the mere mention of his name was sufficient for the Kiwi batsmen to shiver. It was Lees and Collinge again who showed how to play strokes and defend properly.

As I said earlier, there was nothing in the wicket for any touring team to be frightened of—it was only a poor standard that let these New Zealanders down. They say Glenn Turner is no more a plodder. **This Test certainly did not show any signs of his so-called newly developed strokes. His leadership also left much to be desired.** How can you have first slip almost standing behind the wicket-keeper and the slip fielders so close that they would not get a chance to dive for a catch sideways? Having only slips without a gully made Sunil play the square-cut at will. Turner will need a lot of experience to be on a par with Bedi as captain.

However, at Kanpur they have more of a chance to draw the game as the wicket there, though very much dead, does not favour spin bowling either. Our middle-order batsmen should do much better as the ball does not bounce or move at Green Park. Our team also will be in a much better spirit, having won the First Test. I am confident that, even if we have to draw the match at Kanpur, the Madras Test will be ours—if the wicket is the same as when I last played there, early in 1973. This New Zealand cricket team just cannot be compared with their Olympic hockey team.



MARK BURGESS is out to a poor shot on the last day—caught by Gavaskar off Bedi for a duck. After this, only Lees (42) and Collinge (36) offered some resistance. Left: John Parker, who scored a fine hundred in the first innings, is clean bowled by Bedi for 7.

Photographs by GOPAL BHAT

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HARIDEVI

Haridevi is the niece of Sadhu Vaswani and has been propagating his tenchings. She will be 61 on November 26.

ON Ram Navami day, in April 1929, died Pahilajrai Vaswani, who had come to be known as a *karma yogi*. Among those at his bedside was his 14-year-old daughter, Haridevi. The previous day, her father had placed her hand in his brother's and asked him to take care of her and see that she received a good education.

Haridevi's uncle, T. H. Vaswani, was then popularly known as Sadhu Vaswani. Later, he was to be called Beloved Dadaji by his disciples. Haridevi saw him frequently during her childhood, whenever he visited his brother's home in Karachi.

From the beginning, she was drawn to him as a "needle to a magnet". At a youthful age, she decided to dedicate her life to his service.

Ten months after her father's death, Haridevi's sister Shakuntala also died. The double bereavement made her withdraw into herself and turn to meditation and prayer. More than ever, she wished for the company of Beloved Dadaji whom she regarded as her Gurudeva. But she had first to finish her education. Haridevi studied at St Joseph's Convent in Karachi and then obtained a degree in Science from the D. J. Sind College. By the time she graduated, Dadaji had made Hyderabad, in Sind, the centre of his activities. There he started the Mira movement in education by founding the Mira School for Girls.

The Edge of a Volcano

After a year as first assistant at the P.B.C.M. Girls' School in Sukkur, Haridevi was summoned to Hyderabad to become Headmistress of the Mira School at the age of 20. Despite her reserved and sensitive nature, she proved herself an able administrator. However, she herself referred to Dadaji as the real head and deferred to his opinions.

Although she had now achieved her desire of remaining in her Gurudeva's company, Haridevi found that life was not the paradise she had expected it to be. "It is not easy to live with a saint," she explained. "You must crush your ego. You must become humble as dust. There were times when being with Beloved Dadaji was like walking over the razor's edge, like being seated on the edge of a volcano."

There were two distinct sides to Haridevi's personality. Energetic, enterprising and enthusiastic on the one hand, she was admirably suited to managing the Mira School; at the same time, there was a withdrawn and meditative side to her which often made her yearn to discard such responsibilities and retire to pray and meditate. But Dadaji would not hear of her leaving the School. It was a measure of her surrender to his will that she did not rebel against this command.

Haridevi served as Headmistress of the Mira School for over 12 years. During this period, she endeared herself to students and staff members and came to be regarded as an elder sister to whom they could take their personal troubles.

In 1947, Partition led to the departure from the School of most of the Hindu students. But the same close relationship developed between Haridevi and the Muslim girls who succeeded them.

Very soon, however, Haridevi herself had to leave for India. She was one of five disciples her Gurudeva chose to take with him to Bombay.

In India, Dadaji finally settled in Poona and a new Mira School was established there in 1950. This time Haridevi declined the Principal's post. In 1959, however, she took charge of the School for just one year to reorganise and revitalise it.

Inner Conflict

Haridevi was finally free, in Poona, to turn to the life meditative. But she still suffered much from an inner conflict. Out of this struggle she produced poems of lyrical beauty and devotion.

Always a voracious reader, she spent much time with books of devotion and poetry. She reserved for herself a secluded section of the Mira building, which soon took on the serene atmosphere of a temple.

On November 26, 1962, on her birthday, Dadaji gave her a copy of *The Life Beautiful* in which he had written:

The Sun of suns is the Atman
May the light upon thee shine
And shine and ever shine
And may every tear of Thine
Reflect a ray divine.

In her Gurudeva, Haridevi found the nearest approach to God and Sri Krishna. As a material token of her devotion, she organised every year for Divali, at the Mira School, a dramatic performance, an exhibition or a *mela*. The proceeds of the function went to Beloved Dadaji's Birthday Fund. Several old students and staff members returned to the school every year on this occasion.

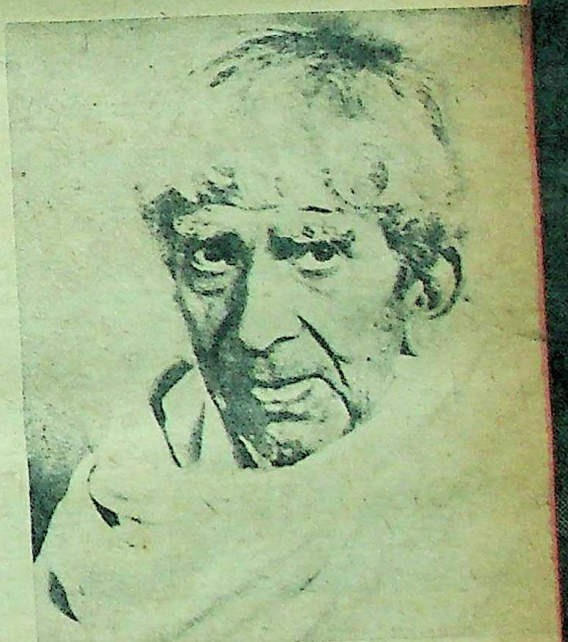
Haridevi also founded the Mira Union to spread Dadaji's message and to help the poor and the needy. On behalf of the Union, she published her uncle's books.

As the years passed, her Gurudeva's health deteriorated. In 1959, a cracked femur bone confined him to bed. Finally, on January 16, 1966, he died.

In her sorrow and anguish, Haridevi sought comfort in writing about her guru's work. She first wrote an account of his life for children, called A Saint of Our Times. Later she wrote a complete biography, A Saint of Modern India, which was published in 1975. When it was released, she remarked: "My life's work is over."

But she still continues to serve the people of India. She regularly goes to Bombay to preach her guru's word. Recently, the philanthropist, R. J. Advani, arranged for Haridevi and her companion, Sister Sushila, to go on a lecture tour to London, New York, Toronto and Jamaica.

A LATTER-DAY MIRA. Haridevi continues to preach her guru's teachings—taking part in Sadhu Vaswani's Mira movement. She is seen here with Mrs Leelavati Munshi.



"THE MAGNET TO HER NEEDLE". Sadhu Vaswani, known as Beloved Dadaji to Haridevi and his other disciples.

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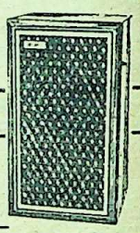

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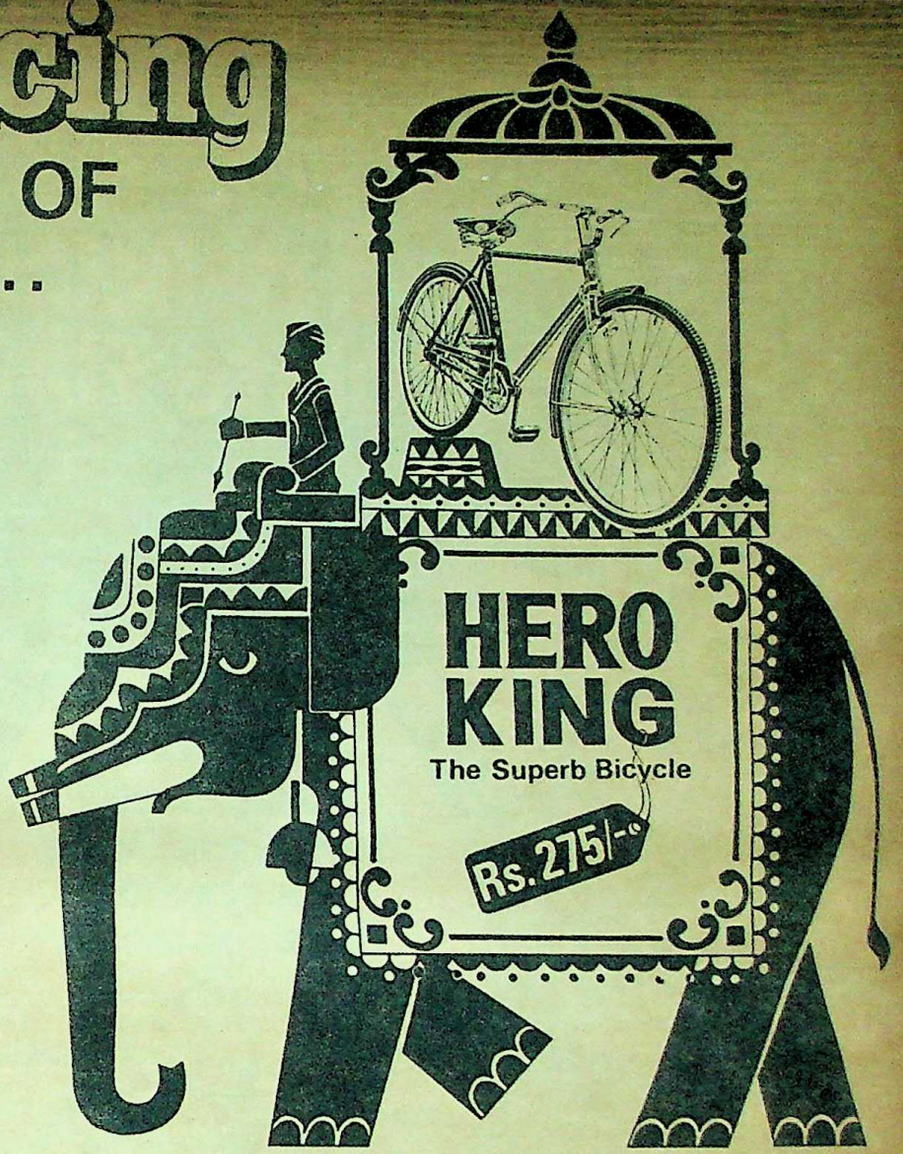

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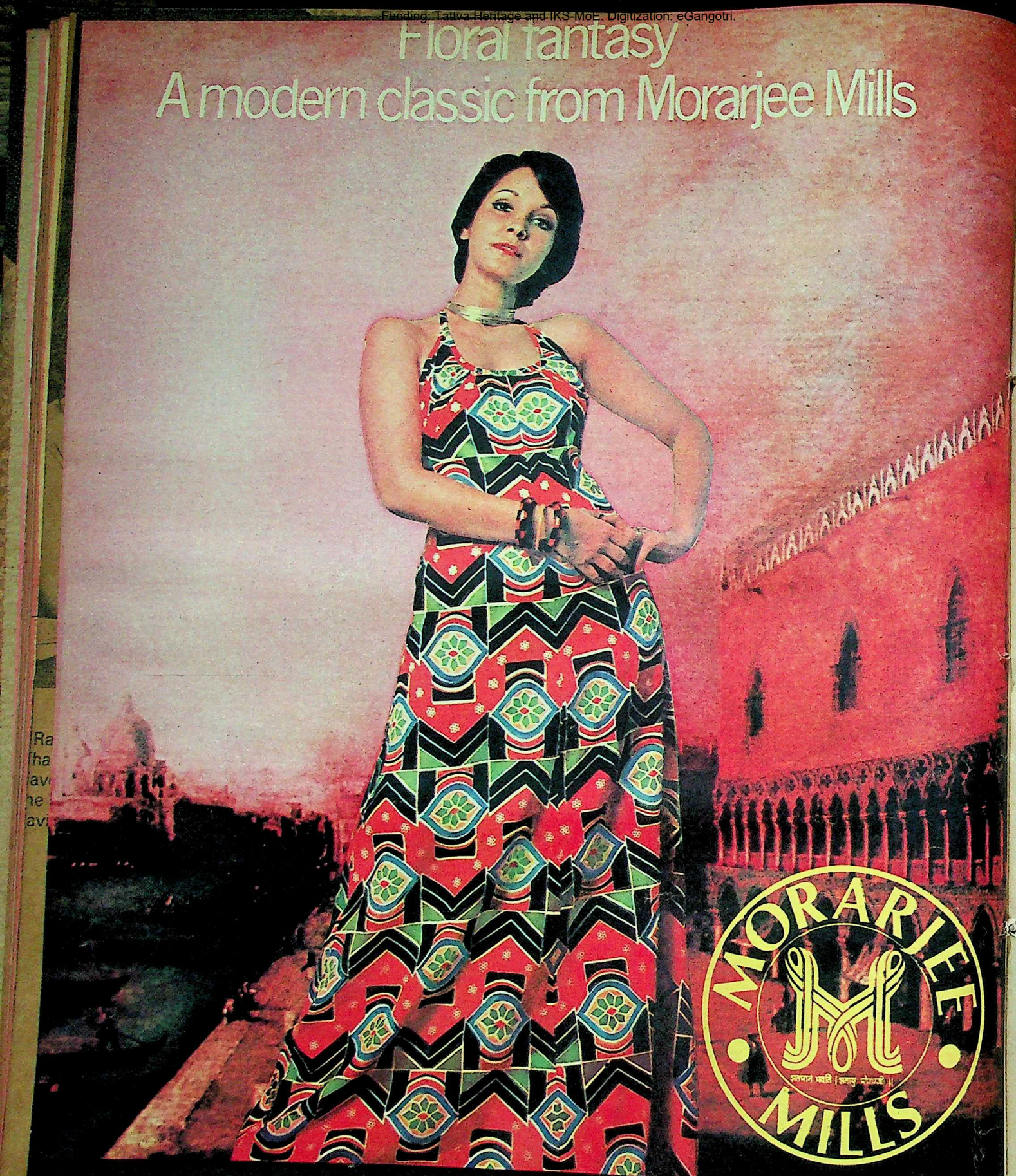

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Naren Panchal

An exhibition of Panchal's paintings will be held at the Taj Art Gallery, Bombay, from November 30.

NAREN PANCHAL, now in his thirties, was born in the village of Umargaon. Its inhabitants had never heard of "art" in our sense of the word. Yet, colour, form and design were familiar to them—in the decoration on the walls of their huts, in their clothes, jewellery and earthen pots. Naren developed the conviction that he too could be a creator of beautiful things.

Orphaned in early childhood, Naren was still in his teens when he decided to become a painter. His formal training was in the J. J. School of Art, Bombay. At various times, he has worked as a curtain-painter for a theatrical company, as a mask-maker for a ballet unit, as assistant to a toy-maker, and in mosaic and ceramic painting for Vitrum Studios.

In 1962, one of Naren's paintings won the first prize at an exhibition of the Bombay Art Society. Naren has had five one-man shows, of which the last two featured work in metal and wood. He has painted murals for several institutions and individuals. His work has been exhibited abroad, notably in London and in New York. He is widely travelled and the influence of his recent visit to East Africa can be detected in his recent images.

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R-GDA-7

Poetry Of The Month

Selected by NISSIM EZEKIEL

Deadend Song

Will you never pause
to see what we have lost?
Do you really think
reflection is a waste of time?

Life you say is contingent.
How desperate!

Post mortems,
self analysis you find
boring (they are my
only excitement now).
So all routes to
new levels
of mutual happiness
are closed. We are
where we are
That's it.

It seems the world
is divided into two groups:
those who slave away
whatever the frame,
and those who will not
till the frame is changed.

I want to pull and push
the system—not accept it.
What they call
the social reformer type
or worse, the romantic,
the idealist.

You only work from
day to day, as it comes.
Retrospection, introspection,
imagination—that lovely
gift—
are meaningless.
Get on with it!

The narrow confines
of the given form your world
and my hopelessness.

DEVAKI JAIN (New Delhi)

Hospital

The departing gestures lie and spread out,
and stare at you repeatedly from every corner
and you begin to think all about yourself.

The hurrying doctors look like busy salesmen
by measuring out deaths in heartbeats and surgical needles
half-death, quarter-death and death times death.

This is a place where
you can count down your life, some x by x
and always arrive at finite results.

SAKTI PRASAD PADHI (Cuttack)

The Table Of Tables

Its interests were astral bodies
the yoga of levitation
exploration of holes in space

But lovers found it
the most convenient place
to come together
to come apart

One night as the lovers reached
by a great longing
it usurped the shape
of their kiss
drew its legs in
slipped between the tongue
& the arch
that where there's a table
one may make a pass
gain entrance
bruise its corner

It cancelled all games
that required
hands and mouth
thighs and hips
that required
the acquiescence of touch

When lovers came
on its surface
it grew hammers and nails
when they slid under
it turned their genitals
to fish

They could not reach
with their thigh
what their mouths provoked
grip with their hands
what was precious
to the eye

They ran
swearing to its strangeness
They went looking
for other tables

When they found them
they made sure
by forest
by tree
by carpenter
they were no relations
of the table of tables

G. S. SHARAT CHANDRA (USA)

A Hot Sunday In Daulatabad

The hot sun here, menacing
a ruined fortress, and
you squat there on
an island, your feet
daring the onslaught
of rushing waves.

Deserted, this ancient capital
has no king. I've changed capital
like a mad king
to come here for safety.
A peeling victory tower
celebrates my arrival—
I'm left alone
to decide the wisdom
of my move.

In the darkness of the
fortress, defence is easy;
the methods of old

haven't been of use anyway.
The gods of the fortress
have been ransacked by
an invasion of tourists.

Beyond the moat a dozen
houses keep the thought
of civilisation alive.
What I've left behind
has already been prized,
and the hostile sun
has burnt my throat dry.

In the silence of the dead,
thoughts hum loud like words
to ask a little gravely:
"What have I come for,
here... this far?

SANTAN RODRIGUES (Bombay)

The Rickshawala

The rickshawala runs past
On the hot summer street.
Most have foot covering—
Cheap plastic chappals,
Tennis shoes.
But you have none.
Your feet are swollen
Like red wood slabs.
They tread on the melting tar.
I have on a pair of chappals.
"Come my friend," I say in my mind,
Stopping the car beside you,
"See if these will fit."
But I am shy of making a scene.
By the time I master this
The green light has taken you away.

JENNIFER PRABHU (Calcutta)

The Defeatist

All life is change.
You and your body range
The widest field of being and sensation.
You cannot simply stand,
Hold out your hand,
And take up circumstance as a kind of presentation.

You are a fool
To see it as a powerful tool
That manufactures happiness or desolation.

Take the giraffe.
Perhaps you want to laugh,
Think him no beauty,
But he's done his duty
By existence.
You have sat down,
Scaring off hope with a defeated frown.
What can you do?
You're through.
Lengthen your neck.

JOAN KHURODY (Bombay)

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The SKIN

of your hands is subjected to constant friction—when you wash, when you work, when you play. No wonder it becomes irritated by this constant rubbing. No wonder many hands are rough, dry and chapped.

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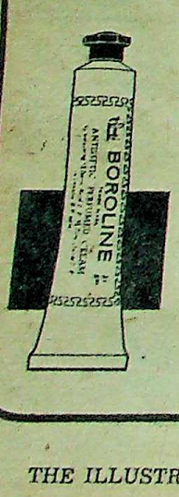

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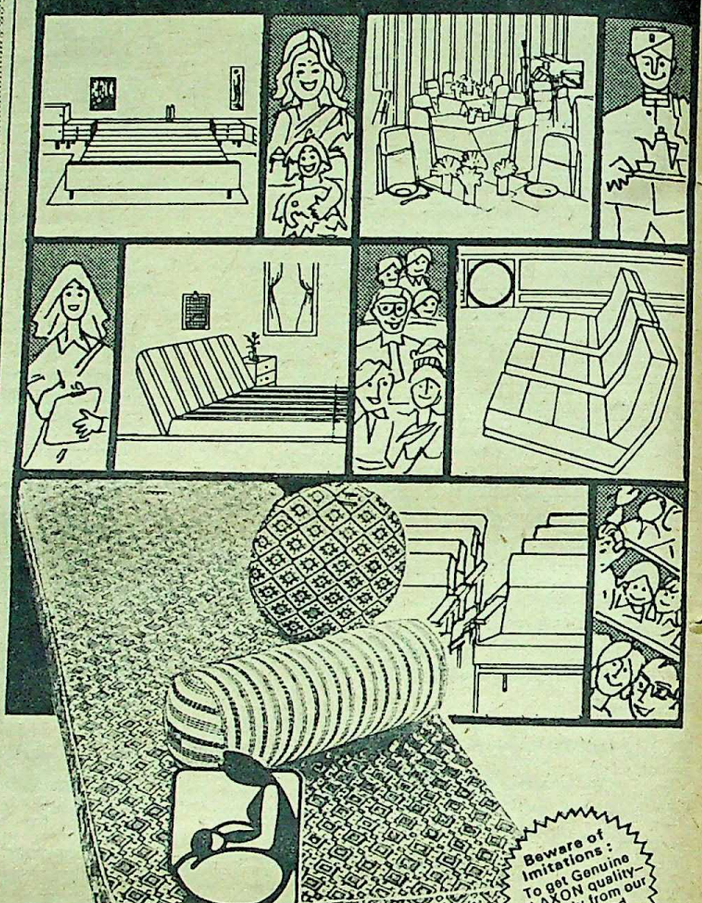

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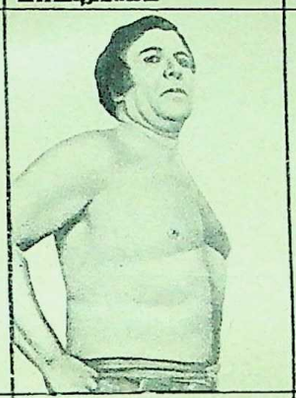
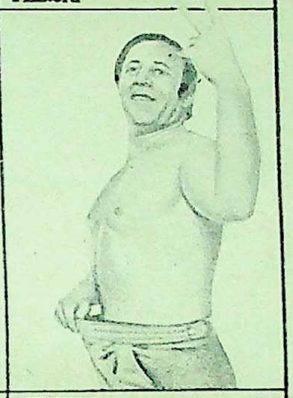
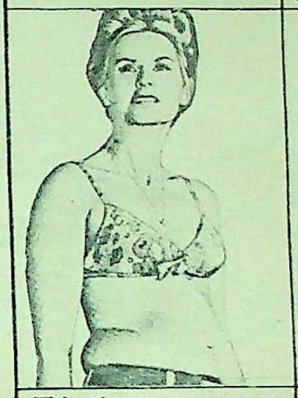
		
Waist 110 cms. Jimmy as he looked when he started.	Waist 100 cms. Only 7 days later, amazing results— pot belly almost gone.	Waist 95 cms. After 21 days—slimmed, reshaped, looking younger, feeling better.

BEFORE OCT. 21st	AFTER 7 DAYS, OCT. 28th
	
Waist 76 cms. Janette before starting.	Waist 63 cms. After seven amazing days.

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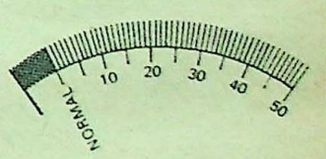

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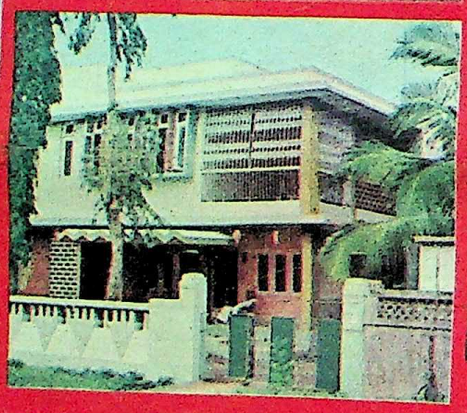

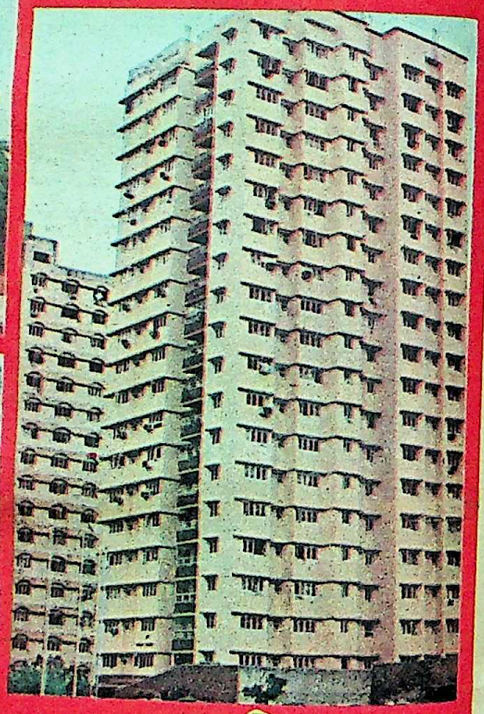

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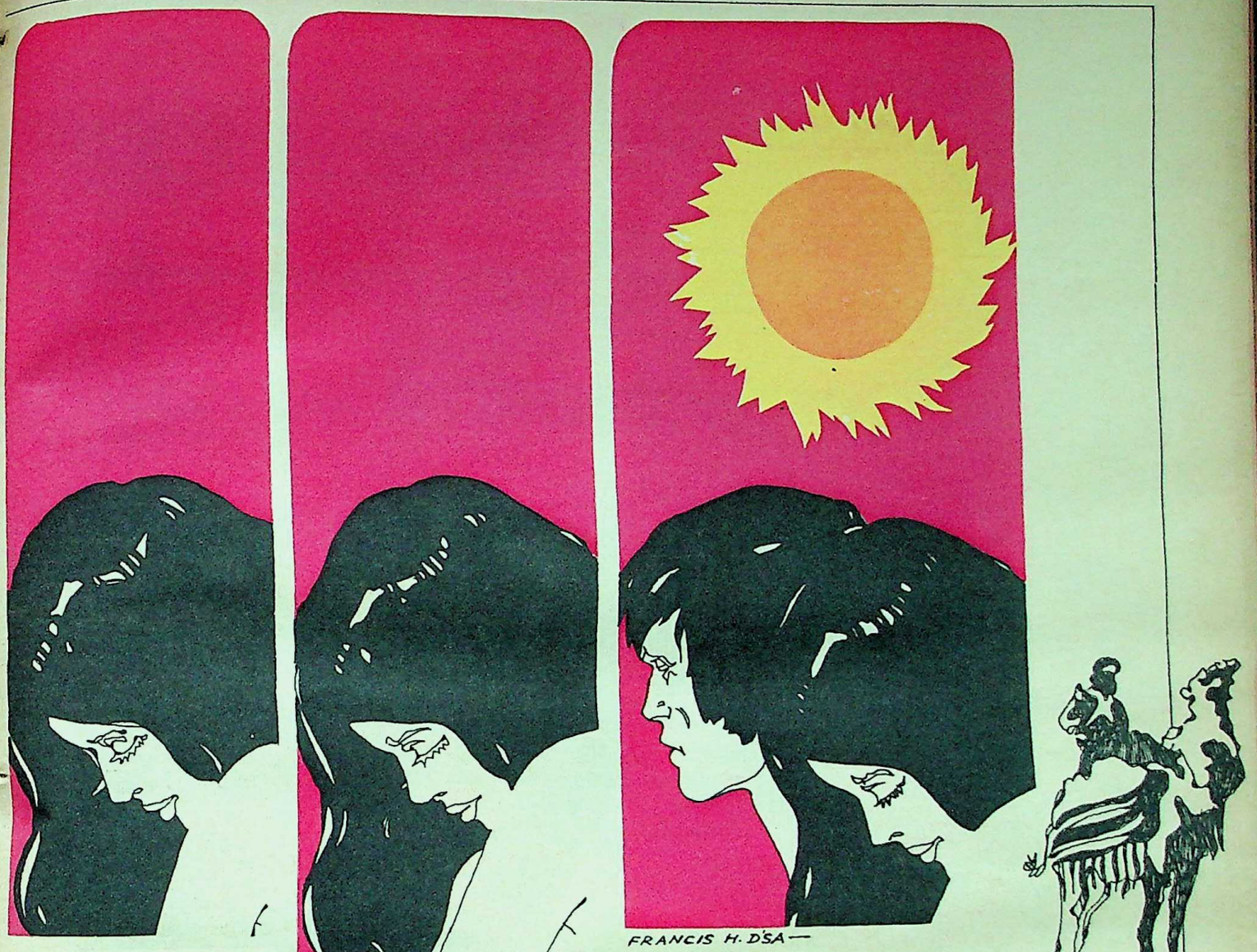

FRANCIS H. D'SA—

Love Across The Sands

By
Keki Daruwalla

The drought in Kutch had lasted for three successive years. The Rann lay like a paralysed monster, its back covered with scabs and scar tissue and shrivelled skin. The cattle became thin and emaciated. The oxen died. The camel alone survived comfortably, feeding on *baval*, camelthorn... Then one day the clouds rolled in like wineskins, lightning crackled and the skins burst. And, even today, everyone remembers that it first rained on the day Fatimah entered the village. This is how she came.

WHAT would he not do for her, the daughter of the spice-seller, she who smelt of cloves and cinnamon, whose laughter had the timbre of ankle-bells, whose eyebrows were like black wisps of the night and whose hair was the night itself?

For her, he would have crossed swords with the devil. For her, he would have become a heathen in case she had decided in a moment of perversity to take only a kafir in her arms. For her he would cross the salt desert!

He had stayed the day at Kala Doongar, a black hill capped with basalt, the highest in Kutch. He had set his camel, Allahrakha, free to crop on the *baval* trees. At dusk he paid homage to the

—Continued

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footprints of the Pachmai Pir on the hilltop. He left some food there and started beating on his *thali*, according to custom.

In a few minutes jackals materialised and gobbled up the food. This was auspicious. If they had not turned up he would have considered the ill omen serious enough to have cancelled the journey.

A lamp was lit in the Pir's honour every night on the hilltop and the flame could be seen all the way from Khavda. Over a hundred years earlier the Panchmai Pir had trudged these salt wastes serving the people, accompanied, as legend had it, by a jackal. Reclusive by habit he used to retire to the thorn jungles where, apart from his vulpine companions, none else dared to disturb his nocturnal trysts. The custom of feeding the jackal had lingered since then.

Najab bowed before the flame and set out. He left behind the camelthorn shrubs and the area once famous for its savannahs of stunted grass, but now sere and brown as the desert.

He had left behind all human habitation, Kuran being the last village. For the next three days he would not be seeing any *bhungas*, those one-room mud-houses, circular at the base, but tapering into conical thatch-roofs at the top. Now only the sandscape stretched out before him mile on mile. Water splashed in the *chagals*. With the name of the Pir on his lips Najab Hussain set forth.

Najab's diffidence was notorious among his friends. He was known to have blushed at the mere mention of a girl. A smutty remark made in his presence almost gave him a touch of eczema. A strangely introverted lad with dreamy eyes, no one had ever associated him with any act of bravado.

His father, Aftab, would say, "All that my ances ors and I have acquired during a hundred years, this lad will squander away, not because he is a spendthrift but because he will be too shy to charge money for what he sells!"

HE had crossed the Rann on four occasions earlier, though he had turned twenty only a month ago. But each time he had either accompanied his father or that wily old smuggler Zaman, the veteran of a hundred illegal trips into Sind.

Each time they had taken *tendu* leaf worth about five hundred rupees and sold it across the border for twelve hundred. But between the pay-off to officials and to the intermediaries who arranged the sale of the *biri* leaf, to the man who took the camel out to graze and to the friend or relative who harboured them, there was precious little left. It was just enough to buy some used terylene garments or cloves and then it was time to make the long trek back across the desert.

It was during one of these trips that they had stayed with Kaley Shah, the clove-seller. "He is a distant relative of your mother," his father had told Najab. Kaley Shah was tall and well-fleshed and his thick-jowled face had a purple tinge about it. He always wore a waist cloth, *tahmat*, of black and white checks. Within a day, Najab discovered that the fellow was an absolute rogue who drove such a cursed bargain that, for the first time in his hearing, his father started mouthing obscenities.

But his daughter Fatimah was a houri, with eyes so bright that they would have lit up the darkness of the underworld. She was taken up by this quiet, pleasant young man so ready with his smiles. But she could hardly elicit a word out of him.

Fatimah had been under pressure to get engaged to someone in the village known for his slurred speech and grotesque stammer. "Just my luck to run into mules," she thought. But then, as she caught Najab staring at her, she laughed back.

In the evening Fatimah repeated the performance, her face flooding with excitement as if she dared him to take the next step, and Najab flung his arms round her in a reckless, dizzy moment. Yes, he would come again, he told her, and saw her start with disbelief for he seemed to have answered her inarticulated question: "Will you come again?" This time he would come alone with no father or uncle to cramp his style. As he left he looked behind to find her gaze following him, her eyes visible like a pair of storm lanterns in the dark.

EVER since his return to Khavda, Najab had been straining to get away. What was there about the Rann that he did not know? He could cross the Rann in the daylight, leave alone starlight, a thing none of his elders had dared to do! "You can't keep a randy buck on the leash," his father Aftab had philosophised to his mother. And the next day he had gone and bought himself two maunds of *tendu* leaf used for *biri* wrapping, and hence highly priced in Sind.

One morning, Aftab was woken up by a shout from Zaman. What does the old rogue want, he muttered, rubbing his sleepy eyes. Zaman asked about Najab's whereabouts.

"The boy has been sulking of late but he should be around. Anyway, what business is it of yours?" The old man could not hide his irritation.

"Whom are you trying to fool, Aftab Mian?" asked the smuggler. "Don't you know that Allahrakha is also missing?"

In these border villages the pattern of life was such that, if a man was absent along with his camel, it was taken for granted that he had made a foray across the desert into Pakistan.

Aftab went into the mud enclosure where his camel was kept and found it empty. His heart sank. He ran into the house to see if the bundles of *tendu* leaf he had bought had been taken by the boy. "Oh the fool! That son of a fool!" exclaimed Aftab, almost shaking with fury, "he has forgotten to take the leaf with him!"

"Whom are you trying to fool with all this drama?" called out Zaman, who was still standing at the door. "That son of yours is not as innocent as the world believes. He is a pig and the son of a pig!"

—Continued

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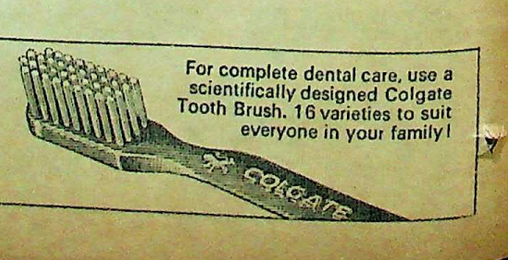

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There was no limit to his chagrin. Zaman was the "chief", the man who kept the Rangers across happy. Anyone crossing the Rann without his support was running the gauntlet with the law. And here this fledgeling had blundered in without as much as a word to him, or a salaam or a hundred-rupee note!

"May Allah bring him safely out of this!" said the old rogue piously. He means just the opposite, thought Aftab. Nothing would please him more than seeing Najab turned into carrion with vultures hovering around.

"Don't worry, Zaman, Allah will see him through!" he said testily, and banged the door in the smuggler's face.

As Zaman stalked off, Aftab went in to break the news of their son's escapade to his wife. She would faint, he thought. He found her crouching with her back against the mud wall. She did not even blink in surprise once. She just sat there cowering as if he had just slapped her and was about to do so again. Allah! she knew it! She knew it all the time! She was waist deep in this conspiracy along with her son and never even breathed a word about it! His eyes fell on her bare arm.

"Where is that gold bangle my father gave you, woman?"

"You need not worry. Najab will return with cloves."

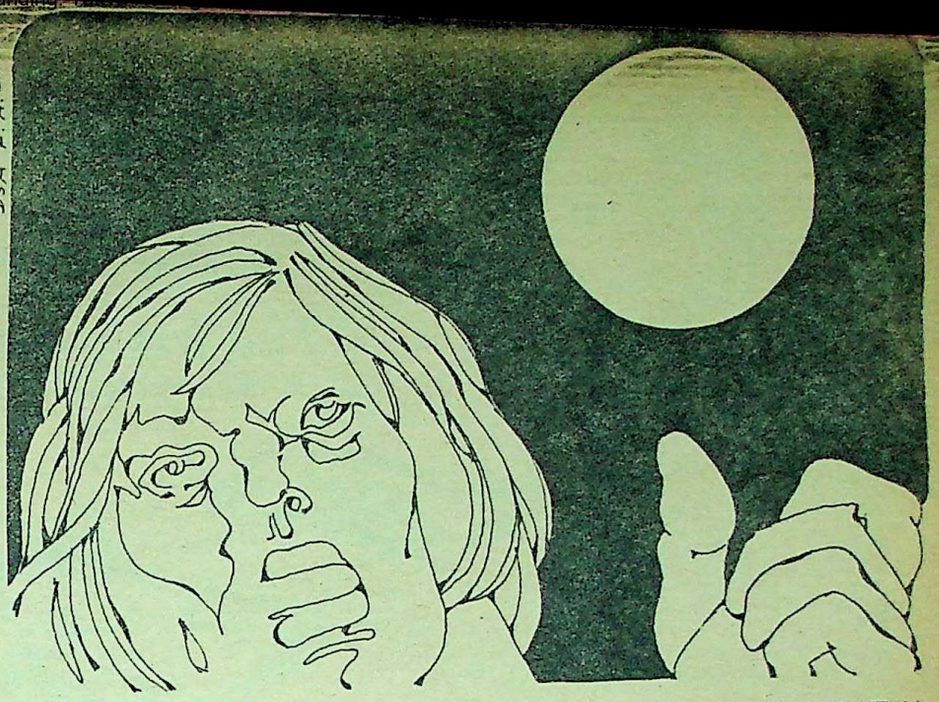
THE long-striding Allahrakha kept a brisk pace. A strong south wind drove the tang of the Kori creek back into Najab's nostrils. He followed the stars, the milky way flaked with mica, the great bear shambling towards the north. Before dawn he had reached his destination, for a sandy elevation palisaded with the bones of dead animals told him that he had arrived at Sarbela, over twenty miles from Kala Doongar. He was already beyond the international boundary.

Here he rested. During daylight movement was impossible. The Indus Rangers would be on the look-out on their bamboo watch towers. And in the heat everything became a mirage. A depression in the sand looked like a splash of water, a freak stunted cactus gave the appearance of a grove and a camel looked like a huge prehistoric animal on the move. Any movement was sure to be noticed through binoculars.

For other reasons, too, the day was no time to venture out. The hard flat surface of the Rann, littered with shingle and salt, turned loose and soft under the sun, and the wind whipped it into the eyes.

When the sun came up Najab took his first drink of water from his *chagal*. At noon he had his first meal—dry, stale bread with onion. By now thoughts about Fatimah took a vice-like grip over him. An entire night lay between them and the distance was less than ten miles! The thought of it made him writhe even as the sun started beating its hammer on the anvil of the desert.

A whiff of the tangy south wind caught his notrils again. But this time it brought with it a thin, dappled veil of cloud, patches of which lay overlapping like fish scales. Within an hour this corrugated cloud had covered a substantial portion of the sky, looking for all the world like a stretch of wind-rippled sand. Yes, this was the time!



He got up and shook the sand from his turban. Even as he harnessed his camel he thought that Allahrakha was looking at him quizzically, as if asking what the hell he was up to. At one level of consciousness he knew that this was madness. He knew of overworked camels dying of fatigue, of the patrolling parties of the B.S.F. and the Indus Rangers and the mirage-chequered, trackless wastes of the desert. But he succumbed to a rush of blood as the face of Fatimah beckoned him like a mirage.

Najab crossed the International Boundary Pillar No 1066. He knew the track he had to take, bisecting the two posts of the Indus Rangers at Jagtarai and Vingoor. But he strayed ever so slightly and from their watch tower they saw through their binoculars this sleek camel, warped and distorted by the heat-shimmer into a lumbering leviathan. An Indian slipping into their territory with *tendu* leaf right under their noses, and that too without paying any hush money! They were not going to stand for it.

Najab was in a trance now, events flashing past him like figures on a screen. The mile-long chase, the firing from behind, the spent bullets flopping in the sand, the rising wind which churned the dust into his eyes and rose between the hunter and the hunted. When the dust settled half an hour later, he was alone in the Rann.

The next few hours passed in a daze. He was mortally scared that Allahrakha would die of fatigue. To ease him of his burden he now started walking beside him. Within an hour the salt had scraped the callus from his feet and scarred it with agonising cracks.

Under a hot tin sky the Rann was blazing now, throwing up white needles which hurt the eyes. And as the Rann palpitated, it haunted him with its mirages, pools of shadow, scooped half-moons of water. Hours of wandering as if in a trance, attempting to lick the receding edges of the mirage. Then light thinning away, and an hour or two later, dusk, and a thin plume of smoke rising from a dung-fire. Allah be praised! He was now within range.

He waited for night to descend and then struck out hobbling on his toes, for this desert odyssey had cost him his heels. Within an hour he was at the clove-seller's door.

Fatimah rose from her bed like a panic-stricken doe as he called out her name softly through the window bars. It took some agonising moments for it to sink into her that it was Najab. Her lustrous eyes lit up the dark of the room as she opened the door. Thank God she has a room to herself, he thought. And later, thank God her bed doesn't creak!

After the gall the honey, after the cactus-sting the feel of rose petals, after the scorching day, the waters of the night.

TWO hours before dawn, Kaley Shah was woken up by the beat constable banging on the door. "A smuggler has come across the Rann, Kaley Shah. You wouldn't know anything about him would you?"

"*Kasam tumhari*, not a sparrow has entered the house, or the village. Even the dogs have not been barking tonight." Then he added with a knowing wink, "Why should a smuggler come to me? What can I give him except some red chilli powder to carry in his backside!"

But the law was not amused. "Kaley Shah," he said sardonically, "your belly is stuffed full with silver. It would outweigh even the dirt in your heart!"

The constable's words rattled like a sack of empty cans in his head and prevented him from sleeping.

"You have a guest," said Fatimah as she brought him his tumbler of hot, steaming milk the next morning. "It is Najab. He stayed the night in the cattle shed."

For a moment he was terrified. A smuggler in the house, the police prowling all around and he did not even know of it! One would think he had been on *ganja!*

His meeting with Najab was brief. The wretched fellow had brought no *tendu* leaf.

"First you come unannounced dragging the police behind you, and then I find you have come with nothing. Trading with you is going to be a dead loss son, with the cops on your back and your hands empty."

—Continued

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Najab thought that Kaley Shah's waist cloth, with its black-and-white checks, looked like a chessboard. He would have to make his moves carefully. He showed the gold bracelet. "I have come for cloves, *chacha jan*. And I shall pay in gold."

The next two days Kaley Shah was busy buying cloves and arranging to get Allahrakha grazed a few miles away by a cowherd. Otherwise the presence of a strange camel would have let loose a babble of tongues. Najab slept in the cattle-shed in the evening and slipped into Fatimah's room late at night.

"They want me to marry Mahfuz Ali," she told him. "He is related to us from my mother's family. The way he stammers! You should hear him! His tongue just gets stuck on certain sounds, as if gum's been applied to half the letters of the alphabet. Urchins start mimicking him the moment they set eyes on him. It is just a step removed from being hounded like a madman and pelted with stones!"

"Has it never occurred to you to take a ride on Allahrakha across the Rann?" Najab had asked. She had kept silent, and silence was assent. It was as simple as that.

THE first lurch of the camel next evening and they were off. He had waited with his camel on the outskirts of the village and she had slipped out after her father had started snoring.

The moment was too big for them and they did not speak. It was only in passing that she thought of the village she was leaving for good. As for quitting one country and entering another, she never gave it a thought. Where did one have the time for Pakistan and Hindustan when one was eloping with one's love and crossing the desert which divided, both physically and symbolically, the two countries? For her it meant just a shift in dialect, a smear of Kutchi added and a little of Sindhi sandpapered away.

The camel lurched and bumped onwards and Najab drove him hard. By the time they reached Sarbela, Fatimah was exhausted and fell asleep.

She woke up in the afternoon to find the sky overcast. It turned ominous in the evening with depth on depth of dark-edged nimbus gathering at the summons of a storm-god. Another night they journeyed, facing the wind which hurled the sand in their faces. As they neared Khavda, the thunder started rolling and reverberating across the skies.

Three times during the night Aftab had opened the door, thinking his son had come. But it was only the wind knocking against the door. This time the banging was persistent. When he unlatched the door he found Allahrakha shying away from a streak of lightning. Huge, isolated drops of rain were falling, kicking up the dust. Aftab steeled himself. He would not allow any relief, any expression of joy to show on his face.

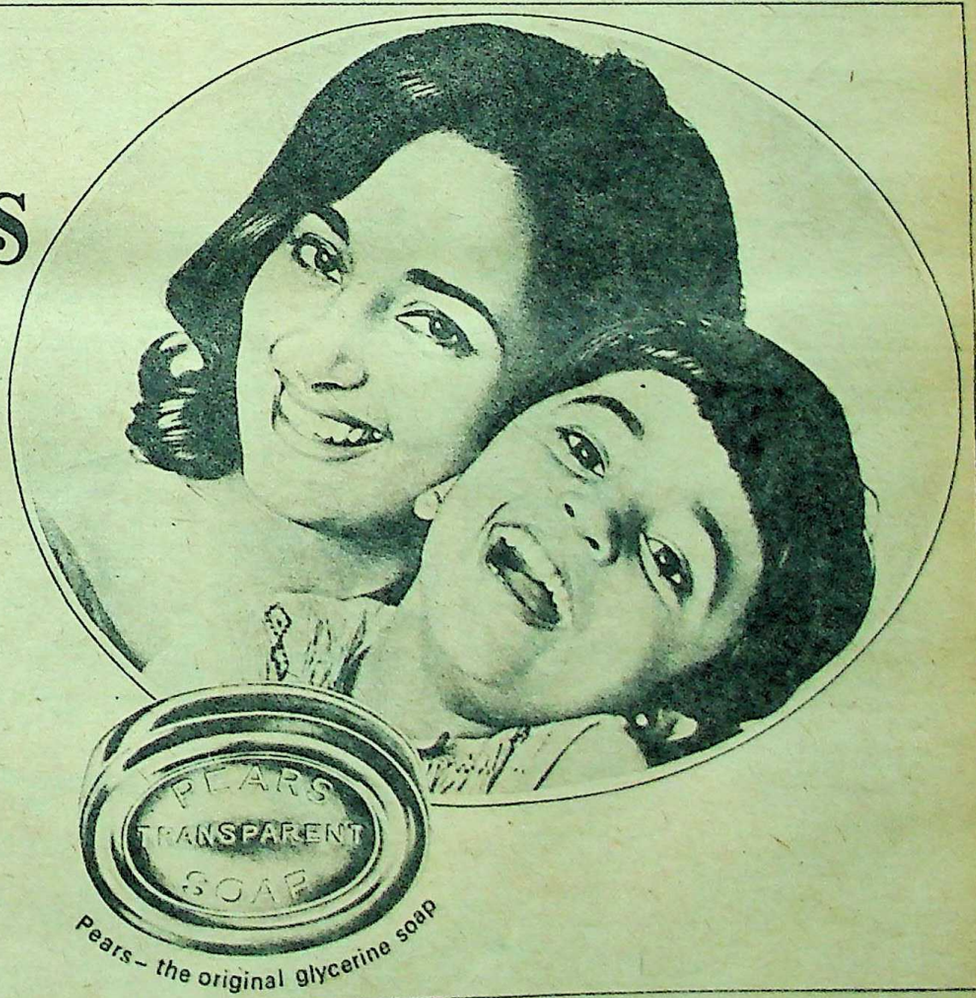
"Son, have you brought anything?" he asked, an edge of iron deliberately introduced into his voice.

"Yes," replied Najab, as he ushered Fatimah in.

The rain stormed down and swept away three years of drought.

Keki N. Daruwalla is a poet as well as short-story writer, published in India and abroad. His latest collection of poems, Crossing of Rivers, *was recently released by the Oxford University Press.*

Some complexions just never grow up!



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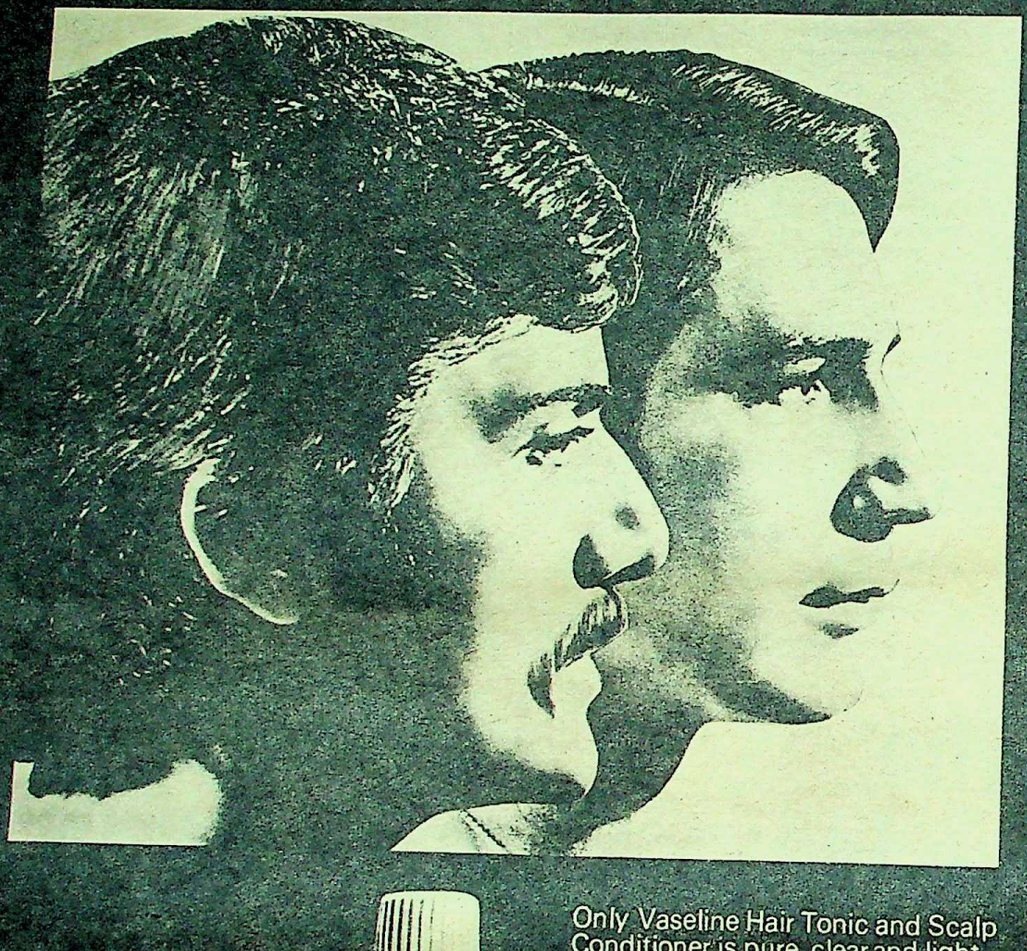

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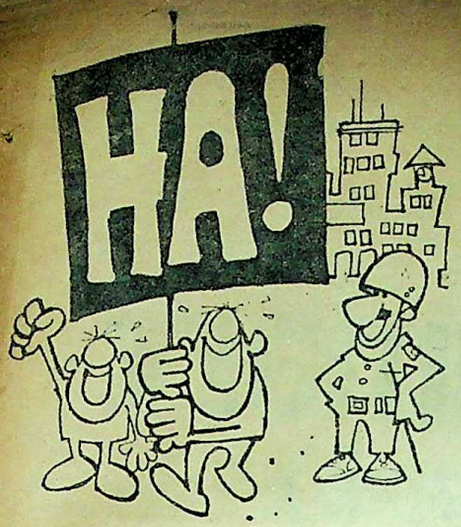


IT was the Sergeant-Major's funeral. "He was a true gentleman," said the padre, "and will ever be remembered with affection by his men for his unselfish devotion to their welfare."

"Crikey!" murmured one of the soldiers to his chum. "We had better hop it—we've come to the wrong funeral!"

"DID the new play you saw yesterday have a happy ending?"

"Yes. Everybody was glad when it was over!"

"HALT!" said the bandit, pointing a revolver at the learned professor. "If you move, you're dead!"

"My man," said the professor, unperturbed, "you should be more exact in your statement. If I move, it would be a positive sign that I was alive!"

THE teacher had written a number with a decimal point on the blackboard and, to show the effect of multiplying by ten, had rubbed out the decimal point. "Now, Alfred," she said, "where is the decimal point?"

"On the duster!" was the reply.

"IF you had to choose between marrying for love and money, which would you rather?"

"Love, I expect—I always seems to do the wrong thing."

"MY daughter wants a fast camera film." "Regular or Verifast?"

"What's the difference?"

"The Verifast is much faster than the Regular, but sixpence dearer."

"Give me the Regular. My daughter has plenty of time."

TWO friends, who had not seen each other for a long time, were telling each other about their homes.

Said one: "When I have an argument with my wife, I always have the last word."

Second: "I am glad to hear it. Will you tell me how you manage it?"

First: "It's easy. I simply apologise."

—R. Muthuswamy

MINISTER to little boy: "Do you say a prayer before you eat?"

Little boy: "No, sir, My mother is a good cook."

VISITOR to an art exhibition: "Why did they hang that picture?"

Attendant: "Probably couldn't find the artist."

GIRLS were made before mirrors. And they've stayed there ever since.

MOTHER Owl: "I'm worried about junior." Father Owl: "Why?"

Mother Owl: "He seems to give a hoot about anything."

S. R. Ramesh

ASKED to submit a short note on "Pocket Money", a schoolboy wrote: "It's the only thing that never stays in my pocket."

THIS WEEK **by MARIO**

The Lighter Side Of Life

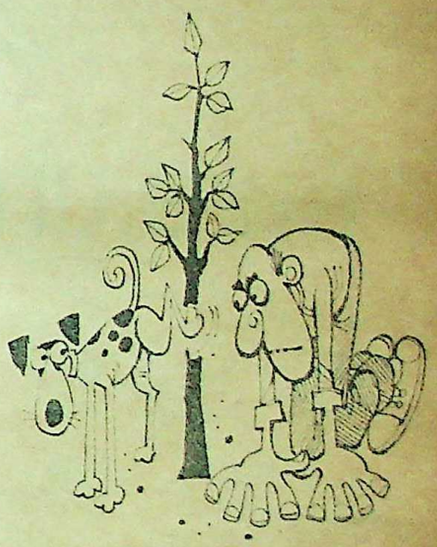
Sign on a Southampton-New York highway: "Heavy Foot, Light Head, Bad Curve, You're Dead."

* * *

After his office was broken into, Peter Murton of England rashly inserted a tart notice in the local paper: "Will the persons who stole the two chairs from Murton's taxi-office please collect the sofa. Thank you." That night someone did.

* * *

A Social Security number of a pet-dog owner is tattooed on the dog's inner right leg. This will put him into the National Dog Registry, a non-profit organisation that serves as a clearing-house between those who find and those who lose dogs. Dog-napping is a multimillion-dollar-a-year business with dealers in stolen animals who get £20 to £40 for each dog they sell to research laboratories. However, labs will not buy any tattooed dogs because they know they are pets.



In Savannah, Georgia, some members of the high school football squad were invited to appear in Swan Lake with the Savannah Civic Ballet. It seems that the football coach decided some of his players were a bit on the awkward side, and, to overcome this, he decided they should take ballet lessons. With their new agility, they received the invitations to appear in Swan Lake.

* * *

Sign in a boutique dealing in weird art objects: "We Also Do Interior Decorating—But Only for the Unafraid."

* * *

A woman gave the kiss of life to a goldfish in London. Entering her drawing room one night, Mrs Mary Mitchell found Freddy, her 13-year-old goldfish, on the floor, as cold as a haddock. When her son refused to give mouth-to-mouth resuscitation, Mrs Mitchell did it successfully. "The sight of the fish on the floor was shocking," said her son Roy, a champion angler. "I've decided to sell my tackle and give up fishing."

* * *

Sign at the dairy in Myrtle Beach, South Carolina: "Help beautify our beaches—introduce a pudgy friend to skim milk."

R. Muthuswamy

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Resilience	Wool clothes retain their shape longer and resist wrinkles because of their natural elasticity.
Affinity to colours	Wool absorbs dyes easily making possible an infinite variety of colours. The shades look deep, rich and sophisticated.
Pliability	Wool garments are longer-lasting because wool withstands repeated bending, twisting and stretching.
Flame resistance	Wool fibres do not melt, drip or flare-up when exposed to fire—in emergencies wool blankets are used to put out flames!
Texture	Wool's chemical structure helps to retain its line and shape. Hence it tailors well.

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Wear the wool that wears the Woolmark

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STARS FORETELL

by S. K. KELKAR

Sunday, November 28

For luck today, wear or use: Dull blue, 8, jade.

BIRTHDAY FORECAST: This year you must restrict your ambition and avoid unrealistic assignments, otherwise a psychological conflict may lead to a minor crisis. Special care must be taken in March and from July to September. Employees should maintain cordial relations at work. January-February, October-November are, however, favourable.

Monday, November 29

For luck today, wear or use: Royal purple, 3, amethyst.

BIRTHDAY FORECAST: Your solar horoscope is free from afflictions this year. Neptune may create a feeling of uncertainty. Yet this is a good period for artists, politicians, social workers and businessmen. Those in the professions should update their methods to attract a bigger clientele. Industrialists should settle labour problems amicably in June.

Tuesday, November 30

For luck today, wear or use: Scarlet, 9, bloodstone.

BIRTHDAY FORECAST: The stars portend a lucky and prosperous year, especially for journalists, teachers, lawyers, social workers and philanthropists. Modern advertisement methods will benefit businessmen. Employees will find life at work easy. Barring August-September, financial position will be satisfactory.

Wednesday, December 1

For luck today, wear or use: Silver grey, 2, aquamarine.

BIRTHDAY FORECAST: Auspicious planetary aspects will give you energy and vision for substantial achievements this year. But avoid overexertion, especially in April. Sportsmen, engineers, artists and social workers will get excellent opportunities. Businessmen will find short-term investments profitable. Family life is pleasant.

Thursday, December 2

For luck today, wear or use: Bright yellow, 5, onyx.

BIRTHDAY FORECAST: In spite of conflicting planetary aspects, Moon and Mercury will help you maintain a balanced outlook this year. Businessmen should invest fresh capital only after deep thought. Employees may encounter opposition in April-May. Family life is happy with prospects of pleasant travel in February.

Friday, December 3

For, luck today, wear or use: Navy blue, 8, jade.

BIRTHDAY FORECAST: This year will make you reticent and tactful. A prosperous phase for political and social workers. A delightful year for employees with chances of promotion in June. The home front remains happy, provided you take care to avoid illicit affairs.

Saturday, December 4

For luck today, wear or use: Orange, 1, diamond.

BIRTHDAY FORECAST: Your desire for honour and wealth will be fulfilled during the course of the year. You must, however, avoid indolence and sensuous delights. You will be energetic and enterprising till May. But in July-August and September, you will tend to be complacent. Guard against a sudden illness in September.

THIS WEEK FOR YOU

(*December* 21 to *January* 19)

Capricorn (Makara)

Some sort of confusion—or deception from some unexpected quarter—is likely this or next week. Businessmen must not invest too heavily. Be tactful with people around you.

(*January* 20 to *February* 18)

Aquarius (Kumbha):

A lot of money will come in but you will not be able to save much. Do not take people around you at their face value; assess their intentions carefully.

(*February* 19 to *March* 20)

Pisces (Mina)

You will seek change and strike out a new path. But avoid haste and take calculated steps. Popularity and new contracts await artists and technicians.

(*March* 21 to *April* 20)

Aries (Mesha)

An ideal time for negotiations, interviews and outings. Take financial decisions cautiously. During exchange of views, be non-committal. Business prospers till midweek.

(*April* 21 to *May* 20)

Taurus (Vrishabha)

Sudden illness due to some infection is likely. In forming new alliances or friendships, judge people properly before making firm commitments.

(*May* 21 to *June* 20)

Gemini (Mithuna)

A delightful week for artistes, sportsmen and politicians who give good performances. But they should avoid overconfidence. Business prospers till midweek.

(*June* 21 to *July* 20)

Cancer (Kataka)

Spouses and friends may put you in an awkward situation this week. Tactfully avoid firm commitments. Steer clear of any kind of speculation. A romantic tie may slowly develop.

(*July* 21 to *August* 21)

Leo (Simha)

Deals concerning property should be carefully scrutinised before taking final decisions. Neighbours and associates may unnecessarily cause misunderstandings this week.

(*August* 22 to *September* 23)

Virgo (Kanya)

Peculiar events or some mystic influences may cause you to postpone travel plans. Overseas business may cause worry. Brothers and sisters may make demands on your time.

(*September* 24 to *October* 23)

Libra (Tula)

Inspiration and imagination will support all your moves and keen intuition will unlock many secrets. A lot of popularity awaits artists, writers and businessmen.

(*October* 24 to *November* 22)

Scorpio (Vrishchika)

A windfall is quite likely in this or next week. But do not sign new contracts or agreements without legal advice. A lucky breakthrough in business is possible on Friday.

(*November* 23 to *December* 20)

Sagittarius (Dhanu)

Undue reliance on your intuition or judgement should be avoided. Tackle business affairs with a level head. Avoid getting involved in political, social or personal affairs.

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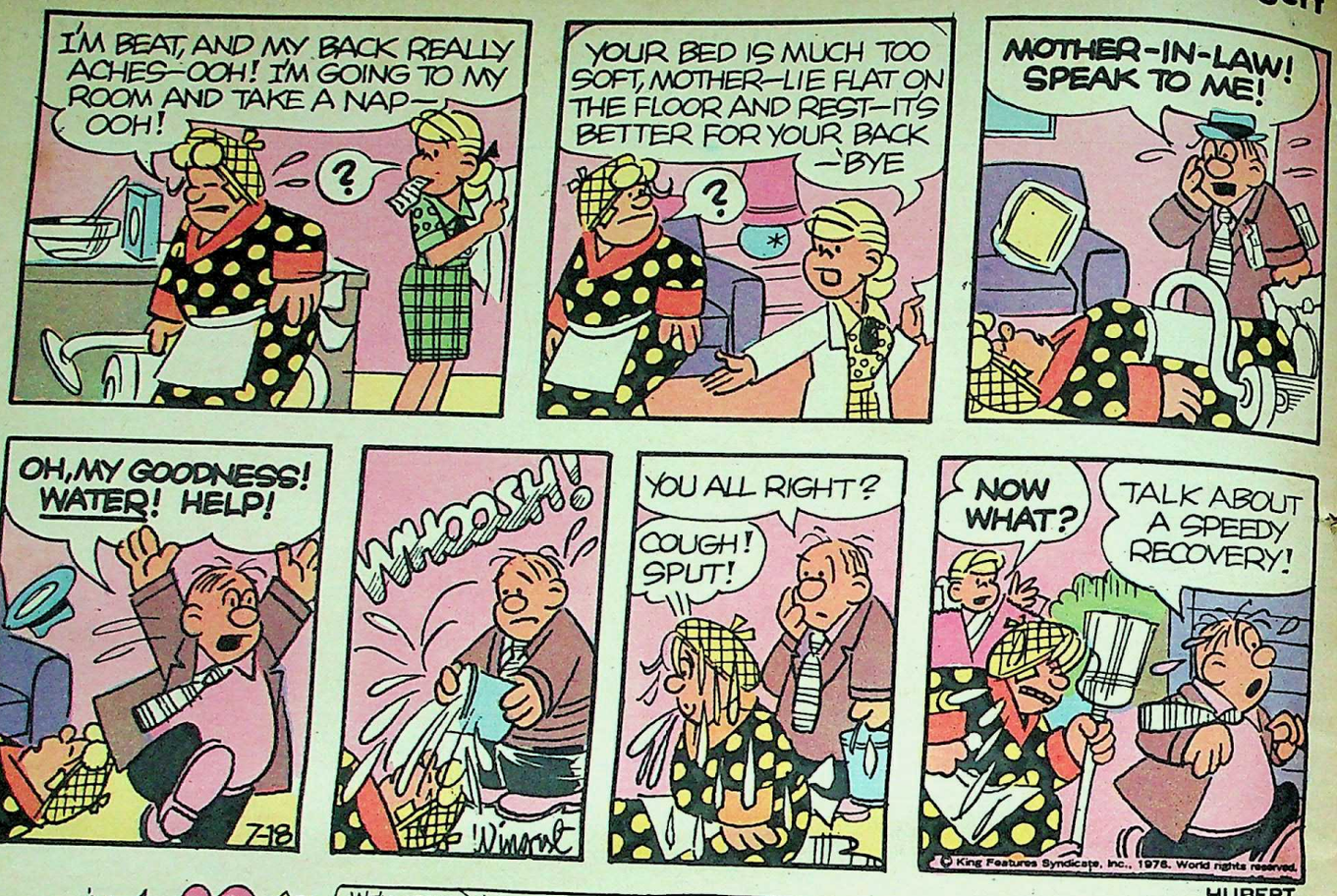
Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

HUBERT by Dick Wingert



HUBERT

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HOW TO ENTER

This literary pastime is purely one of skill in which every clue permits of only a one-word solution.

These Quotation Clues are actual quotations from authors, and they are sensible, witty and delightful, and therefore, they are in themselves truly educative and entertaining. Moreover, there is no element of chance in this contest, because there is NO "Adjudication Committee" to decide the final solutions, and there is only one CORRECT ANSWER to each quotation clue—the word used by the author in his or her work.

The names of the authors are published in the "Sources" along with the correct solution.

The Entry Fee for each Entry Square is Re 1/-. You can send the Entry Fee by Money Order, Postal Order or "QUOTES" Cash Receipts. Money Orders are to be addressed to "QUOTES" No. 233, Competition Dept., The Times of India, Bombay-1 and the M.O. Receipt is to be enclosed with your entries as token of payment. You will receive the M.O. acknowledgement for the remittance through the Post Office subsequently. Postal Orders are to be crossed and made payable to "QUOTES" No. 233, at Bombay-1. "QUOTES" Cash Receipts can be had from our agents or direct from us.

Please remember that if you use only one of the squares, the other blank square must be struck out in ink.

CLUE DISCUSSION ON P. 70

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CLOSES : FRIDAY, DECEMBER 10, 1976

CLUES ACROSS

1 If any one of these dimensions disappears, the —— disappears as well. (SHAME/SHAPE)

2 So I sit —— and take another drink. There is only one proper way to become extinct: with dignity. (RIGHT/TIGHT)

3 By this time we were breathing fairly hard, and —— the back of our driver's seat. (CLENCHED/CLUTCHED)

5 "—— you don't believe me," she said confidently. (BET/BUT)

6 'Haven't I?' He —— down at her with a sharp half-angry light in his eyes. (LEERED/PEERED)

9 'Good Lord! man,' he said. 'You're pretty economical in ——.' (PACKS/SOCKS)

11 It was nearly dawn before they had removed the last ——. (BAR/CAR)

12 She knew it would be the last ——. She put her face in the sand. (CALL/FALL)

13 His arm closed round her, and again he felt that entrancing delicate shrinking of her body away from him. She shrank, but somehow ——, almost invitingly. (DIFFERENTLY/DIFFIDENTLY)

CLUES DOWN

1 "Why, wash them and —— them where we are!" says he. (SPIN/SPIT)

4 Mankind seemed to fluctuate between age-old urges to kill and age-old religious aspirations, and the nonsense in between them was called peace. There was no understood middle stretch. You were either pulling a trigger or saying a prayer, and these alternatives were parentheses encasing a communication whose —— no one had yet translated. (CONTENT/CONTEXT)

7 "No man'll ever starve if he has a piece of —— paddy." (RICE/RICH)

8 Did she love him that much? Or was it only a spell he had cast over her? Only time could tell. She must not let herself be —— into anything. (PUSHED/RUSHED)

10 'No wonder,' he thought, 'we get nervy with this —— about the place.' (SMELL/SPELL)

SOLUTION IN THE "WEEKLY" OF JAN. 2; RESULTS IN THE "WEEKLY" OF JAN. 9, 1977.
Address Envelope:—"QUOTES" No. 233, Competition Department, "Times of India" Offices, Post Bag No. 702, Bombay-1.

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CUT ALONG THIS LINE

"QUOTES" No. 233

CLOSING DATE:

FRIDAY, DECEMBER 10, 1976.

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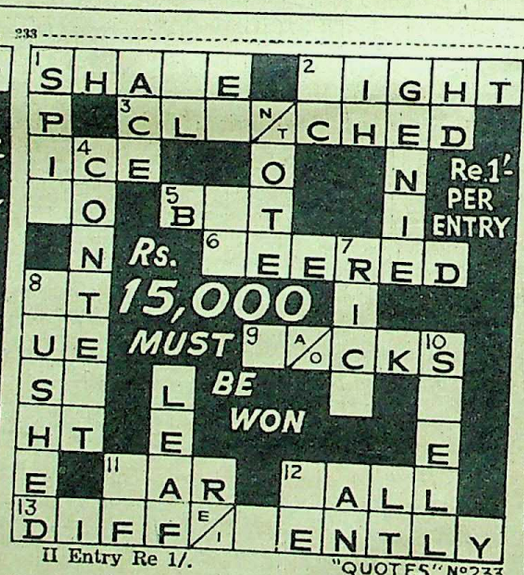
I Entry Re 1/. "QUOTES" №233



II Entry Re 1/. "QUOTES" №233

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BLOCK LETTERS } Mrs.

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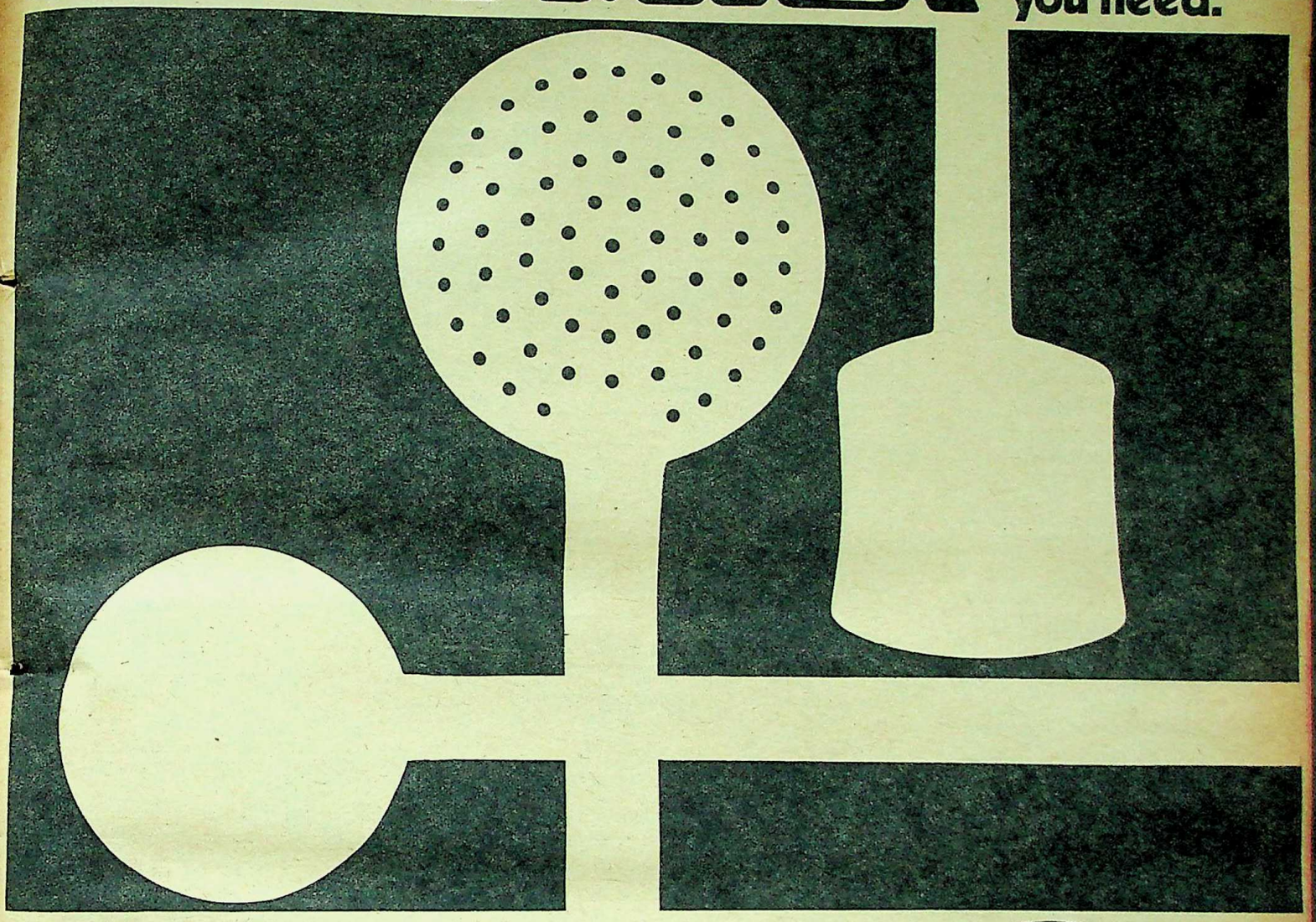

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CORRECT WORD ROUND-UP!

We take up the discussion of 'QUOTES' No. 233 clues in this issue.

SHAME|SHAPE :

What exactly does 'dimensions' stand for here? Of the three in space and the one in time each dimension serves to 'define' existence from an exclusive perspective. But these dimensions belong to the physical world, relate to existence in a space-time continuum in purely physical terms. It is even arguable that these dimensions do not have an independent existence, being more in the nature of conditions of existence. The disappearance of one can cause a cataclysmic upheaval. Not merely result in a minor 'alteration' in existence or 'reality'. So 'dimensions' in that sense is quite out of place here. We however need to look a little more closely at the 'conditions of existence' angle.

For, 'dimensions' in the primary sense of 'perspectives of perception' does permit of a figurative or abstract reading to go with the sense of the clue. Thus, SHAME as a feeling of guilt or frustration can be seen as an emotion that cannot exist without certain conditions being precedent. As an environmental or situational 'stress" response that can be only sustained by other factors that give it 'dimension'. But can we dismiss the likelihood that SHAME itself can be spoken of as taking SHAPE in such a context? So might other feelings or emotions, for that matter. And the term SHAPE may refer to the 'dimensions' given to the feeling in an abstract sense by those other factors, the disappearance of any one of which may cause the SHAPE to lose definition or the SHAME (or other emotion) to dissolve in its absence.

Yet the very knowledge that 'dimensions' here must be a figurative usage certainly gives solid 'dimension' to the Correct Word and this discussion certainly points to the next inevitably logical' step forward to it. Take that step and get off to a right, bright start.

RIGHT|TIGHT :

Here's a bit of an odd-ball situation. If he takes another drink, that sitting up straight must be quite an act of bravado. He's certainly going to slip back after a couple, or even slip down. A momentary aberration, this sitting up RIGHT, so it almost seems. And as for sitting TIGHT he obviously hasn't any long way to go! He'll be getting tighter by the minute, we are sure. A dedicated tippler by the very way he thinks.

Now this situation envisions him pondering on the future of his species with a great deal of aplomb. Even eclat. And the faint tinge of regret that lies in his mute acceptance is leavened by a wry touch of courage. A courage that springs from some inner conviction that a species with such an admirable sense of the 'correct way to go, of an instinctive dignity and faith in himself to the last, cannot really become extinct. That "another drink" taken so sedately is a sure survival trait!

Another correct word for the discerning.

CLENCHED|CLUTCHED :

A touch of the reckless in this driver. You shouldn't be surprised if he's up against a 'rash and negligent' driving charge soon. Or he's done a series of hairpin bends and this is the backseat response. But we don't quite detect that tinge of admiration necessary to sustain this. Or does their silence speak volumes? This is where the reader learns to taste and savour the ingredients compounded within the clue sentence, where the real solver tries to separate the palatable from the insipid, to accept the sapid and reject the vapid within the clue terms. The driver is obviously just that, a driver. So his manoeuvres are part of the job. The backseat team seems a bit resigned. A chase or an escape?

In any case, this situation isn't the outcome of a "Home, James," call and that quiet desperation clearly evident cries out to tell us something. If you can hear the overtones, you've got the Correct Word.

BET|BUT :

That 'confidence' seems to support the idea of a wager. The only fly-in-the-ointment is the matter-of-fact statement about something already expressed. Can we accept that this is a challenge about a revelation still to come? Doesn't seem so. This is quite simply a judgment about a judgment. And what exactly is the probable response—"No, no, we do, we do!' or "Of course not!'? She for one isn't conjecturing the response She knows it very confidently! Isn't that a clear indication for you?

LEERED|PEERED :

That 'half-angry' light puts the whole clue out of joint. But it has been our knowledge that any ingredient in a clue that stands out for any reason is more in the nature of an aid than an obstacle. It is the absence of any 'stand-out' terms that foxes us. Is it more 'suspicious' or more 'lascivious' in such a context? If we note that out-of-joint term, neither! But then, one of the words has to be right. Does the short "Haven't I?" give an indication? We are inclined to believe it does! So give the clue a careful once-over and you should find the truth about the Correct Word quite simply sandwiched somewhere. Get down to it.

PACKS|SOCKS :

The alternatives in this clue seem simple and above-board. But PACKS means too many things for us to be comfortable. And SOCKS isn't a too expensive item in the male wardrobe. But one of the two seems to have provoked this surprised observation from the speaker of the context. The surprise is also laced with an undertone of levity, almost as if he has a lone PACK or a lone SOCK or a pair of them in battered|tattered condition! All this beating around the bush does serve the purpose of identifying the exact ingredient in the 'surprise' whether it is an undertone of sarcasm or one of suppressed laughter.

This is a clue that requires a bit of intuitive delving into implications and actualities based on ones own reading experience. So tread warily but confidently and you can't go wrong.

BAR|CAR :

Unloading a shipment of gold bars? Or removing some from a cell window or other barred enclosure? Or some other BAR hidden in the brief sentence? A bit difficult to say. And what about CAR? A hijacking in progress? Or is it a scene of multiple collisions being cleared up? Again a bit difficult to decide.

But the implication is clear that they have been working through the night and completing the job almost by sunrise. Whether the darkness of night was a problem or a convenience is probably the crux of the matter.

This is another clue for intuitive extrapolation..

CALL|FALL :

One word says she won't get up again. The other word seems to say she won't respond to it or be given a chance to. The important thing is that there has been one (or more) earlier CALL/FALL. But she has managed to rise or respond weakly to it but to no avail.

This set of sentences are to be dissected with a degree of care. If 'sand' had been 'water' we would have no hesitation in plumping for one word. And if we prefer the scene as one of a chase on the beach the other word seems almost perfect.

One more for the books!

DIFFERENTLY/DIFFIDENTLY

'Invitingly' seems to be the key term. Why? Because it should be an extension of the Correct Word in the context. The first part of the clue describes the earlier reaction. The second part indicates a variation. The final word indicates the direction of the new trend. With such a clearly developed sequence of responses delineated in the clue sentences one should not find it too hard to make the correct decision.

All it needs is a little careful thought.

SPIN|SPIT :

Is he talking of SPIN drying or roasting on a SPIT? And what is it that can undergo a wash first and then pose a problem afterward? The clue seems to lie in the phrase 'where we are'. The proper facilities are available elsewhere but this suggestion is to 'not wait till we get there'. Is the place 'home'? A lot of alternative contexts whirl through the mind but the clue is far simpler than it seems. That is our reading of it. But we would advise you to talk it over with a fellow solver if possible.

CONTENT|CONTEXT :

This clue hardly needs any discussion. It may merit a lot of analysis in the ideas it expresses. But the correct word has more to do with idiom and usage rather than its gist. So while you may find the ideas gratifying and the observations profound you must not get side-tracked in your choice of the Correct Word.

The key terms here seem to us to be 'communication' and 'translated'. The simile of an 'encasing parentheses' also may need a little deeper understanding. Then the "middle stretch' should disappear!

RICE|RICH :

'Piece' here stands for a 'piece of land' we feel. And a farmer in some countries may never starve, if he did not rely too much on a fickle monsoon. Are the rains so predictable here? Or is farming so advanced? If so RICE and RICH both seem to contradict it. It is the poor man's staple and the underdeveloped country's main grain.

Which brings us face up against the actual word. You must carry on from there.

PUSHED|RUSHED :

Has she got her heart in the right place even if her thinking is sound? That is the sixty-four dollar question. Answer it and you can elaborate on her real fear. And the Correct Word!

SMELL|SPELL :

'Nervy' is the clue. And the key word is 'about'. Between them they tug at the alternatives. Just a little extra mulling over the situation should help you see the right word win. And yourself too!

That completes our round-up!

"HEADLINES!" CONTEST RESULTS

"Don't miss out on our next issue which will carry the 'Results' of our second "HEADLINES!" Contest.

The Winning "STARTLERS!" that appear therein may well inspire you to attempt our latest "HEADLINES!" Contest (No. 3) which has appeared in our issue of November 14. And once you start, there's no stopping you!

So book your copy of the next "WEEKLY" now!

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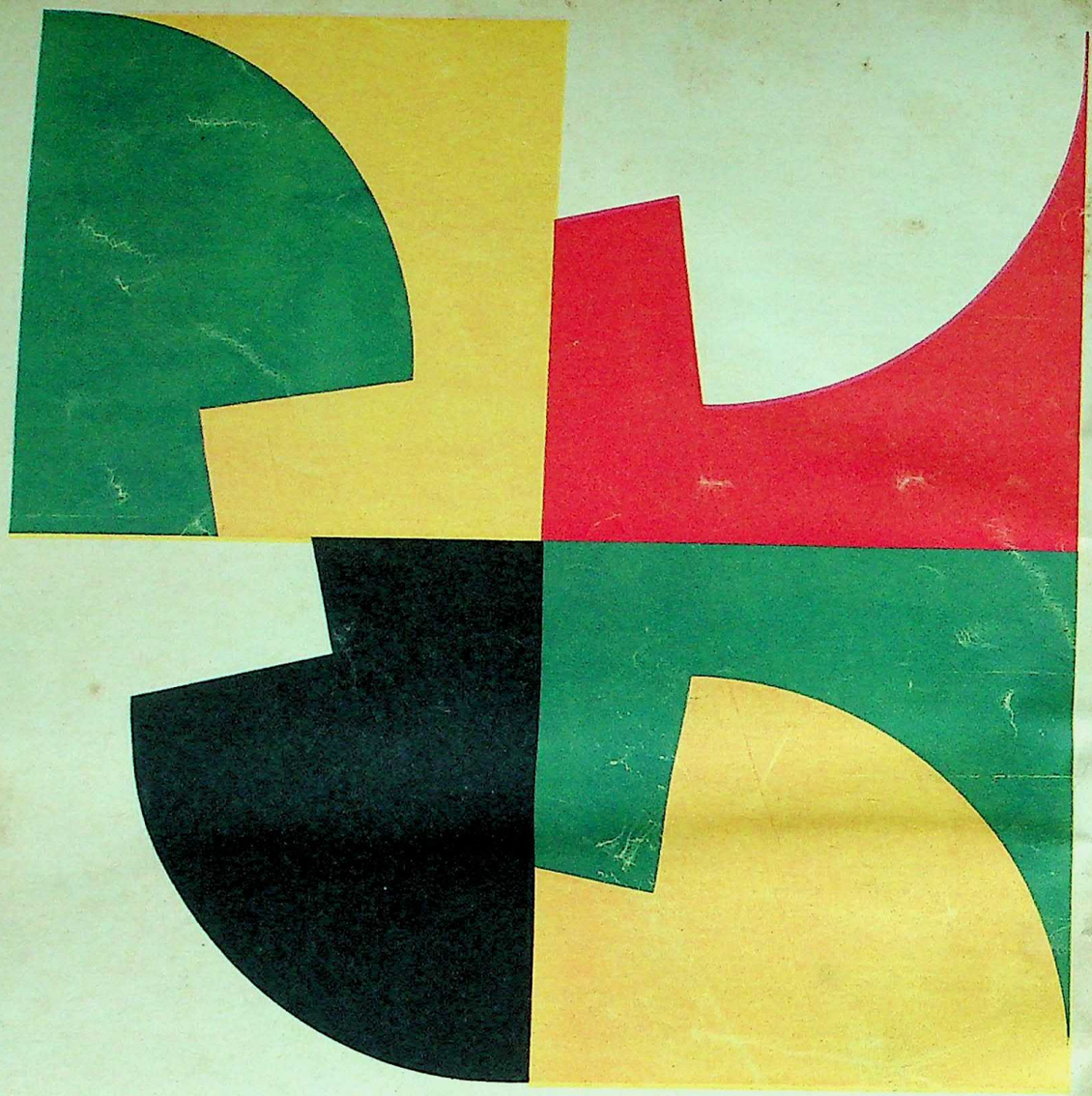

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Merry Christmas

VOL XCVII 52 DECEMBER 26-JAN. 1, ESTD. 1880 PRICE Rs 1.50

The Illustrated Weekly of India

Pakistan's Quaid-e-Azam

Also: India and Christianity —R.G.K

400 Years of Amritsar

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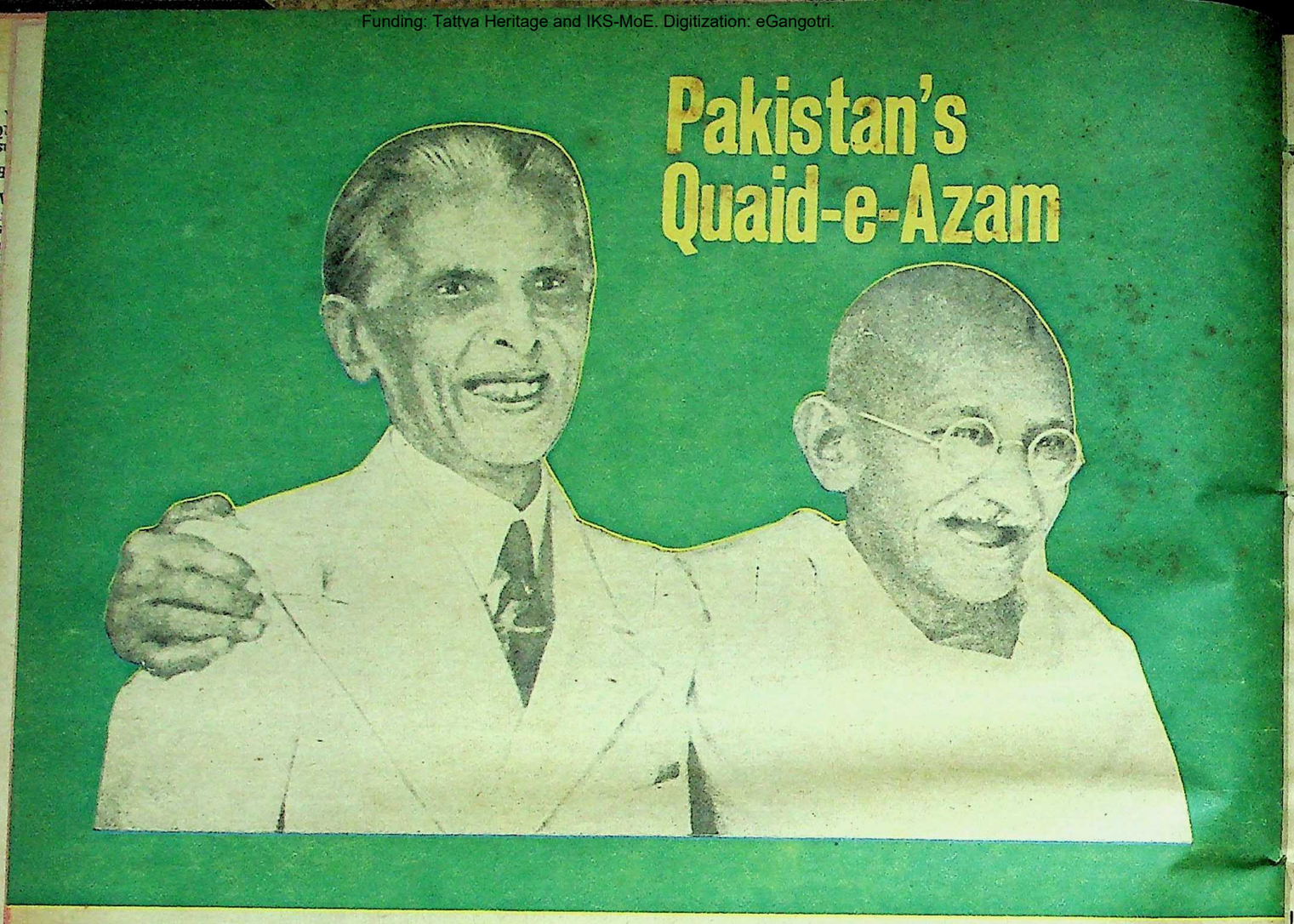
Pakistan's Quaid-e-Azam



On Christmas, 1876, was born Mohammad Ali Jinnah. This year Pakistan celebrates his birth centenary.

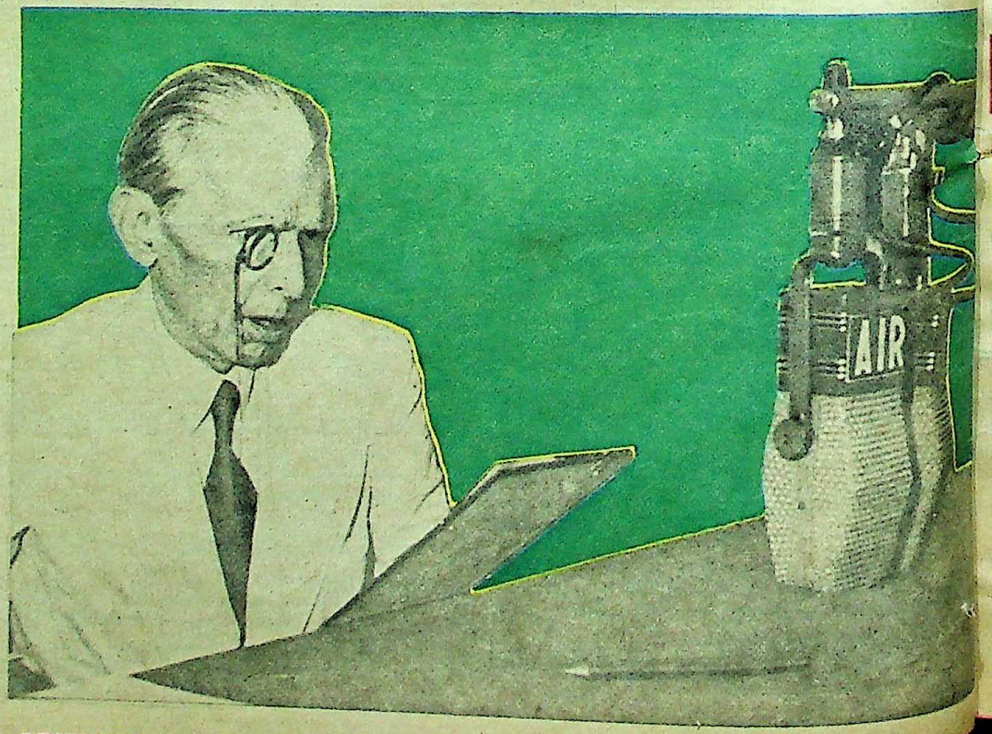
The author, a veteran journalist who knew the Quaid personally, writes of Jinnah's personality—his aloofness, his unshakable integrity and his obstinacy.

by J. N. SAHNI

"THEY are thrusting a moth-eaten Pakistan down the Muslim throat. It is not the Pakistan I wanted," said Mr M. A. Jinnah to a few of us assembled at his house on Janpath one day, after meeting Lord Louis Mountbatten. He then had an asthmatic spasm. Recovering, he said in a subdued voice: "I am afraid we may accept it."

While his followers were bursting crackers at the Imperial Hotel and shouting "Pakistan Zindabad!", Jinnah was anything but happy. He looked a sad man and a sick man. None the less, as usual, he was proud, determined and nonchalant. This was my last personal meeting with Jinnah. I later did go over to Lahore to meet him at his suggestion and at the instance of Mahatma Gandhi. But he had fallen ill at Karachi and could only communicate with me through Nawabzada Liaquat Ali Khan. Nawabzada himself was convalescing in Lahore after a heart attack.

"THE DIFFICULT MEETINGS" between Jinnah and Gandhi, in September 1944, failed to settle differences. On one occasion, when Jinnah felt that Gandhi had broken a promise and the latter claimed his "inner light" had ordered his change of mind, Jinnah said: "To hell with his 'inner light'! Why can't he be honest and admit that he made a mistake?" About Jinnah, Gandhi felt that he had "mesmerised the Muslims" into believing in the creation of Pakistan. Below: *Addressing the nation after the announcement of the partition plan on June 3, 1947.*



It was in 1919 that I first came in contact with Mr Jinnah. I was nineteen. Jinnah was forty-two. He had already become one of the leaders in the Congress. He had rubbed shoulders with Dadhabhoy Naoroji, Gokhale, Ranade, etc, in the past and, among the living, Tilak, Annie Besant, Malaviya, Lajpat Rai, C. R. Das, Motilal Nehru and Gandhi.

I had gone to Amritsar, which had earlier been the scene of the blood-bath in Jallianwala Bagh, to serve as a volunteer at the annual session of the Indian National Congress which was being held in the Punjab after ten years. Our group was posted to look after Mr Jinnah. As far as leaders were concerned it was a star-studded session.

Motilal Nehru was President of the Congress. But Gandhiji stole the show. Among the other celebrities present were the imperious Lokamanya Tilak, the queenly Annie Besant, the lively Sarojini Naidu, the obstreperous Maulanas Mohammed Ali and Shaukat Ali and Abul Kalam Azad, the thunder-clap orator Bipin Chandra Pal, the benign-looking Chitta Ranjan Das and many others.

Mr Jinnah was one of the few who were booked in a Western-style pension. Most other leaders were either staying with friends or in tents. Mr Jinnah also had a tent reserved for him at the pandal. He met very few people and attended only a few sessions. I discovered he preferred long spells of silence, unless he had around him an admiring or a controversial audience. A couple of my colleagues and I soon became his admiring audience.

Ebullient Temper

I must admit that the Jinnah I knew then did not change essentially as time passed. Only the political paths he sometimes chose made one violently critical of him. But even for that reason, one did not lose respect for him. He was a rare mixture of arrogance and urbanity. He had an ebullient temper, changing rapidly from scorn to smiles! While obstinate in opposition, he became most considerate if he realised that he had done you a wrong. He was outspoken, frank and thoroughly honest in private life. As a politician and advocate, he lived up to "conventional" professional ethics.

Although I did not know at the time what narcissism meant, I realised later that Mr Jinnah, apart from being an egotist, was also a narcissist. He spent a lot of time looking at himself in the mirror. He liked dressing up in Western clothes and with meticulous care.

He wore a stiff collar, in fashion or out of fashion, in season or out of season. His trousers were creased to sabre-point sharpness. His thinning hair was pressed backwards. He wore a monocle for effect, while a pair of "spring" glasses were held from a black band for reading. His hands were always immaculately clean and carefully manicured. His well-made shoes were shined to a mirror glossiness. He liked punctuality and orderliness. He never changed his habits or his sartorial standards as time passed, even though his political views and public life underwent many a *volte-face* in the years that followed.

—Continued

—A. B. Rajput

THE PEACE OF THE GRAVE—Jinnah's mausoleum in Karachi.. The Quaid died on September 11, 1948. He had been suffering for several years from a disease of the lungs, but had refused to acknowledge the fact. Below: *The marble cenotaph in the mausoleum's main chamber.*

—A. B. Rajput

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

Mr Jinnah spoke in carefully modulated tones, supporting his words with gesticulations in which his lips, eyes, hands and even fingers, his monocle and "spring" glasses, actively and effectively participated. He was at his best when he spoke explosively, arrogantly and defiantly. His tone rarely changed whether he was addressing the Treasury Benches in the Central Legislature or, as then, the assembled audience in the Congress pandal. This is what made him a hero—Jinnah the bold, fearless, outspoken leader of "whatever he led". He liked controversy and often created one.

It did not take long to realise that Mr Jinnah was a man of sharp likes and dislikes. He made no secret of his feelings. Among the galaxy of leaders assembled, he had great admiration for Lokamanya Tilak and regarded him as a "patriot among patriots". He considered Motilal Nehru and C. R. Das as men of practical wisdom and without communal bias or religious bigotry. Jinnah himself, at the time and for a long time to come, was an ardent nationalist, without any trace of religious bias.

He had never met Maulana Azad before. As an actor the Maulana almost excelled him. This Jinnah did not like. In the brief conversation he had with Azad, he found that beyond "yes" and "no" the Maulana could not converse in English.

Only "Achha Hai"

Jinnah could only say "achha hai" in Urdu. In later years, Sir Tej Bahadur Sapru told me that on one occasion Jinnah and he were appearing in a Hyderabad Court in a case in which the Quran had been quoted. The court asked Jinnah to translate the quotation. Jinnah was unable to do so. Sir Tej Bahadur Sapru then offered to translate the quotation for the court. Next day a local paper came out with the story, with banner headlines: "Maulana Tej Bahadur Sapru translates the Quran for Pandit Mohammed Ali Jinnah".

Jinnah dismissed the Maulana as a *mulla*, with no political background, little realising that two decades later the same Maulana would be pitted against him as the President of the Indian National Congress to settle the terms on which India should get her freedom. The Congress, Jinnah told us, could have no place for *mullas* and *swamis*. Even though he was a spare eater, he relished his bacon and eggs. The way he dressed gave no indication that he was a Muslim. Since he had married a Parsi girl, many even mistook him for a Parsi. It was some time in the forties that I saw him reading the Quran in "English".

Jinnah was totally opposed to Congress lending support to the Khilafat movement and mixing religion with politics. What happens, he would say, thumping the table, if the Caliph himself is dethroned, or is made to abdicate! The days of kings and emperors are over. In any case, whether the Muslims have one Khalifa or a hundred, it is none of the business of the Congress to meddle in religious matters. In this Jinnah proved a prophet! He was also right. He considered Maulanas Mohammad Ali and Shaukat Ali fakes—communalists parading in "nationalist kaftans". At the Amritsar conference the Ali Brothers were wearing Arab kaftans and caps.

Jinnah had great respect for Annie Besant but he considered her a spent force. In fact he, with Jawaharlal Nehru, had once been active in the Home Rule League and had also been influenced by Theosophy. He considered Jawaharlal a sincere patriot, but one likely to be led away by idealism and emotionalism. When Jawaharlal was first elected President of the Indian National Congress in 1929, Jinnah said that he was too young for the office and that he was sure to call for full-fledged independence and upset the national apple-cart. Jinnah was right about the call for independence, but proved wrong when Jawaharlal shared with him the glory of evicting the British out of India: one becoming the Governor-General of Pakistan and the other Prime Minister of India.

Gandhi had come to the fore after the Rowlatt Act agitation and, from then onwards, was to be the driving force behind the independence movement. But it was obvious to us, from many private remarks of Mr Jinnah, that he was not enamoured of the

RESOLUTION TO CREATE PAKISTAN. In March 1940, the All-India Muslim League passed the "Pakistan Resolution" at Lahore. Above: At a meeting of the League's Working Committee, Mr Jinnah is flanked by Khwaja Nizamuddin (left), Home Minister of Bengal, and Sir Sikander Hyat Khan, the Punjab Premier. Behind Sir Sikander is Nawabzada Liaquat Ali Khan and behind Mr Jinnah is Mr Barkat Ali, Barrister of Lahore.

JINNAH LIVED HERE. The Delhi residence on Janpath (left) and his house at Mount Pleasant Road, Bombay (right). Mr Jinnah came down to Bombay from Karachi in 1897 after qualifying for the Bar in England. It remained his "home town" until he returned to Karachi in 1947 to head the Dominion he had carved out himself. Mr Jinnah's Delhi residence was designed by an English architect, Mr Blomfield. It was bought by Seth R. K. Dalmia and made the headquarters of the Cow Protection Society. It is today the residence of the Netherlands' Ambassador to India. Britain's Deputy High Commissioner in India lives in the Jinnah House in Bombay.

—R. B. Bedi

—Jitendra Arya

Mahatma, if he did not at heart actually dislike him.

The person in the Indian National Congress who enjoyed his friendship and confidence most was Sarojini Naidu. He considered her a thorough nationalist and a sincere patriot.

I became the Editor of *The Hindustan Times* in 1926 and have continued to be in Delhi ever since. I had occasion to meet Jinnah quite frequently and during the most critical occasions, till he left for Pakistan. Except for the brief period that he was married, Jinnah was a lonely man. I met Jinnah's wife, Rutty, only a couple of times in Simla. She and Sarojini Naidu were the only people I knew who could deflate Jinnah's vanity without annoying him.

After the Amritsar Congress Jinnah realised that the Congress he had helped to build up with such elitists as Gokhale, Tilak, Pherozeshah Mehta, etc, was sliding more and more towards "unconstitutional methods". A man of his temperament and political views, he felt, had no place in it. After the Round Table Conference he realised further that even in the Muslim League, which the British had fashioned through their stooges, he had no place. So he went into voluntary exile in England.

In the mean time Lord Willingdon, whom he disliked, had become Viceroy. So Jinnah had to wait till Lord Linlithgow succeeded him to return to lead the Muslim League and participate in the provincial elections.

Challenge to Gandhi

Jinnah was still wedded to joint electorates and a free united India. But he had not shed any of his suspicions of the *mullas* and the "Baniyas" and the "Brahmins". He was as supercilious and arrogant as before. He liked his Scotch and soda, his crisp bacon and eggs and, as a challenge to Gandhi's loincloth, dressed even more smartly in the latest Savile Row suits.

According to Sarojini Naidu, who went with Gandhiji, a meeting was arranged between Gandhiji and Jinnah after great mutual persuasion during the Round Table Conference. Jinnah arrived at the East End residence of Gandhiji. Gandhiji asked him what he would like to have. "Scotch and soda if you have it," said Jinnah. To his surprise Gandhiji got out a syphon of soda and a bottle of Scotch, and even volunteered to pour the drink, not knowing, however, which to pour first, the whisky or the soda.

This may not have led to any estrangement, but it did not help the two of them to find one extra seat in the new set-up of the 1935 Constitution for a minority representative of their mutual choice. This also left an impression in the Gandhi camp that, during his stay in England, Jinnah had become almost an inebriate, and had been seen on occasions rolling on the floor in a state of drunkenness. Mr Jinnah did like his Scotch and soda, but according to him no more and no less than "Pandit Motilal Nehru, C. R. Das, Jawaharlal, Maulana Azad, Bhulabhai Desai" or many others till they renounced it temporarily or permanently for political reasons.

The drink legend in fact went too far. At the Simla Conference called by Lord Wavell in 1945, the name of Bhulabhai Desai was not included in the list of those selected for the Interim Cabinet, because he had "not given up drinking". Jinnah was astonished. "If drinking is a crime," he said to newsmen, "then Maulana Azad should quit the Congress Presidentship." Bhulabhai said that "Maulana stayed with him whenever in Bombay, and enjoyed his hospitality and his Scotch and soda".

WITH HIS SISTER FATIMA. She was educated in Bombay and qualified as a dentist. From 1931 until Mr Jinnah's death, she abandoned her work and all her other interests to devote herself entirely to him. In old age, Mr Jinnah said of their life in Bombay: "My sister was like a bright ray of light and hope whenever I came home and met her. Anxieties would have been much greater and my health much worse but for the restraint imposed by her."

It is not intended in this article to go into the political life of Jinnah or of his principal contemporaries as the same would fill a volume. Jinnah the man, and Jinnah the politician will have to be assessed by history differently. Jinnah may have changed his loyalty from India to Pakistan but, throughout, he remained a devoted patriot, striving whole-heartedly for the cause he espoused. It is a sad irony of history that he should have had to repudiate his half-a-century-old convictions, and should have had to struggle against equally dedicated honest and patriotic colleagues to dismember the

—Continued

MOHAMMED ALI JINNAH

1876: *Born on December 25 into a Khoja Muslim family of Karachi.*

1887: *Married to Amai Bai, a Khoja girl from Kathiawar.*

1892: *Goes to England to study Law at Lincoln's Inn. His wife dies while he is there.*

1896: *Returns to Karachi.*

1906: *Enters politics as Dadabhoy Naoroji's secretary at the Calcutta Session of the Indian National Congress.*

1910: *Is elected to the Imperial Legislative Council as a representative of the Muslims of Bombay.*

1914: *Joins the Muslim League.*

1918: *Marries 18-year-old Ruttenbai Petit.*

1921: *Resigns from the Congress after the Party's session at Nagpur in December 1920.*

1929: *Ruttenbai dies in Bombay.*

1930: *Attends the Round Table Conference in London.*

1940: *Presides over the All-India Muslim League Session at Lahore which adopts the "Pakistan resolution"; is awarded the title of Quaid-e-Azam, the Great Leader, on his 64th birthday.*

1944: *Has talks with Gandhiji, who agrees to recommend to the Congress the acceptance of a separate state for Muslims but on certain conditions. The terms are not acceptable to Mr Jinnah and the talks fail.*

1945: *Warns the British Government and the Congress that the "quickest way" to the independence of India is to agree to Pakistan.*

1946: *The League wins 76 Muslim seats in the Constituent Assembly. The Muslim League withdraws acceptance of the Cabinet Mission's proposals and sanctions "Direct Action" to force the cause of Pakistan.*

The bloodshed and civil war that Mr Jinnah dreaded have already started.

1947: *Lord Mountbatten announces in May that India would be divided.*

1947: *Becomes Pakistan's first Governor-General in August.*

1948: *Dies of tuberculosis on September 11 in Karachi.*

R. G.

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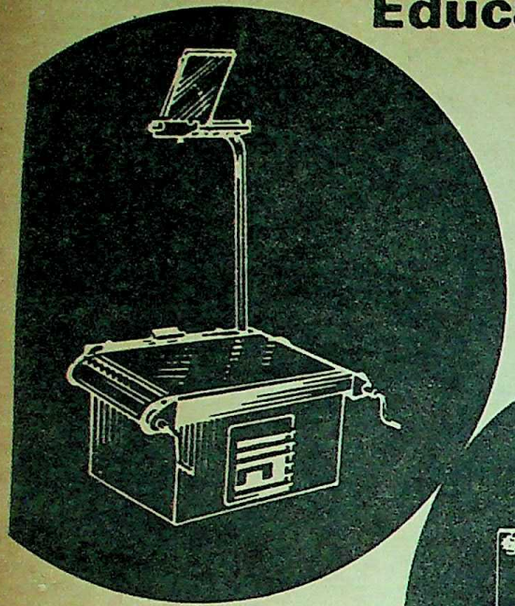
Industries, Advertising Agencies, Educational Institutions, Government Information Departments!



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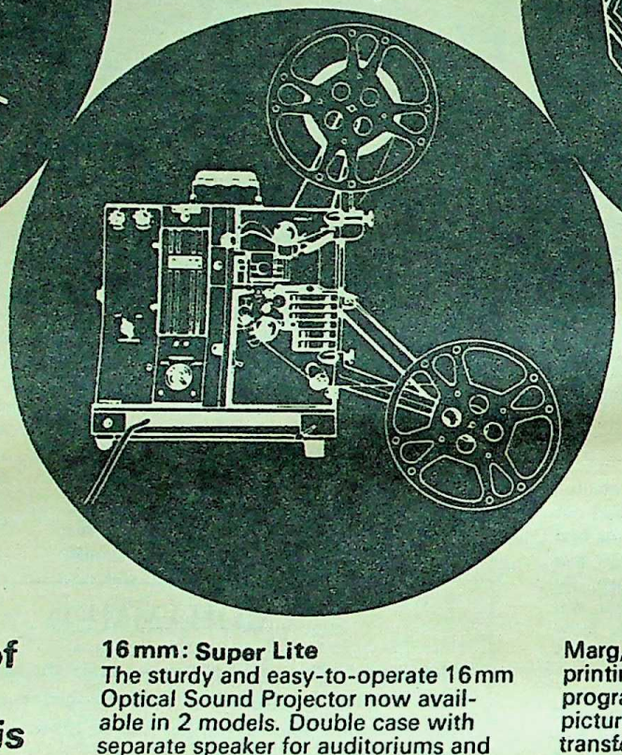
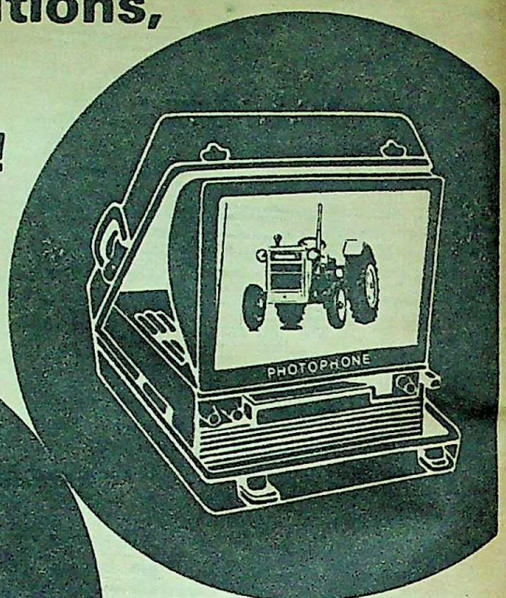
16 mm Sound Projector





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country they all wanted earlier to see united and free.

It is sadder still that these great patriots should have had small hearts, not necessarily while dealing with national problems, but sometimes when dealing with one another. I remember how difficult it was to arrange a meeting between Jinnah and Gandhiji, when they were in Simla during the war, at the invitation of Lord Linlithgow. Jinnah said that he would gladly meet Gandhi if Gandhi invited him, but Gandhi should not know that he wanted to meet him. Gandhiji on his part said that if he knew Jinnah would like to meet him, he would go on bended knees to the Cecil Hotel to meet him. But he would not like Jinnah to know that the initiative was his.

During the Wavell Conference negotiations between Jinnah and Azad and Pant on behalf of the Congress came to nothing. Pant, Jinnah felt, had not wanted the League Coalition in UP and broke the Congress-League pact. Apart from considering Azad a "Show Boy of the Congress", he accused him of linking the Congress in the Punjab with the Unionists led by Sir Khizr Hayat Khan—"a second generation toady"—when the Muslim League had offered to cooperate.

At this stage, I suggested to Liaquat that it was desirable that Jinnah and Jawaharlal should be thrown together to pave the way to a solution. Jinnah was keen on meeting Nehru, but was unwilling to make the first move. Jawaharlal was equally keen but was unwilling to extend an invitation.

Contrived Meeting

We arranged that Jawaharlal, who was staying as the guest of the Viceroy, should visit the Cecil soon after breakfast time, ostensibly to arrange for a room for his sister Krishna Hutheesing who was coming to Simla. Jinnah normally sat in front of his room, which opened on the foyer, after breakfast. Jawaharlal arrived, but there was no sign of Jinnah. However, as soon as Jawaharlal was returning to the foyer after inspecting the room, Jinnah appeared quite casually. Evidently he wanted to be sure that Jawaharlal should appear on the scene first.

They exchanged greetings, and then at Jinnah's invitation Jawaharlal went into Jinnah's room. They talked for nearly two hours. It was however Jawaharlal's impression that the meeting had come too late and nothing could save the Conference. In any case, Jawaharlal felt, like Jinnah, that Khizr Hayat Khan, whose nomination was partly the cause of the Simla Conference going into the doldrums, was not the political type whose company the Congress should have sought.

It has been suggested by some of his critics that Jinnah sold himself to the British in later years. This is an insult to Jinnah. He did receive the help of the British and of a large number of British officials, for their own reasons, for creating hurdles for the Congress. But he fought his battles alone.

If he did not like Gandhiji he also made no secret of his dislike of Lord Willingdon, Lord Wavell and Louis Mountbatten. He insulted Cripps more than once, and said and did enough to make him hostile.

Jinnah took full advantage of his strategic position as leader of the League, whose artificial status he cleverly built up during the war as "the sole spokesman of the Muslims". In fact when the Aga Khan went to meet him, his first question was: "Whom did the Aga Khan represent? It could not be the Muslims." He said the same thing to the Nawab of Bhopal. The British endorsed this position because it suited their purposes.

While the true history of the stormy and eventful years of the twenties still remains to be written, one regrets that it was the personal equations rather than the great principles, the little vanities rather than the unbridgeable differences that led the country down the slippery slope to Partition. Sadder still that pride and prejudice should have, at least partly, determined the fate of five hundred million people.

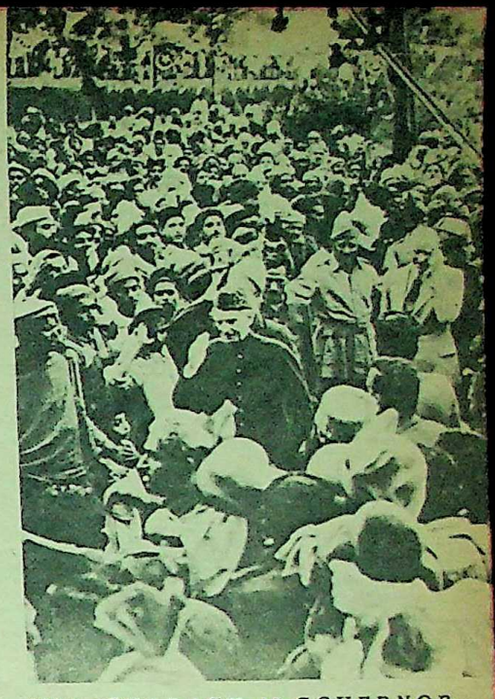
If only Jinnah and Gandhiji had not been allergic to each other from the very start, if Jinnah had not been more arrogant than he was obstinate, if Gandhiji had been given a free hand to implement his final offer to Jinnah—to hand over to him and the League the Government of India, if in the bargain the British would quit—India's unity and integrity would have been saved.

"Moth-Eaten Pakistan"

There is ample evidence to show that Jinnah was not reluctant to accept the offer as an alternative to the moth-eaten Pakistan that he finally got. Mountbatten cleverly torpedoed Gandhiji's offer and almost ridiculed him in private for having made it. Thus neither Gandhiji nor Jinnah could prevent the disaster that followed.

I do not know what Jinnah felt about Gandhiji after he had left for Pakistan. But I was personally the carrier to Pakistan of Gandhiji's last wish, that he would like to go there to serve the Muslim refugees from India. But the storm of hate blowing over the two countries had still not abated and both Gandhiji and Jinnah died one after the other without meeting again.

IN LONDON IN SEARCH OF A FORMULA. In December 1946, the British Government summoned its Viceroy, Lord Wavell, and Indian leaders to London. Arriving at Heathrow Airport are (from left) *Mr Jinnah and Sardar Baldev Singh. Pandit Nehru also attended the talks.*



"I'LL COME BACK AS GOVERNOR-GENERAL." Mr Jinnah visiting Peshawar immediately before Pakistan was formed. In August 1947, Mr Jinnah came to Karachi to take over as Governor-General. He said to his ADC: "Do you know I never expected to see Pakistan in my lifetime."

AN ATTEMPT AT AGREEMENT. Pandit Nehru and Mr Jinnah were among the leaders summoned to Simla by the Viceroy in May 1946 to meet the Cabinet Mission. Panditji later said of Mr Jinnah: "The secret of his success was in his capacity to take up a permanently negative attitude."

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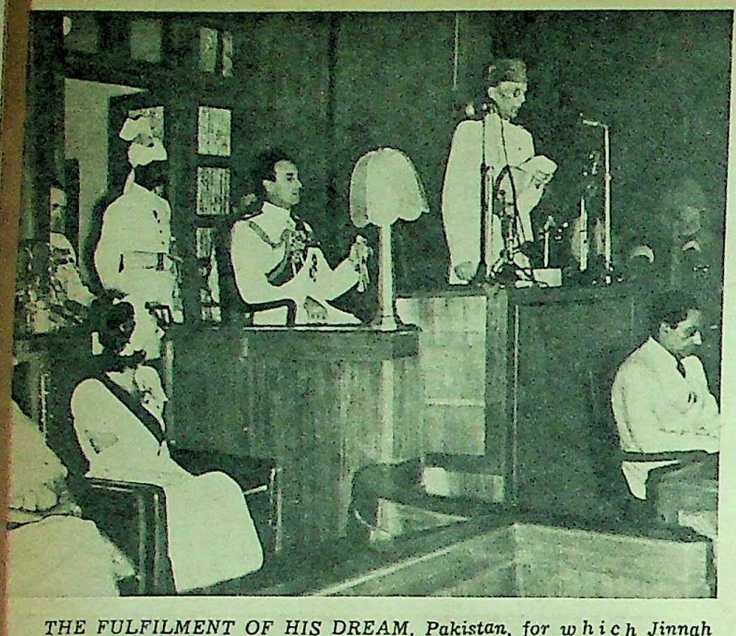
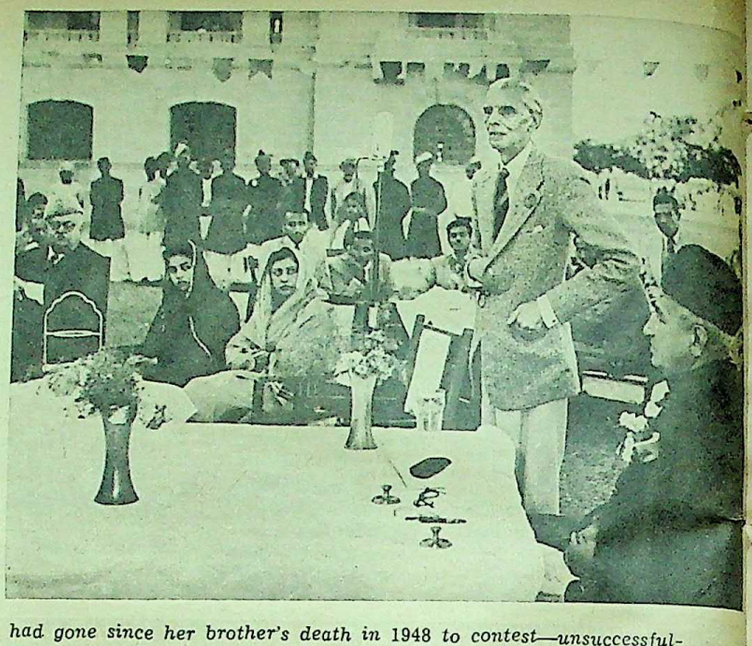




THE FULFILMENT OF HIS DREAM. Pakistan, for which Jinnah carved up a subcontinent, was born on August 14, 1947. The Quaid-e-Azam is seen at the ceremony when Lord Mountbatten handed over power in Karachi. Also seen are Lady Edwina Mountbatten and Fatima, Jinnah's sister. Fatima Jinnah was known as Mader-i-Milat *(Mother of the Nation). She came out of the seclusion into which she had gone since her brother's death in 1948 to contest—unsuccessfully—the Presidential elections against Ayub Khan in 1964. She condemned Ayub's prejudice against the East Pakistanis. She died on July 9, 1967. At her funeral the police had to use teargas and staves to control the grieving 300,000-strong crowd.* Right: *Governor-General Jinnah addressing the Sind Bar Association.*

Jinnah In Pakistan

We in Bharat know mainly the Jinnah before our subcontinent became two countries. He could live only 393 days in his beloved Pakistan. The authors dispel some of the many misconceptions about him and interview people who knew him in Ziarat, the remote hill station in Baluchistan where he spent most of his time and where he fell critically ill.

by LINDA SHAH
and
KHALID SHAH

FOR 393 days, Mohammed Ali Jinnah was a Pakistani. In that single, turmoil-filled year, hanging on to the threads of life in his fragile body, the man who redefined India and Indian history finally turned to face the reality of Pakistan. He came to Ziarat. This mountain retreat in the stark and primitive hills of Baluchistan in many ways defined for Jinnah a future Pakistan. Here, ten years earlier, he had said to the local jagirdar, Mir Ahmed Khan: "You will see a Pakistani sitting in the house of the British AGG."

Of all the homes Jinnah had built and inhabited from Malabar Hill in Bombay to 10 Aurangzeb Road in Delhi to the Governor's House in Karachi, and of all the hill stations which he knew and visited from Ootacamund to Murree, it was in Ziarat that he chose to settle. Baluchistan, with its inaccessible valleys, fruit orchards and Pathans, represented for Jinnah a Pakistan slightly different from the experience of the Mahajars in the Punjab, slightly outside the origins of the Muslim League in the politics of the Congress Party. It was the province that joined Pakistan largely on the vision Jinnah painted of links to the rest of the Islamic world.

Behind the AGG's house, now in the hands of caretakers and the handful of elderly men who remember Jinnah, is a narrow scenic walk that leads to a precious rivulet of water, now captured in a pipe. Here the juniper-studded rocks are a maze of hills, inhabited by breeze and the scent of ephedra bushes.

The Midnight Oil

Returning to Ziarat, Jinnah walked these paths for his health. "Even so," Khan Bahadur remembered, "when I would order him back to his room to rest, every night I saw his light burning well past midnight in his second-floor bedroom window. I would see it from my own home on an adjacent hill and, when I would approach, I would hear the typewriter clicking."

Sheen Gul, who was a teenager in 1948, used to follow Jinnah and his sister Fatima as they roamed about the Bazar. She was most remarkable to the local people because she did not go in purdah. "The people loved him," said Sheen Gul. "They called him Pir and Lal. In Baluchistan in those days we did not join Pakistan. We joined him." Today Mr Gul, a merry-faced hotelier with a silk Pathan turban, is a supporter of the People's Party of Pakistan (PPP). This, according to Mr Gul, after 25 years of difficulties and dissent in the province which blew into pockets of armed insurrection during the Bangladesh crisis, is due to the return to Jinnah's thoughts by the Bhutto Government.

Everywhere in Pakistan there is a thrust to revive and understand the thinking of this leader. The commemoration of the centenary of his birth has provided a setting for an outpouring of research grants and projects, for soul-searching scholarship that tries to find the roots of Pakistan in "Muslim India", and an aggressive commitment to foreign policy which Jinnah saw as the unifying force of the nation.

For three decades Jinnah has remained historically as enigmatic as he was to those who dealt with him in India when he was alive. If there is anything about which the daily columns on Jinnah absolutely agree, it is that not enough authoritative research has been done on Jinnah's life. **The recent publication,** Freedom at Midnight, **which has depicted the Quaid-e-Azam as a cold, calculating, mysterious man, is banned in Pakistan—it is very painful to those who have managed to read it. A painstakingly**

accurate 35-page manuscript has been drawn up by the Pakistani Embassy in Washington refuting much of what was said, including 250 misquotes and anecdotes.

Rather, those who knew him speak of him as a brilliant, awe-inspiring man, attuned to the *bon mot* and the precision of legal argument, the kind of man who, arriving at London airport in 1945, could say: "Londoners, I bring you sunshine; or the sort who would lecture the civil service in Chittagong in 1948 to abandon the inherited psychology of the ruling class and instead to consider themselves "servants of the people". He was praised by Gandhi himself for his absolute incorruptibility, his "integrity" and "single-mindedness".

To correct the impressions that are the result of lack of scholarship, the largest publisher in Pakistan, Feroze Sons of Lahore, has offered a $100,000 prize for a work on Jinnah, as well as one on the poet Iqbal. A Quaid-e-Azam Academy has been established in Karachi. Ibn ul Hasan, Editor of the *Pakistan Economist*, has taken a sabbatical to write a book on the origins of Pakistan in Indian history, and younger journalists are adding the perceptions of the new generation.

Islamic Socialism

When Mao Tse-tung's death coincided with the anniversary of Jinnah's death on September 11, one young journalist from the Urdu paper "Massawat" spoke at the Karachi Press Club in the afternoon on Chairman Mao and at Pakistan National Centre in the evening on Jinnah. His subject, appropriately, was Islamic socialism, about which Jinnah stated at Chittagong in 1948: "You are only voicing my sentiments and the sentiments of millions of Mussulmans when you say that Pakistan should be based on sure foundations of social justice and Islamic socialism."

Anyone who ever knew Jinnah is pursued for constant interviewing and speaking. Those who knew him well, such as Lady Hidayatullah, widow of the first Governor of Sind, speak of his warmth and concern for people.

Lady Hidayatullah remembers the way Jinnah telephoned her to ask her to prepare food for the first airlift of refugees to arrive in Pakistan from Delhi. "I emptied my larder," she said. "But when we saw the ragged, hungry state of the people, Jinnah said to me that we had better empty out the larder of every home in Karachi—and we did." Hussain Imam, a former Muslim Leaguer from Bihar and Jinnah's personal secretary, says: "I can testify personally that Mr Jinnah was never annoyed by difference of opinion or opposition. In his moments of relaxation he would regale his friends with delightful talk and interesting anecdotes and a great fund of wit and humour."

One man who opposed Jinnah is today the foremost educator in Baluchistan. When he knew Jinnah, he was a co-founder of the Khaksar Party, a militant opposition to the Muslim League with which it came into volatile confrontation at the last League session in Delhi. Yet today he has altered his perception of the man he personally opposed. He remembers him as a "liberal democrat" whose most far-reaching ideas are only just being recognised.

A younger man, from the pro-Chinese faction of the PPP, said: "Frankly, I did not care for the old man." Yet he believes that after 23 years of political unrest in Pakistan, of dictatorship and mismanagement, many of the thoughts of Jinnah, so long misunderstood and put aside or never really heard by most Pakistanis, are slowly crystallising into a cohesive Pakistani policy.

What is surprising, even for those who managed to penetrate Jinnah's fiercely private personal life, is the direction his thoughts had taken in that last year when he was a Pakistani. The fact that Jinnah opted to be Governor-General from the date of Independence had a far-reching effect on establishing a definition of statehood. Jinnah saw that Partition would create a crisis of identity that would trouble Pakistan for many years to come.

What Is Statehood?

Attempting to establish that identity as firmly as possible, Jinnah counselled, advised and edited every law that was proposed in Pakistan. At the same time, he toured the country, preaching statehood. In Peshawar, Dacca, Chittagong, Karachi, Lahore, he gave speeches, broadcasts and interviews, and everywhere he pleaded: "You must learn to distinguish between your love for your province and your love and duty to the state as a whole."

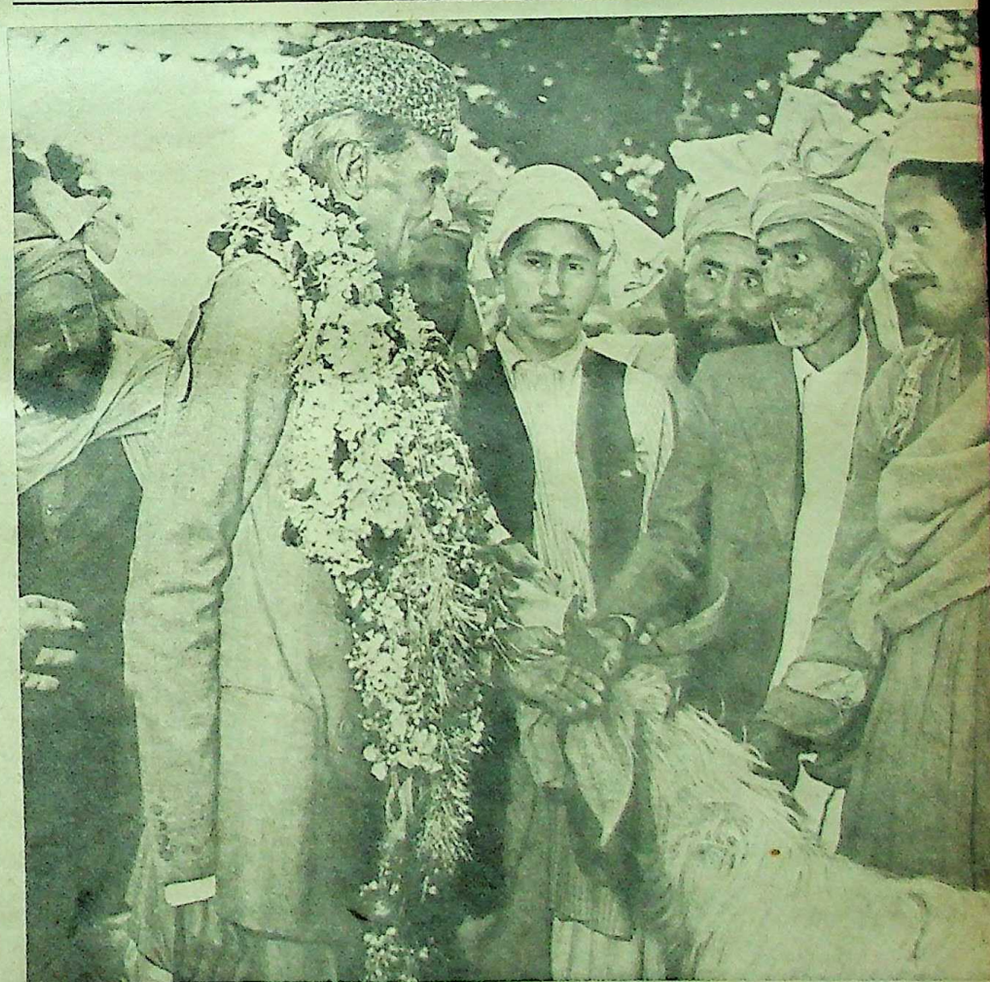
That state Jinnah defined substantially in terms of foreign policy or, according to contemporary Jinnah analysts, in terms of the same broad historical perspective of Islamic Unity which convinced him, ten years earlier, that a Muslim state could be formed.

"Remember, we are building up a state which is going to play its full part in the destinies of the whole Islamic world," he said to the students of Peshawar in April 1948. "We therefore need a wider outlook, an outlook which transcends the boundaries of provinces, limited nationalism and racialism. We must develop a sense of patriotism which should galvanise and weld us all into one strong nation."

By the June of 1948, M. A. Jinnah was fatally exhausted. His tall, erect body sagged. His voice wavered and the elegant face of his youth was pinched. He lived in Ziarat on partridge soup, the care of his sister and the adoration of the people around him. He travelled to Karachi only twice more.

Ibn ul Hasan, who is one of Pakistan's foremost journalists, remembers seeing Jinnah in July as he arrived at the Karachi airport to deliver his last speech. "I had seen him many times before Partition, in Aligarh where I was a student, and then only the year before when he arrived in Karachi on

—*Continued*



NOT MANY PROVINCES BUT ONE NATION. Mr Jinnah with tribal chiefs—they presented him with rams and goats, which were sacrificed after he had touched them and the meat was distributed to the poor. Jinnah chose to settle in Ziarat, a mountain retreat in the primitive hills of Baluchistan.

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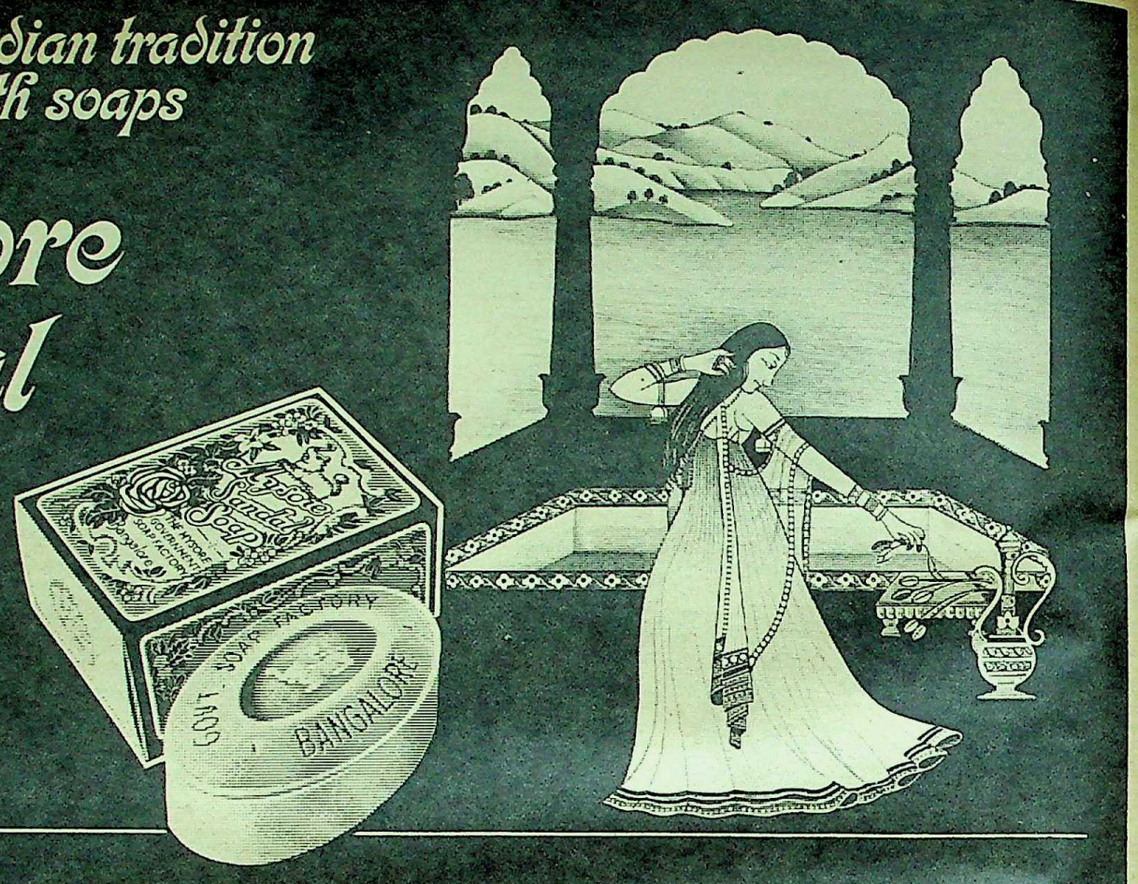

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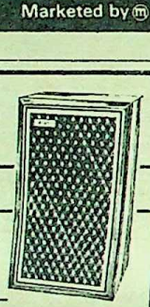

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August 7, 1947, to prepare for the transfer of power from the British. He had been jubilant then. His face had been glowing. I did not think he looked like a dying man and I remember being so elated."

Mr Hasan, whose tall and serene bearing is not dissimilar from Jinnah's own, closed his eyes and said he could recall the last trip the Quaid-e-Azam made to Karachi in vivid detail. "Contrary to current descriptions of him, the man was utterly charismatic. It was a time of hardship in Karachi. The city was filled with dispirited refugees and the Sindhi population viewed with bewilderment the upheaval in their midst. Yet when Jinnah came to Karachi, the entire city emptied out to greet him at the airport.

Sindhis, Pathans and Mahajars, peasants and civil servants clogged the road with every imaginable mode of transportation. Thousands more came from the villages and from as far away as Hyderabad. As soon as he stepped from the door of his Orient Airlines Fokker, the roar from the masses was overwhelming and people wept and my heart sank when I saw him. He looked old and tired and there was no lilt left in his face."

It was the occasion of the opening of the State Bank of Pakistan. Having begun his career as a lawyer in Bombay, he had from the very beginning closely associated himself and the Pakistan movement with banking. He financed, with the Habib Bank, the first Muslim airline on the subcontinent in 1946, the Orient Airlines, which later became the PIA. He had founded the Muslim Commercial Bank in 1947 and had been financing a basic commercial structure for Pakistan during the entire decade.

He must have known that the State Bank speech was to be his last address and the thoughts crystallised there mark a quantitative leap in his thinking, outlining for Pakistan a course which, after 25 years of floundering rule, has remarkably become a "cornerstone of Pakistani foreign policy".

"The economic system of the West has created almost insoluble problems for humanity and to many of us it appears that only a miracle can save it from disaster that is now facing the world," said Jinnah in his speech. "It has failed to do justice between man and man and to eradicate friction from the international field. On the contrary, it was largely responsible for the two world wars in the last half century. The Western world, in spite of its advantages of mechanisation and industrial efficiency, is today in a worse mess than ever before in history.

Equality And Social Justice

"The adoption of Western economic practice will not help us in achieving our goal of creating a happy contented people. We must work our destiny in our own way and present to the world an economic system based on true Islamic concepts of the equality of man and social justice. We will thereby be fulfilling our mission as Muslims and giving to humanity the message of peace which alone can save it and secure the welfare, happiness and prosperity of mankind."

He flew immediately back to Ziarat, to the gentle dry air of late summer and hills tinkling with sheep bells and the Pathans in their soft clothes. Only his intimates were with him to spend the last Ramzan, the cook and the chowkidar, his sister Fatima, his personal surgeon Col Ilahi Baksh, his friends, the Khan of Qalat, now Governor of Baluchistan, and the local Khan Bahadur, whose dusty clothes hide a multilingual intellectual. Very few people saw him die, but the rumours of his death, of his state of mind, are as legion as the mouths that tell them.

—A. B. Rajput

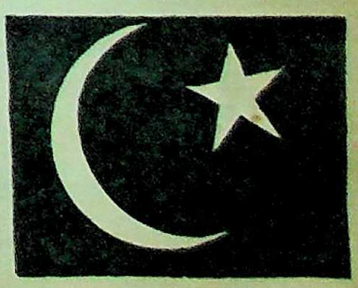
AT THE MAUSOLEUM. Begum Nusrat Bhutto (second from right), the Prime Minister's wife, offers fateha at the marble cenotaph in the main hall of the mausoleum. The mortal remains of Mr Jinnah are in a subterranean chamber. The mausoleum was designed by a Bombay-born architect, Yahya Merchant. The foundation-stone was laid in 1960 but the mausoleum took 11 years to complete. It is surrounded by a magnificent garden with 15 pools and is floodlit at night.

One book that answers many of the rumours, the *Last Days of Quaid-e-Azam* by Col Ilahi Baksh, is banned in Pakistan. The decision to ban the book is endorsed by the late author's son who resides in New York. Even he believes, it is reported, that Jinnah's thoughts were too far-reaching yet to be digested. Jinnah spoke then, and even earlier, of a "Third Bloc" of nations, of the power of oil for the Middle East and the developing countries, of non-alignment and a new international order.

Jinnah spent his last night in Ziarat. He often said, during his last three months when he lived there, that he had had two dreams in his life. One was Pakistan, and that came true. The second was to build his home in Ziarat and to develop the town into a beautiful resort "like Simla". The people of Ziarat, and beyond into the remote and primitive hills, know little of new international orders, or of Islamic socialism, or of the Third World and bilateralism which Pakistan supports today, but in this centenary year, with more and more tourists coming in the brief summer season and Government visions of tourist bungalows, cable-cars and ski-slopes, the people who knew Jinnah still share the second dream.

—A. B. Rajput

THE LAST GOOD-BYE. Jinnah died on September 11, 1948. In his birth centenary year, the authorities, historians and writers are at last trying to make up for the lack of authoritative research on the Quaid-e-Azam. Picture shows the gun-carriage, bearing the coffin, being drawn through the streets of Karachi by the Navy personnel.



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HIS PARSI WIFE

Jinnah married the daughter of his friend Sir Dinshaw Petit, Rutty—24 years younger than himself—in 1918. He basked in her youth, charm and vivacity—but, after some time, the difference in their ages and temperaments began to tell.

by DARA R. MEHER-HOMJI

JINNAH, the stern lawyer, liked to escape from his busy desk to dine with his friend, the fabulous Sir Dinshaw Petit, in his palatial house in Bombay or spend a weekend at his bungalow in Poona.

The Petits had a lovely daughter, Rutty. Charming, gracious, bubbling with *joie de vivre*, she was known as the flower of Bombay's high society.

The staid bachelor advocate watched the Baronet's 17-year-old daughter running in and out of her house. He was inclined to put his work aside and, for the first and only time in his life, listen to his heart.

Jinnah and Rutty Petit—24 years younger than he—were betrothed in secret. When Sir Dinshaw Petit came to know about it, he flew into a rage. He took out an injunction against Jinnah meeting her. The lovers waited till she was eighteen. Eventually Sir Dinshaw had to reconcile himself to the inevitable. On April 19, 1918, there appeared in "The Statesman" the following announcement: "Miss Ruttenbai, the only daughter of Sir Dinshaw and Lady Petit, yesterday underwent conversion to Islam and is today to be married to the Hon Mr M. A. Jinnah."

Few people know that this was Jinnah's second marriage. When he was about 11 years old he had been married by his parents to Amai Bai, a Khoja girl from Kathiawar. In 1892, he had gone to England to study and while he was there his wife died.

She Brightened His Life

The lovely bride, Rutty, moved into the sombre bachelor house on Mount Pleasant Road with her books, her *objets d'art* and her huge wardrobe. She had been brought up in unbelievable luxury, was fond of the good things in life and loved to sing and dance. Jinnah basked in her charm and vivacity.

However, after some ten years, their marriage began to show signs of cracking up. Early in 1928, Rutty left her husband's house to live in the Taj Mahal Hotel.

When Jinnah left Bombay for England in the April of that year, Rutty, who was keeping indifferent health, was in Europe with her parents.

From London Jinnah went to Ireland. At that time Rutty was in Paris, dangerously ill in hospital. Diwan Chaman Lal, a great friend of both, who was in Paris at that time, has written in his book: "I went to the hospital immediately. I had always admired Rutty so much; there is not a woman in the world today to hold a candle to her for beauty and charm.

WITH DAUGHTER DINA—their only child—in the garden of their Mount Pleasant Road bungalow in Bombay. Dina married Neville Wadia, the textile magnate. They have two children, Nusli and Diana.

For a few days Rutty was in a coma and Jinnah rushed to her bedside. One day, after she had improved, he was with her for nearly three hours in the hospital. When he came out of her room, he told Diwan Chaman Lal: "I think we can save her. We will change the doctor and take her to another hospital."

Rutty did recover and Chaman Lal left Paris for Canada, believing that Jinnah and Rutty were reconciled. Some weeks passed and Chaman Lal was back in Paris. When he met Jinnah, he asked: "Where is Rutty?" Jinnah replied: "We quarrelled. She has gone back to Bombay."

The year was 1929 and Rutty was again lying dangerously ill at the Taj Mahal Hotel. Two months later she died—not yet 29 years old. Jinnah was away from Bombay but he hurried back for the burial service in the Muslim cemetery. As the body was lowered into the grave, Jinnah broke down. He bowed his head and sobbed.

After Rutty's death Jinnah withdrew into a loneliness from which he was never to escape.

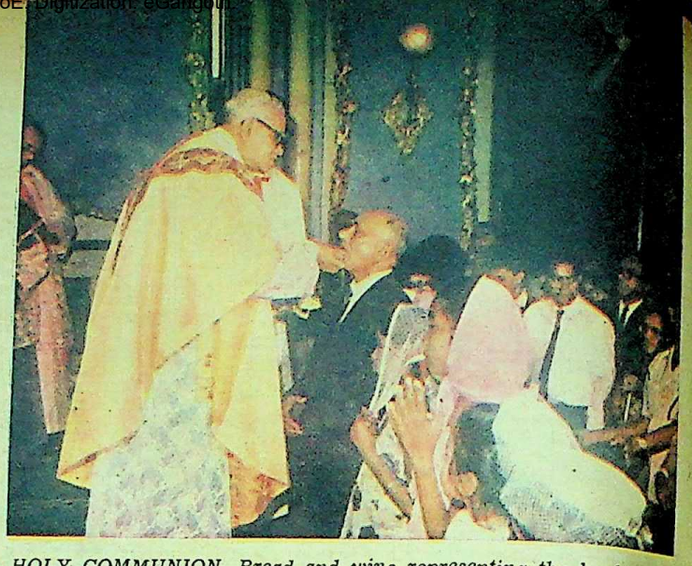
The beautiful objects which Rutty had brought for the house were packed away, every souvenir of those years was removed.

The marriage had produced an only daughter named Dina, who was born on August 15, 1919.

Funding: Tattva Heritage and IKS-MoE, Digitization: eGangotri

—Dr B. F. Ferreira

THE MADONNA. Our Lady of Perpetual Succour in the church of Manori, on the outskirts of Bombay. The adoration of Mary is similar to the Hindu worship of Devi or the Mother Goddess.



HOLY COMMUNION. Bread and wine representing the body and blood of Christ is taken in this ritual which commemorates the death of Jesus who sacrificed his life so that the sins of his followers might be forgiven.

—Courtesy, SVD

A SAINT OF OUR TIMES. Mother Teresa with the inmate of a leper colony near Rourkela. The authorities of the steel city had invited her to help in the rehabilitation of hundreds of lepers here.

India and Christianity

India's debt to Christianity in education, health and social services can never be estimated. Have Christian thought and ideals made any impression on Hindus? And how far have our 15 million Christians adapted themselves to the mainstream of national life? A special Christmas feature.

by R. G. K.

CHRISTMAS is the appropriate time to salute those who have lived in imitation of Christ and elevated themselves and their fellow men. The meek who are more courageous than the men who go to war, the poor who deny themselves and reap profits for their brethren, the humble who have made a path for others to walk proudly—such are they that Jesus inspired.

India has had a share of these men and women who did not merely preach the Gospel but lived it. They have wiped the tears from many an eye and brought cheer to the wretched and the destitute. Think of the beautiful nun who has banished all desire from her heart and effaced herself to give a helping hand to the crippled in body and mind. Think of them who have scorned the comforts of home and the glitter of modern life to work in desert and forest, in vermin-infested slums, caring not for themselves and caring only for others. They have all been impelled by Christ, but their concern is not a place for themselves in Heaven but a better place for their fellow men on earth. They are to be met all over India, imparting knowledge to the young, tending the sick, helping the helpless.

—Continued

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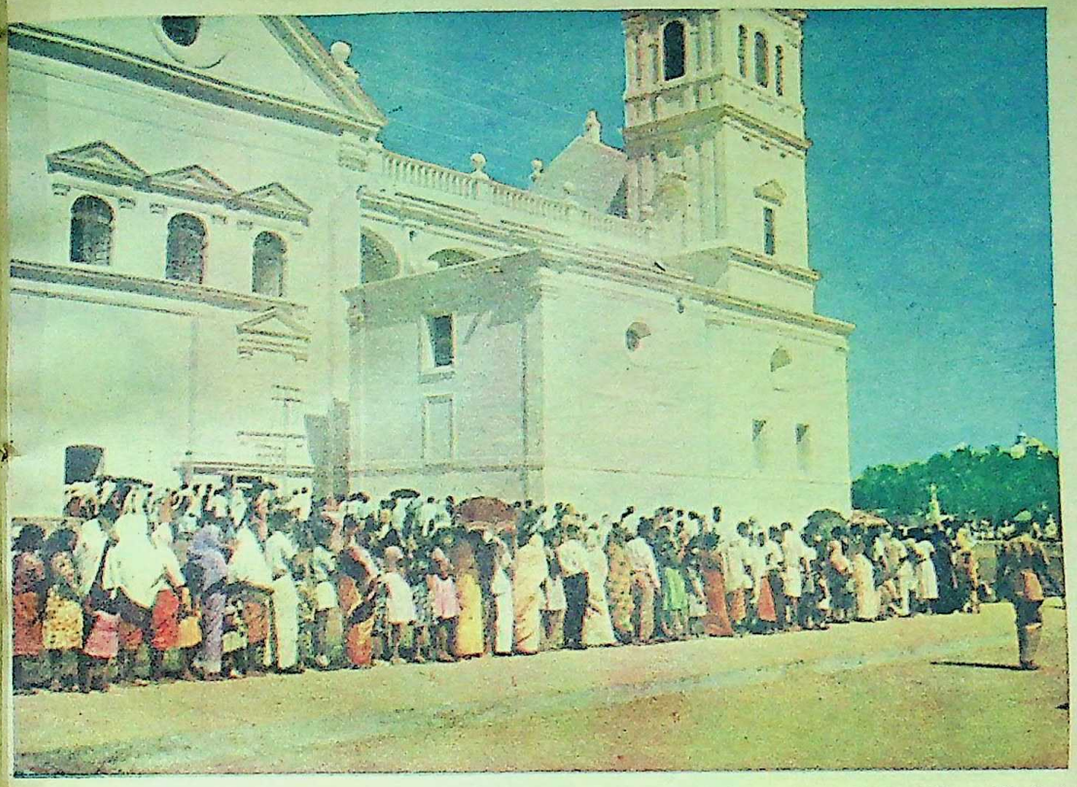

SE CATHEDRAL, GOA. The body of St Francis Xavier is periodically exposed here. Right: *Like a Hindu bride. A Koli girl touches the feet of her husband after their marriage in a Catholic church at Manori.* Below left: *Villagers in Andhra Pradesh assembled in the courtyard of a house for a prayer meeting.* Below right: *Roadside shrines of Christ and Christian saints are a familiar sight in central and south Kerala.*

—Photographs on this page, courtesy, SVD

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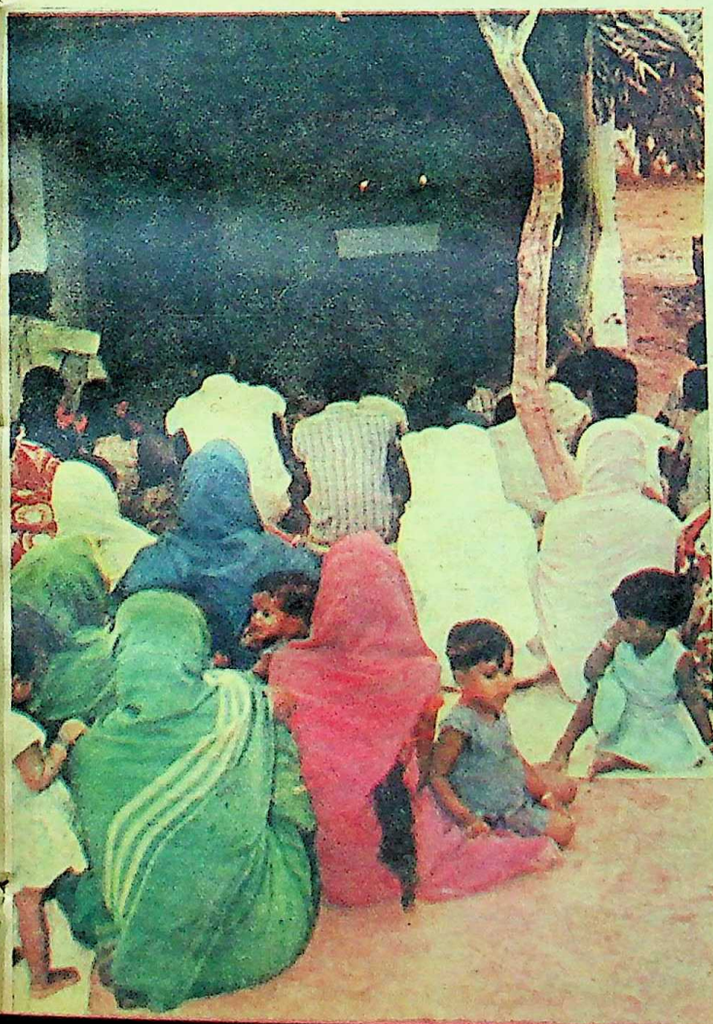

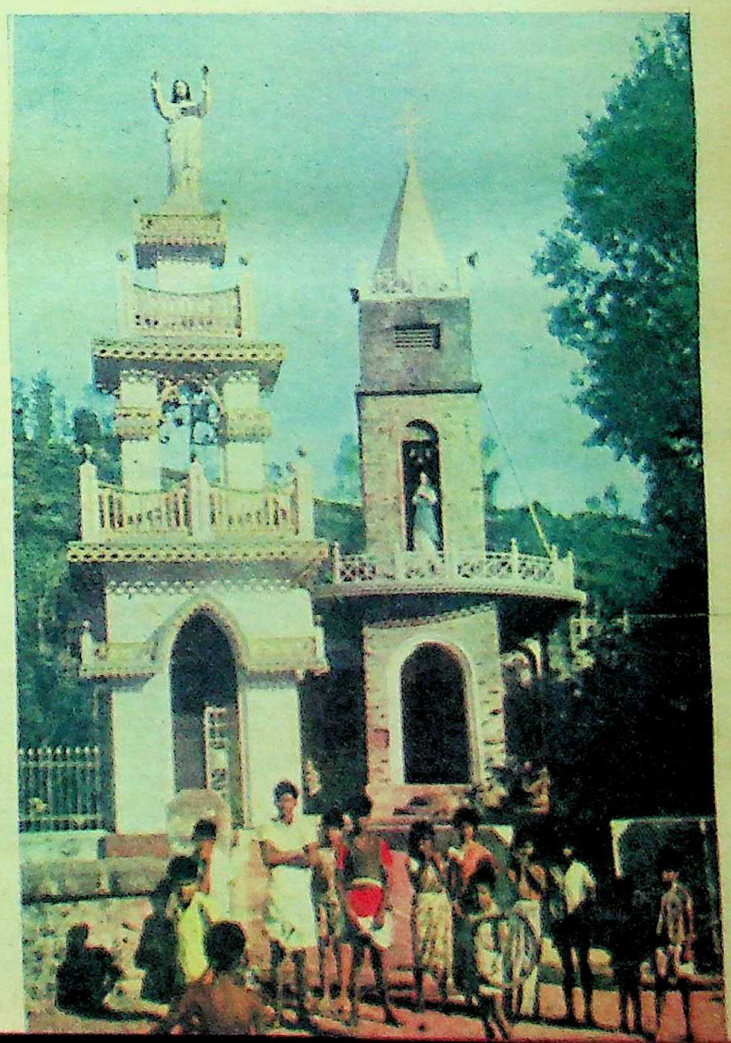

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When we think of Christianity it is these men and women we remember. The gentle face of Mother Teresa, a saint of our times, and of Dr Ida Scudder, will dominate any picture painted of Christianity in India. Not the evangelist who heaped ridicule on the heathen.

India has been a laboratory of religions and it has learnt much from the Christian experiment. Islam swept through the country like a flood. Christianity, which had gained a foothold six centuries earlier, did not have the same spectacular success, but its impact on the nation has been as profound as that of the religion of the Prophet. Both Christianity and Islam had a directness and simplicity lacking in Hinduism which had become so overgrown that it had no well-defined features. On the one hand it postulated an impersonal and unrecognisable Brahman without attributes and, on the other, a multitude of gods and goddesses with various attributes and to be worshipped in elaborate detail. Christianity and Islam were more easily understood and, therefore, more easily propagated. They had fewer do's and dont's and, more important, these applied equally to all people. Islam and Christianity were brotherhoods; Hinduism was a heterogeneous club which practised discrimination and *apartheid* among its own members.

Bhakti

One of the lessons Hindus tried to learn from the two Semitic religions was brotherhood. But they were not successful for they could not reconcile it with caste. But the idea of devotion to a personal God received a fresh impetus under their influence. Though bhakti goes back to the time of the Bhagavad-Gita and the Tamil saint-poets of the early centuries, it must have in the middle ages flourished as a reaction to Islam and Christianity. Most of the Hindu saint-poets of this period were attached to a personal God and not to the impersonal Brahman.

As in Christianity there was an anxiety among them to glorify the lowly and the outcaste. Coupled with this there was an anti-intellectualism which seemed a revolt against Sankara. The earlier tradition of philosophical inquiry and speculation was abandoned and replaced by the emphasis on simple faith. How much all this was due to Christianity and Islam has not been adequately studied.

Even when there was philosophical inquiry as in the 11th century it was to support devotion to a personal God. Thus Ramanujacharya of this time built the philosophical edifice of *bhakti* by expounding the Vaishnava principle of *saranagati* or surrender which is almost akin to the Christian standpoint. This type of *bhakti* is implicit in the Gita, but it was Ramanuja (followed by Madhva) who revived it in a big way. Were they aware of Christianity or were they only trying to counter the influence of Sankara? We do not know the answer. But the Vaishnava idea of a devotee trying to be a *dasa* or a minion of God has its parallel in Christianity and is at variance with Advaita which proclaims the identity of man and God. However, Advaita itself was obliged to adopt the Vaishnava standpoint, dextrously combining *jnana* with *bhakti*.

Were Hindus in the medieval period faced with the challenge of Christianity and Islam, under any compulsion to simplify their religion? Their saint-poets and the *puranas* went so far as to say that *namajapa* (the muttering of the names of Bhagavan) was enough to merit *mukti* or salvation. It is also pertinent to point out that Ramanuja rebelled against caste.

—Balkrishan

COUNT YOUR BLESSINGS. At the Apostolic-Carmel High School, Bandra, Bombay. There is a scramble among Hindu and Muslim parents to send their children to convent schools.

Jesus, Krishna and the Buddha

Many Hindus have been fascinated by the personality of Jesus Christ. Some of them regard him as a yogi who performed miracles. Theories have been put forward that Jesus spent many years in India and was familiar with yoga and mysticism. Similarities have been discovered in his life and the lives of Krishna and the Buddha.

During the last two hundred years, Hindus, Muslims and Sikhs, educated through the English medium, have been familiar with the King James' version of the Bible. All of them have been moved by the power and beauty of its language. There are thousands of Hindus who may not have read the Gita but would have been obliged to read the Bible. Examples of imagery from the Old and New Testaments come more easily to their mind than from their own scriptures.

Among the distinguished Hindus who were drawn towards Christianity were Raja Rammohun Roy and Keshab Chandra Sen. Pandita Ramabai, the Sanskrit scholar, who was born a Brahmin and was widowed in childhood, embraced Christianity. Raja Sir Harnam Singh of Kapurthala and Sadhu Sunder Singh of Patiala became Christians. Swami Vivekananda must have taken inspiration from Christianity in his insistence on servce to Daridranarayana.

Gandhiji was regarded by some of his Christian admirers as one who was more Christian than Christians. *Ahimsa* is basic to Hinduism, but pacifism is not—it has firmer root in the teachings of Jesus. But the Mahatma, though he had a profound respect for Christianity and was deeply influenced by the Sermon on the Mount, resisted attempts made by his European friends in South Africa to convert him. He passed through a mental crisis at this time and eventually saw no reason to change the religion of his birth.

Gandhiji wrote: "It was more than I could believe that Jesus was the only incarnate son of God and that only he who believed in him would have everlasting life. If God could have sons, all of us were His sons. If Jesus was like God, or God Himself, then all men were like God and could be God Himself... I could accept Jesus as a martyr, an embodiment of sacrifice and a divine teacher, but not as the most perfect man ever born... Philosophically there was nothing extraordinary in Christian principles. It was impossible for me to regard Christianity as a perfect religion or the greatest of all religions."

Gandhiji's views have been quoted at length since they reflect the attitude of Hindus otherwise sympathetic to Christianity. The doctrines of Original Sin and Eternal Damnation have also not been acceptable to

the Hindu intelligentsia. What they have found of value in Christianity are its ethics, morality and compassion—not its theology or philosophy. The idea of service is not as pronounced in Hinduism and Islam as it is in Christianity, at any rate it is not as actively and widely practised in the first two religions. **One of the greatest blessings that India received from Christianity, therefore, is the ideal of serving man as fervently as serving God.**

Christianity and Colonialism

We must face frankly the darker aspects of Christianity or, to be more precise, of those who profess that religion. There is truth in the accusation that Christianity has been a handmaid of colonialism. One authority says: "In the early days of missionary activity the attitude of Christianity was really warlike. It was firmly believed that Christianity was right, eternal and of God. All other religions were wrong, transitory, and if not of the devil, strongly conditioned in that direction..." The missionaries and the conquering European powers worked hand in hand. St Francis Xavier suggested that the King of Portugal should demand reports from the Viceroy or the Governors "concerning the number and quality of those heathen who have been converted, and concerning the prospects of and means adopted for increasing the number of converts".

It was only from the time of the advent of European colonialism in India—from the turn of the 16th century—that unfair means were adopted to gain converts. The Portuguese were intolerant of both Hinduism and Islam. Their interest was not confined to trade and the acquisition of territory but extended to gaining more subjects for Christendom. St Francis Xavier was a Spaniard, but he carried on his missionary activity under the aegis of the Portuguese. After giving a graphic account of how he went about the task he writes: "When all are baptised I order all the temples of their false gods to be destroyed and all the idols to be broken to pieces. I can give you no idea of the joy I feel in seeing this done, witnessing the destruction of the idols by the very people who but lately adored them."

The missionaries sincerely believed that they were working for the salvation of mankind. The Jerusalem Meeting of the International Missionary Council of 1928 said: "We believe that men are made for Christ and cannot really live apart from him. Our fathers were impressed with the horror that men should die without Christ... Herein lies the Christian motive... We cannot live without Christ and we cannot bear to think of men living without him. We cannot be content to live in a world that is un-Christlike."

By its charter of 1698 the East India Company was pledged to support evangelical projects. But, in the beginning, the Company did not want to be involved in missionary work. The British ruling class, however, were anxious about the spiritual advancement of Hindus and Muslims. Edward VI told navigators that "the service of Christianity must be the chief interest of such as shall make any attempt at foreign discovery".

"Army" of Missionaries

By Queen Victoria's Proclamation of 1858, when India came directly under the British Crown, the Government was committed to a policy of non-interference in the religious affairs of the nation. However, in actual practice, it did not want to shirk its Christian duty of rescuing its subject people from the darkness of Hinduism and Islam. Lord Palmerston, when he was Prime Minister, said: "It is not only our duity, but in our own interests, to promote the diffusion of Christianity as far as possible throughout the length and breadth of India." **Missionaries often worked in close collaboration with officials and they gained so much in importance that Keshab Chandra Sen said: "If any army holds India for England, it is the army of Christian missionaries."**

The British and other Europeans firmly believed that the salvation of India lay in Christianity. Arthur Mayhew, Director of Public Instruction of the Central Provinces, wrote in the 1930s: "Till India realises as a historical fact that the fullness of divine power in man was actually manifest in Christ, and that this power has been perpetuated in history by his spirit, the work of its most exalted minds will resemble, in its intellectual foundations, a house builded on sand ..."

Missionary activity has been resented by Hindus. They have alleged that missionaries receive a steady flow of foreign money and that they work under the guise of providing education and medical care. The Christian Missionary Activities Inquiry Committee, Madhya Pradesh, appointed in 1954 with Dr M. B. S. Niyogi as Chairman, observed: "Conversions are mostly brought about by undue influence, misrepresentation, etc, or in other words not by conviction but by various inducements offered for proselytisation in various forms."

Mahatma Gandhi stated that if missionaries did not confine themselves to humanitarian work, he "would certainly like them to withdraw". "I am... not against conversion," he said. "But I am against the modern methods of it. Conversion nowadays has become a matter of business like any other. I remember having read a missionary report saying how much it cost per head to convert and then presenting a budget for the 'next harvest'."

Thinking Hindus, however, realise that the success of missionaries is not entirely due to the "inducements" they offer. It is largely due to the evils in Hindu society itself. If a section of Hindus are regarded as untouchables and outcastes they have certainly a reason to seek equality, justice and human dignity in some outside faith.

—Continued

Dr IDA SCUDDER, who founded one of India's most famous medical institutions—the Christian Medical College Hospital at Vellore, Tamil Nadu.

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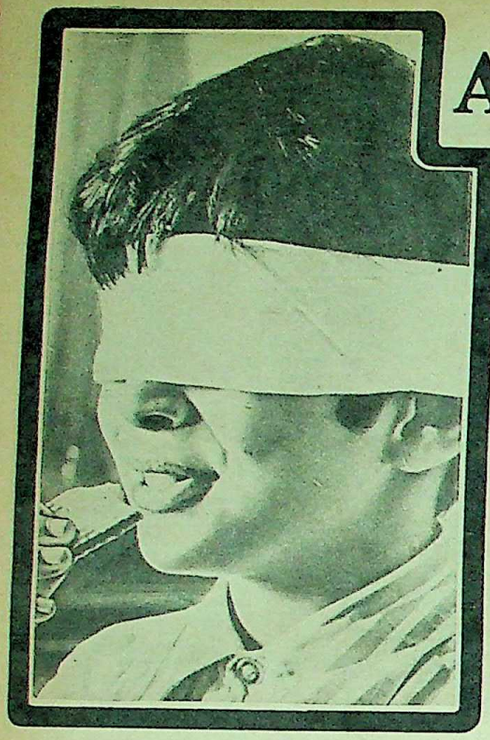
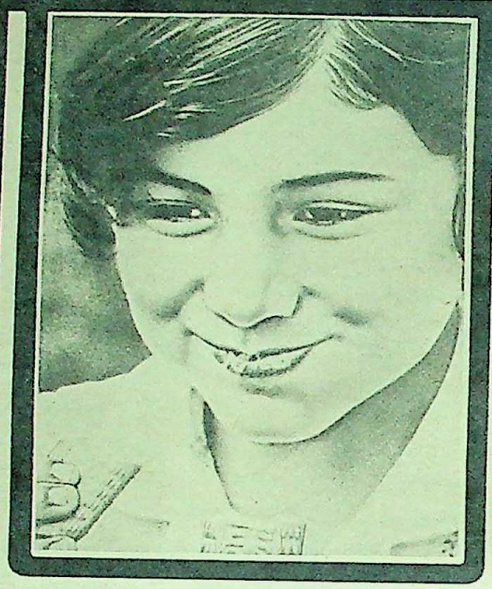
Actual tests prove...





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Britannia GLUCOSE D— the sweet taste of energy!

That's why more people have switched to Britannia GLUCOSE D than to any other glucose biscuit

LINTAS-BBC. GL. 10-481

Most Hindus also do not realise that they have lost the spirit of adventure, that they have been lethargic and indifferent for some two thousand years. How many of them have worked with Adivasis, tended the sick or helped the poor? Is there one high-caste Hindu ready to wash the sores of a leper? Hindu doctors are not even prepared to work in the villages. They are not inspired by the example of Dr Ida Scudder who came all the way from America so that she could serve the women of India for the rest of her life. They are not moved even if they see their next-door neighbour suffer.

However much one might decry proselytisation, there is no denying that Christians, who number only 15 million in a total population of 600 million, have made a remarkable contribution to the building of the nation and its welfare. Their schools, their colleges, their hospitals are among the best in India. There are 524 hospitals and 814 dispensaries coming under the Catholic Hospital Association alone. The Protestants run 333 hospitals and other Christian voluntary agencies 336. All hospitals in India depend largely on Christian girls for their nursing staff. In medical institutions run by Christian missions there are distinguished doctors working for a pittance. Their sense of dedication should put to shame practitioners in our metropolitan cities bent upon amassing a fortune.

Whenever some part of India is hit by floods or some other natural disaster Christians rush aid to the victims and organise relief work with an efficiency unmatched by Hindus and Muslims. There are also Christian organisations which help in agriculture, animal husbandry and in the fight against hunger.

Christianity in the early centuries was anti-science, but modern science was brought to India by European Christians. How many of our great-grandfathers and grandfathers must have been taught physics, chemistry, botany, etc, by Christians. The missionaries established printing presses and spread knowledge. Many of them mastered Indian languages, spoke and wrote in them. They also made a pioneering contribution to linguistics. Dr Gunderdt, a German missionary, wrote the first Malayalam grammar and compiled the first Malayalam-English dictionary. Father Baschi and Pope contributed to the development of Tamil. Dictionaries in a number of other Indian languages were compiled by missionaries.

Contribution to Indology

Indology itself owes its growth entirely to European Christians. William Jones, Monier Williams, Max Mueller, Paul Deussen, Rene Guenon, Sylvian Levi, Winternitz, Berriedale Keith, E. B. Havell, Heinrich Zimmer—there is a long list of names of scholars who made Hindus aware of their heritage.

Christians are regarded as aliens by some Hindus and Muslims. This is because Christianity, an Asian religion, has acquired a European colour. Indian Christians were the first to be Westernised and this produced in them a certain aloofness from their Hindu and Muslim brethren. Many of them affected European airs and looked down upon things native. Even the English language was regarded by them and by Hindus and Muslims as a Christian tongue—they hardly realised that Sanskrit was closer to English than the language Jesus spoke. It is remarkable that except for Yesudas, the playback singer who is also a Carnatic musician of some merit, there has been no Christian singing Indian music. Compare this with the Muslim record: one cannot think of Hindustani music without its Muslim masters.

All this does not mean Christians do not belong to the mainstream of Indian life. Let them sing as they like, worship as they like, they are and will remain Indian. The Christians of Kerala are more *desi* than many of their Hindu brethern. They eat, dress, talk and think as Indians. Among them are well-known Malayalam writers, distinguished Sanskrit scholars—even Ayurvedic physicians and astrologers. One of them wrote a *Kristu-Sahasranamam*. One should not also forget that the role Christians played in our struggle for freedom was not insignificant.

India's association with Christianity is nearly as old as that religion. It belongs to the Indian soil as much as any other religion and there is no doubt it has enriched it. Let us forget proselytisation and the arrogance and intolerance of a few European evangelists. For Christianity has added greatly to the priceless treasures of India. Hindus, Muslims and other communities have much to learn from the example of Christians. Let them yearn to produce among them a Mother Teresa or a Mary Verghese. The greatest culture is the culture of compassion combined with courage.

femina DECEMBER 31,1976

NATURE AND SUPERNATURE: CAN BOTH COEXIST PEACEFULLY?

DESIRED — A MORE SCIENTIFIC ATTITUDE TOWARDS A WOMAN'S BODY AND MIND :
If you are a woman between the ages of 35 and 45, are you scared that:

* Your looks will suffer?
* The lessening of the hormonal content will affect your vitality?
* The onset of menopause will spell the end of you as a woman?
* You will vegetate and become drab and uninteresting?
* Your husband and children no longer need you and you don't know what to do with yourself?

If so, you need help. According to Dr. Pravin Mehta, who has researched extensively on these subjects for 10 years, this is the best period in a woman's life and she should make the most of it. One by one, he explodes the myths behind the hidden irrational fears in women with powerful scientific data.

WAS YOUR MARRIAGE FIXED AFTER MATCHING HOROSCOPES?
Do you believe that this ensures a long happy married life thereafter? Can the lines on your palms really decide your fate? Can the heavenly 'grahas' have a say in your future? Is there any truth to astrology, palmistry and horoscopy? An expert who has studied and practised these peripheral sciences, answers.

HAVE YOU EVER HAD A STRANGE DREAM COME TRUE?
A woman is supposed to live by her instincts. Is it then true that she has a sharpened sixth sense? How does one explain away premonition, a sudden sense of doom, inexplicable coincidences, dreams that strangely come true? Extra sensory perception (ESP)? Just mundane 'happenings'? Or is there a strong force somewhere that manipulates us? An ardent disciple who believes even in the secret life of plants elaborates on his pet theories.

ALSO :

Service Clubs In Rural Areas : How much have they achieved? Focus on the Asian Inner Wheel meet held recently in Bombay.

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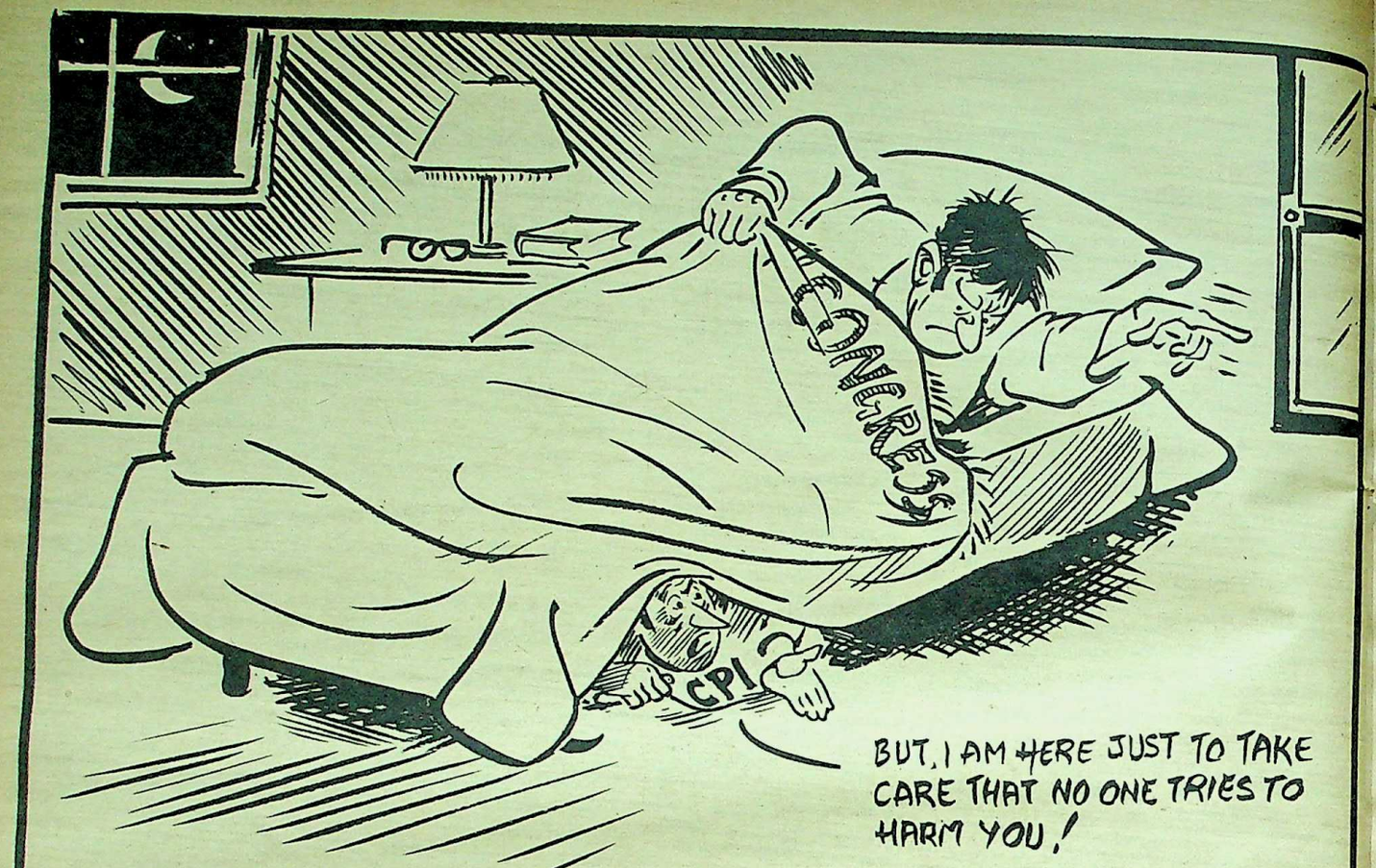
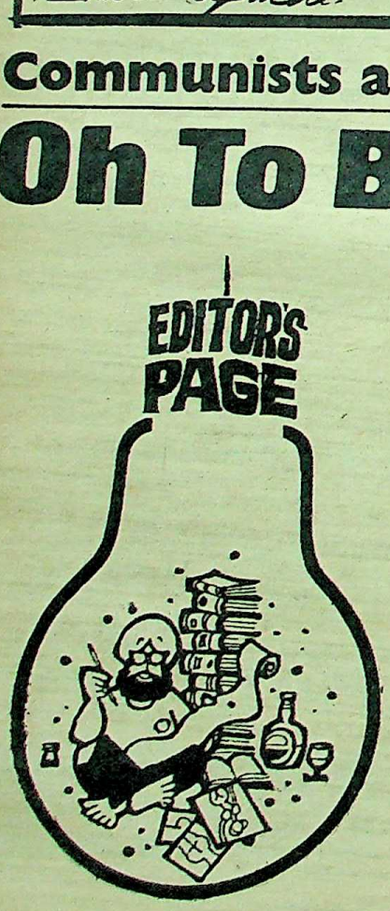


Communists and The Congress

Oh To Be A Progressive!

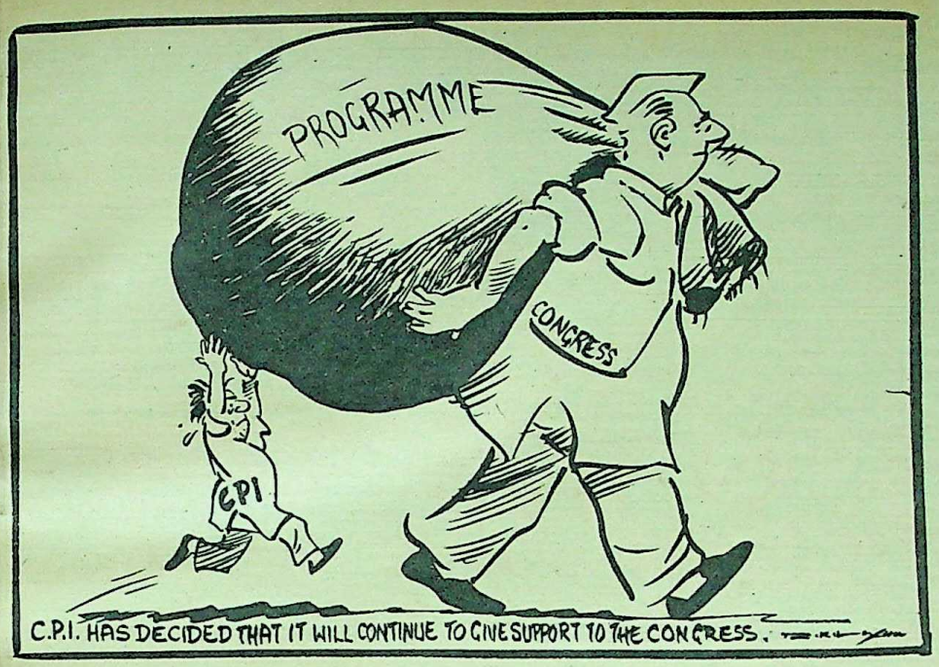


I WAS once a near-progressive. I missed the bus by my failure to get a ticket on time. Many acquaintances of my earlier days got their season tickets and have progressed much further than I. I gave whatever I could spare to progressive causes and joined progressive leaders hoping to get on their bandwagons. But they had no use for people like me: only my money and my applause. They spoke to me in a jargon I did not understand. They soon made me feel illiterate, reactionary and an unprincipled exploiter of the poor. For themselves they appropriated labels marked enlightened, committed and, of course, progressive. I was left out in the cold.

I often wish I had joined the progressive fraternity. Most of them have done better than I. As champion of the workers they got workers to vote them to State Assemblies and Parliament. Those with literary pretensions won awards, millions of roubles and visited Russia, Poland, Bulgaria and Romania as state guests. Those with business acumen now own companies which trade with Communist countries. Many live in considerable style in marbled bungalows with bathing pools, hordes of servants and fleets of motor cars. Those in law have made equally large fortunes from clientele which consisted essentially of smugglers and black-marketeers (who paid them in black money). For them too it is luxury hotels, limousines, caviar, champagne, vodka and rare brands of Scotch. My favourite Scotch still remains the O.P. (other people's) brand. They also get invited to every social function. As a wisecrack remarked, socialists (Communists often describe themselves as such) are those who go to parties all the time.

Despite the windfall in their fortunes, my progressive acquaintances have never loosened their monopoly over the vocabulary that they coined to laud themselves and denigrate people like me.

They continue to be progressive, pro-poor and committed. Others, including humble Gandhians clad in coarse khadi, living in mud-huts and working in remote villages are



C.P.I. HAS DECIDED THAT IT WILL CONTINUE TO GIVE SUPPORT TO THE CONGRESS.

reactionary, American agents, pro-rich and without ideology.

Give the progressives credit for having evolved a verbal formula which absolves them from any sense of guilt. They may acquire money by dubious means and squander it in lavish living, they may make shady deals with shady businessmen, smugglers and racketeers, they may evade taxes, salt away money abroad—all they have to do is to say they are for the poor. And hey presto! their guilt is washed away as sins are washed by the waters of the holy Ganga.

Use Any Means

I am being deliberately naive. When I say progressives, I mean the so-called leftists and Communists—specifically the Indian breed. One should not judge Communism by picking on a few unscrupulous individuals who give it a bad name. Nevertheless we must never forget that there are some tenets basic to the creed of Communism. The most fundamental of these is that *all means to attain power are legitimate*. "When people talk to us about morality," wrote Lenin, "we say: for the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality. Strictest loyalty to the idea of Communism must be combined with the ability to make all the necessary practical compromises, to talk, to make arrangements, zig-zags, retreats, and so on, **in order to accelerate coming into power... there can be a question only of utilising bourgeois state institutions with the object of destroying them... the Communist Party enters such institutions not in order to do constructive work, but in order to direct the masses to destroy from within the whole bourgeois state machine and parliament itself."**

Read Lenin's pronouncement in the Indian context, the Communist infiltration into the ranks of the Congress and, with its help, into our legislatures and you will better understand their object in allying themselves with what they deign to describe as "democratic forces". Also watch the activities of those who gave up the membership of the Communist Party to facilitate their admission into the Congress Party. When dealing with people like these, it is best to remember that what they keep to themselves is what matters, what they say in public is just hogwash. Also keep in mind that Socialism (to which we have committed ourselves) is distinct from Communism. As the socialist Kurt Schumacher remarked: **"Socialism and Communism may be brothers. If so, they are like Cain (the murderer) and Abel (the murdered)."**

Jawaharlal Nehru, a great admirer of the Soviet system, saw the "growing contradictions" in Communism. He wrote: "Its suppression of individual freedom brings about powerful reactions. **Its contempt for what might be called the moral and spiritual side of life not only ignores something that is basic in man but also deprives human behaviour of standards and values.** Its unfortunate association with violence encourages a certain evil tendency in human beings." All this was pithily summed up by another ex-admirer of Communism, Andre Malraux: **"Communism destroys democracy. Democracy can also destroy Communism."**

The "Committed" Congressmen

There is a vital difference between the methods of destruction adopted by the democrats and those resorted to by Communists. Democracy destroys opposition by carrying out the constructive aspects of the opposition's plans and thus taking the wind out of their sails. Communists pin their faith in violence. And if they are not strong enough to win by violence (as their experience in India has proved) then by subterfuge: lip protestations of renouncing violence, giving up membership of the Communist Party and infiltrating into the Congress Party, creating dissensions in its ranks by lauding themselves and their stooges as "progressives", condemning the others as "right reactionaries"—and when the opportune moment comes striking the fatal blow.

It is these infiltrators who have to be guarded against. No Congressmen whether fund collector, treasurer or a member of the Syndicate ever lived a life of such luxury as do these "progressives". No Congress leader, not even any of the so-called arch-reactionaries and the friends of the rich, has ever made such a vulgar display of squandering black money, living in five-star hotel suites, befriending smugglers and racketeers, taking up briefs for all the rich industrialists and throwing lavish Scotch parties as our ardent "committed" friends of the poor.

There was also their much trumpeted loyalty to the leader. The Orissa episode has exploded that myth as well. The Chief Minister had to be virtually "dismissed". In West Bengal, the Communist-backed Chief Minister organises public meetings to challenge the Central leadership and the High Command. In contrast is the grace and dignity with which veteran Congressmen like Mr Sukhadia, Mr Kamlapati Tripathi, Mr V. P. Naik and Mr Bahuguna bowed before the decision of the Party leadership and resigned as soon as they got the first hint from the High Command.

Recent issues of the pro-Communist journals, *New Age* and *Mainstream*, give ample evidence of the policy of fostering factionalism: "We accept Indira Gandhi and her 20-point programme but not Sanjay Gandhi and his five-point programme." It was opportune that Mrs Gandhi squashed this attempt by categorically stating in Gauhati and again in Poona and Bombay that you could not have one without the other and that Sanjay's five-point programme was not in fact a brain-child of Sanjay's but a part of a national programme into which Sanjay and the Youth Congress had put the much-needed punch. It is not surprising that Sanjay Gandhi has become the bugbear of the self-styled progressives. Their strategy is to denigrate him as "the Prince of Wales" or "the heir-apparent", etc, to make him out into some kind of a ruthless monster, spread rumours that so-and-so has squared him or that he has been bought over. The fact of the matter is that Sanjay never has made terms with the corrupt nor is he likely to in future and neither will he indulge in politicking with them. And it is he who has generated the winds of change that are blowing with hurricane force over the country. He is too big for them.

Blowing Their Own Trumpet

SOME weeks ago I wrote harsh words about the state of affairs in Bombay. Since then I have come across statements that a lot has in fact been done in the way of clearing slums and rehabilitating the poor. And the doers believed in silent work without propaganda—a splendid example of *nishkama karma*. They have now changed their minds and are going to tell us about their achievements in five languages. A suggestion was also made by a young hothead that action should be taken against those who criticised them. They may not find it very difficult to do so against pen-pushers like me. But it may be a little awkward to do so against Sanjay Gandhi who also criticised them. And even more difficult to proceed against the 6 million citizens of the metropolis who are regularly regaled with speeches but see little change take place in their lives.

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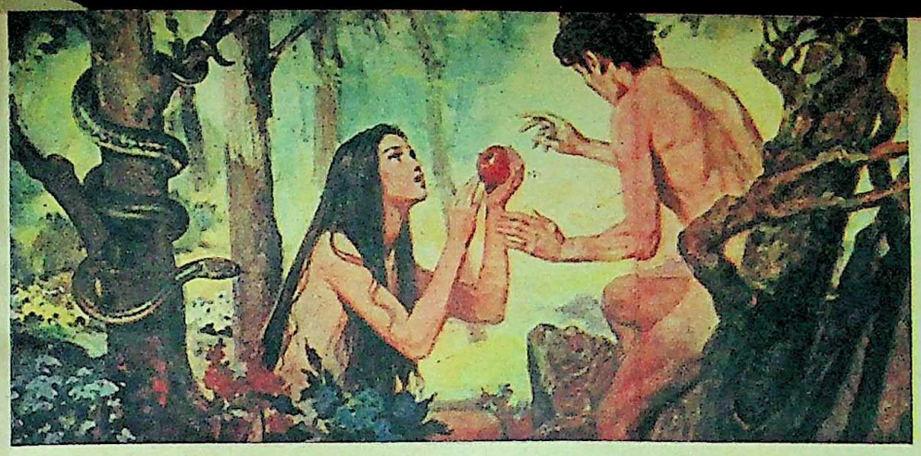

ADAM AND EVE BEING TEMPTED BY THE SERPENT IN THE GARDEN OF EDEN

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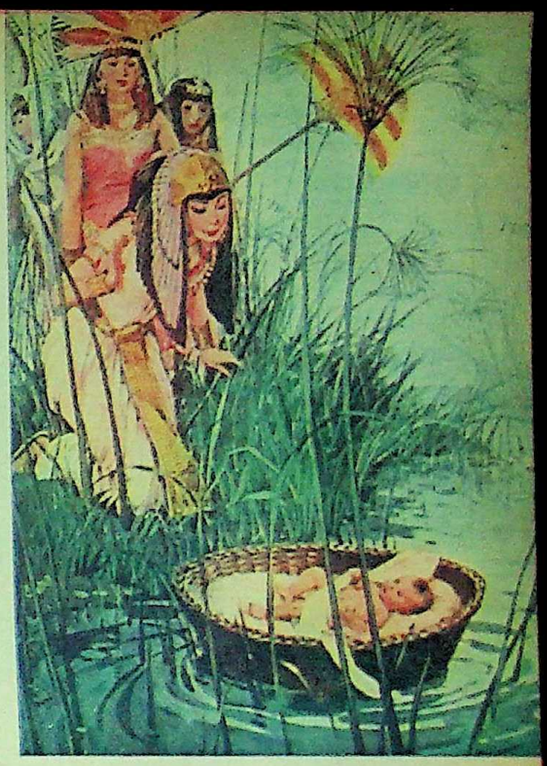
The authors have used the language of today to relate these immortal stories. Difficult concepts and unfamiliar practices have been explained, human qualities and motives stressed and similarities have been drawn to a child's own experiences. The young children of both authors have been instrumental in revealing the simple understanding that children have of great truths.

The average child today is no longer familiar with the Biblical stories and allusions that were an integral part of life a generation or two ago. This book offers the child of this technological age the wealth of ideas and the exciting, touching, colourful stories of the Bible in a form comprehensible to him.

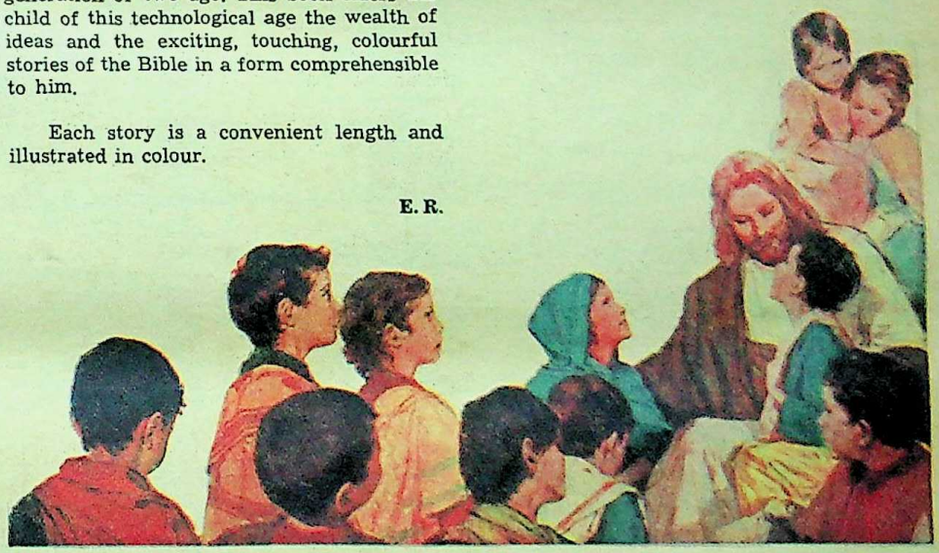
Each story is a convenient length and illustrated in colour.

E. R.

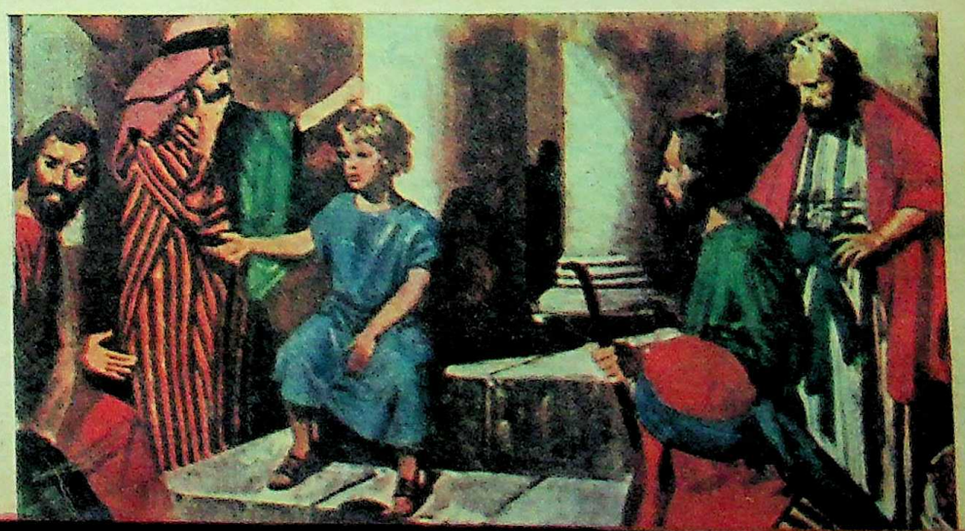
MOSES WITH THE TEN COMMANDMENTS



MOSES FOUND IN THE NILE BY THE DAUGHTER OF PHARAOH.



JESUS LOVED LITTLE CHILDREN. Below: *12-year-old Jesus in discussion with scholars in the Temple at Jerusalem.*



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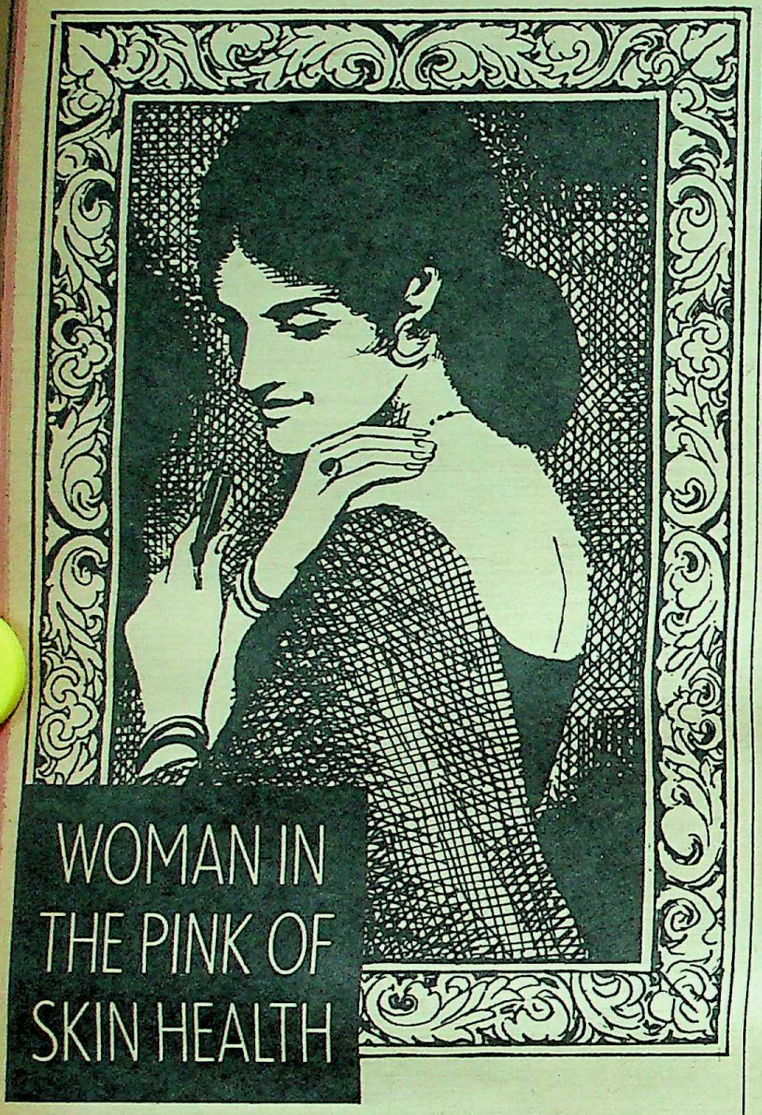

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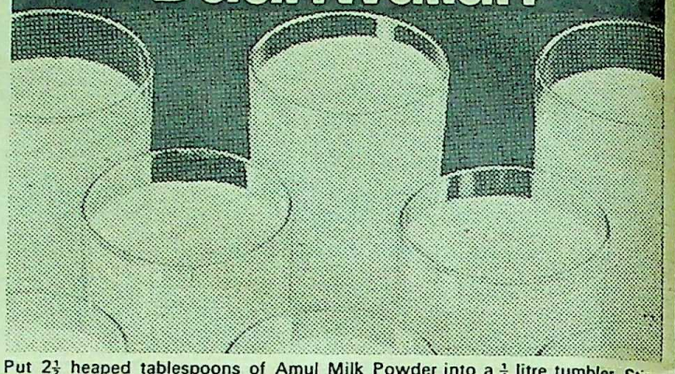
AMUL-Your Dudhwallah

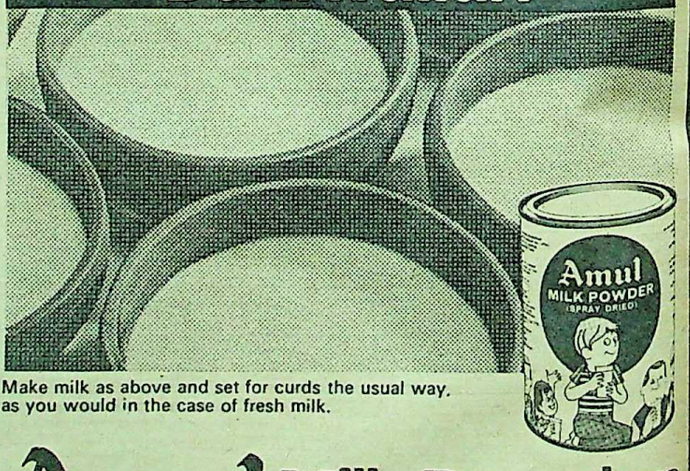


Put 2½ heaped tablespoons of Amul Milk Powder into a ¼ litre tumbler. Stir into a smooth paste with a little warm water. Add hot water up to top and stir. Your child's glass of milk is ready. (For detailed instructions see tin).

AMUL-Your Chaiwallah

Amul Milk Powder is ideal for tea and coffee. Make milk as above.

AMUL-Your Dahiwallah



Make milk as above and set for curds the usual way, as you would in the case of fresh milk.

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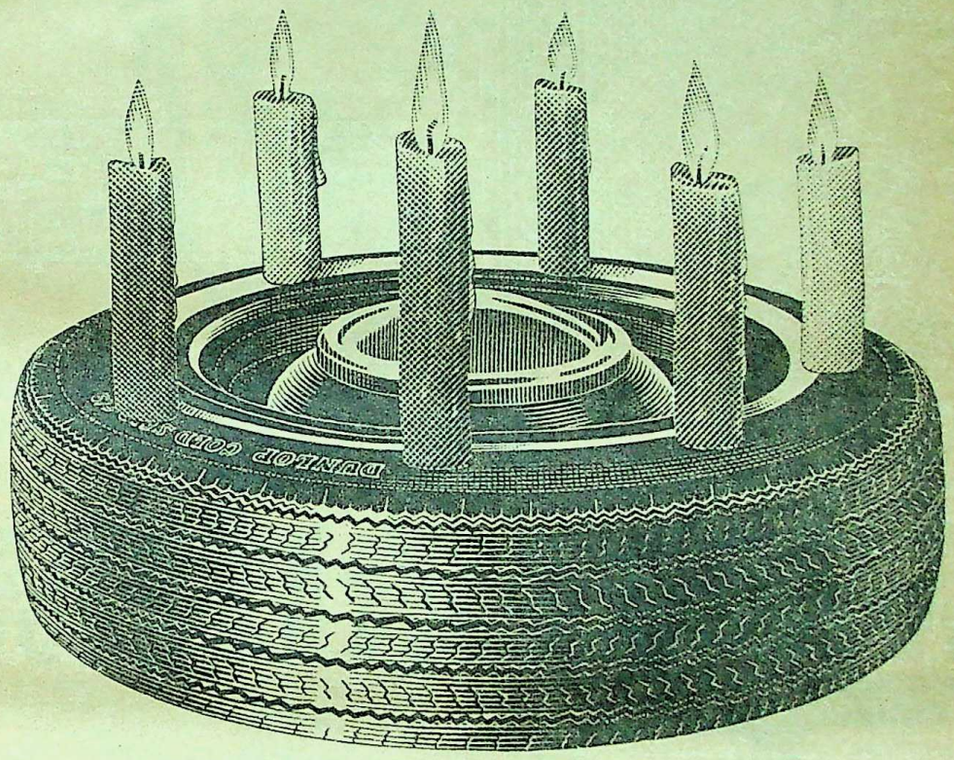

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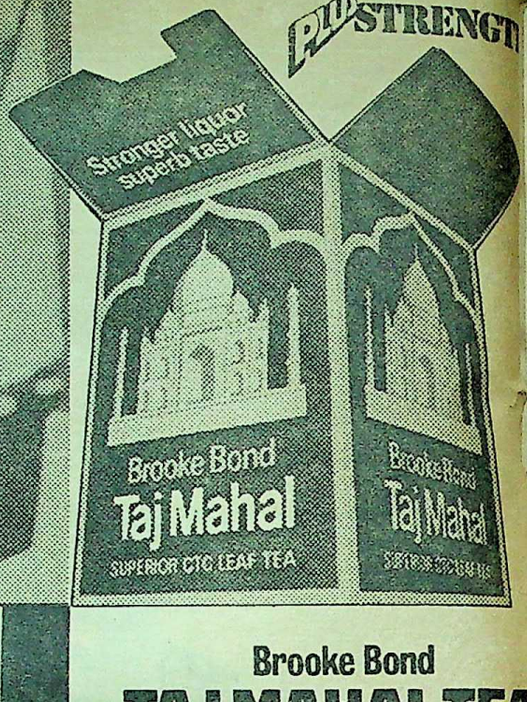

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1977 For You

by S. K. KELKAR

December 21 to January 19

Capricorn (Makara)

Politicians, social workers and businessmen can look forward to a big change and should be on their toes to exploit all opportunities for improving their lot. However, the course of your life this year may not be very smooth. Make up your mind to work hard till October. Thereafter you will turn things to your advantage and lay a solid foundation for the next seven and a half years. Domestic life will be pleasant and colourful from February to May. A romantic tie develops in June-July and may lead to marriage by the year end.

January 20 to February 18

Aquarius (Kumbha)

Artists, scientists and research scholars will make satisfactory progress in work life as well as personal affairs. From the middle of February, sudden and rapid developments will bring the right kind of publicity and also opportunities to take a trip abroad in May. April to August is another auspicious phase. Money may come in through a stroke of luck. Personal life too will be happy. An excellent year for youngsters in studies as well as in extra-curricular activities.

February 19 to March 20

Pisces (Mina)

A year of wish-fulfilment for actors, writers and people connected with the sea. By the close of the year, you will effect a much-wanted change in career as well as in personal life. Jupiter is favourable for the entire year and will help you plan systematically. Your sincere devotion to a particular cause for the last few years will be fully rewarded and will help you put your business, vocational or personal matters on a sound footing. The best period starts from August when important decisions regarding the future can be taken.

March 21 to April 20

Aries (Mesha)

Army and Police officers and executives will corner the limelight till October. February, March and May are the months when they will get excellent opportunities to reach the highest rung of the ladder. June-July bring in a lot of money. A marriage or some other family celebration adds joy to domestic life. This period is also suitable for a business trip to advertise your products. September-October may bring sudden unfavourable changes.

April 21 to May 20

Taurus (Vrishabha)

A year of mixed fortunes. The first half shows unfavourable trends, so take the line of least resistance and try to maintain the status quo. Thereafter you can slowly start working for a change in your career. Jupiter is auspicious throughout the year and will safeguard your interests. Between February and May, under-cover negotiations will lead to favourable results around September. The last quarter of the year is excellent for business, career and marriage. Youngsters should be discreet in all matters and keep away from undesirable friends.

May 21 to June 20

Gemini (Mithuna)

A very favourable and prosperous year awaits company secretaries, chartered accountants and journalists, with excellent opportunities to push their interests. A unique position can be reached in February, bringing a lot of money in March. May is equally auspicious. Opportunities to travel abroad on a grant may come by the year end. Students will do very well in their examinations. July-August are good months for young people to plan marriage.

June 21 to July 20

Cancer (Kataka)

Wonderful chances to improve their lot, not only status-wise but financially too, await traders, leaders and officials. You should drop your shy and unassuming manner and come forward boldly to exploit every chance that comes your way between February and May. This will bring unusual money gains in June, which you must try to save. Another chance for getting big money comes in the middle of August. However, April is ticklish, when you must keep good relations with superiors and colleagues.

July 21 to August 21

Leo (Simha)

Doctors, writers, administrators, and people connected with education will experience a far luckier year. They will attain higher status and financial stability. Things will move swiftly from the middle of February leading to very favourable changes from May onwards. July will find you in a pleasant new environment. Sort out your domestic problems properly so that you can build up your money reserves. However, from December, good prospects will come into sight.

August 22 to September 23

Virgo (Kanya)

A much luckier year than the previous one is in store for writers, secretaries, horticulturists and accountants. However, till May, you will have to put in hard work and make energetic efforts to come to the forefront. Your labour will be handsomely rewarded from June and you will move ahead confidently. Recognition and honours await most of you in July. Income rises from September onwards enabling you to build up good assets for the next year. Watch your health in April and cut out expenditure on luxury items. A fruitful year for students.

September 24 to October 23

Libra (Tula)

The stars promise a year full of happiness and luck to brokers, jewellers, chemists and druggists. Between February and May is an exceptionally good period with opportunities for good business, travel abroad and fruitful contacts. Chances to show your merit in all fields, including drama and sports, will also come your way. Unfinished work can be completed by December. Youngsters will decide to get married in November-December.

October 24 to November 22

Scorpio (Vrischika)

Surgeons, chemists and sailors are heading towards a much happier phase leading to a more comfortable and stable state of affairs. The period between January and March and the last quarter has excellent prospects of travel abroad. Try out new experiments from now onwards, watch the results by September, so that you can plan further moves more confidently. April may be a little inauspicious. In March and July, you may have to undertake heavy responsibilities. Guard against accidents and be tactful in dealing with superiors.

November 23 to December 20

Sagittarius (Dhanu)

People connected with religon, law, professional athletes, publishers and explorers will find this year much more successful than the last one. Till the last quarter, things will move very favourably. February-March and May are exceptionally good when there will be a feeling of peace and contentment. For youngsters, a romantic tie may develop and blossom into a happy wedding in July. August may bring some unsettling changes. A rise in income is foreseen.

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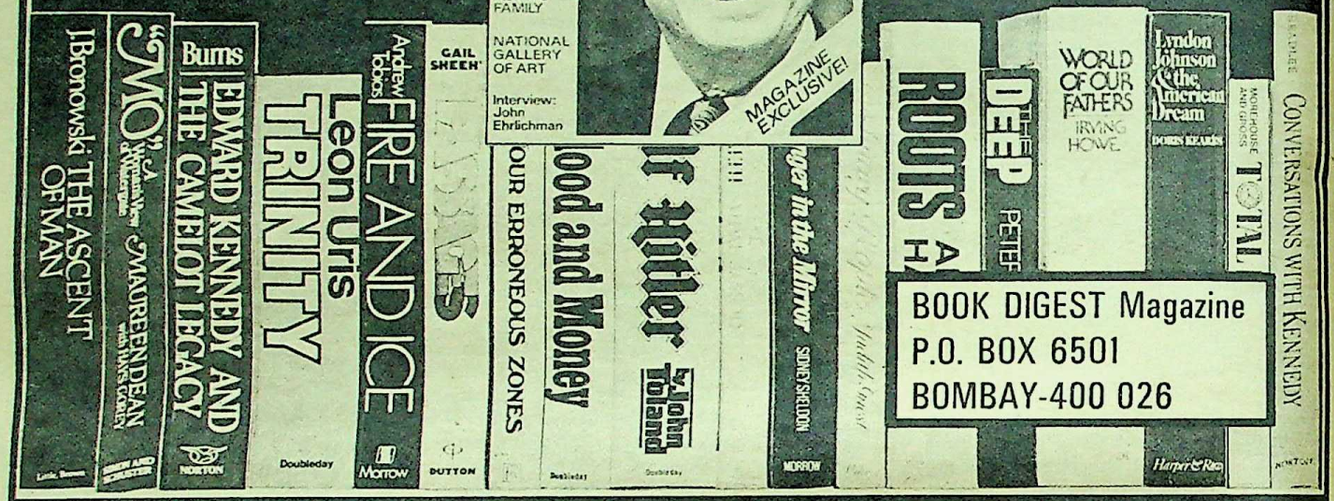

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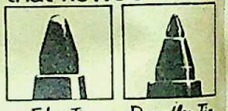

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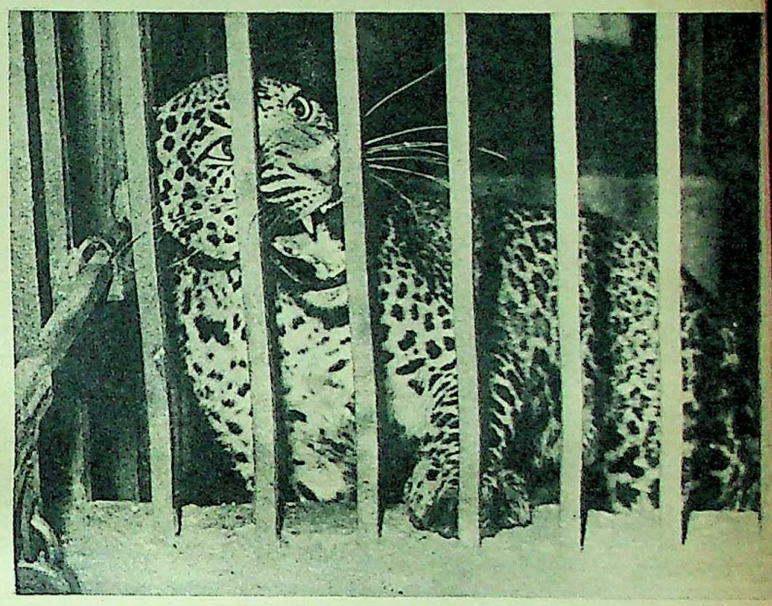
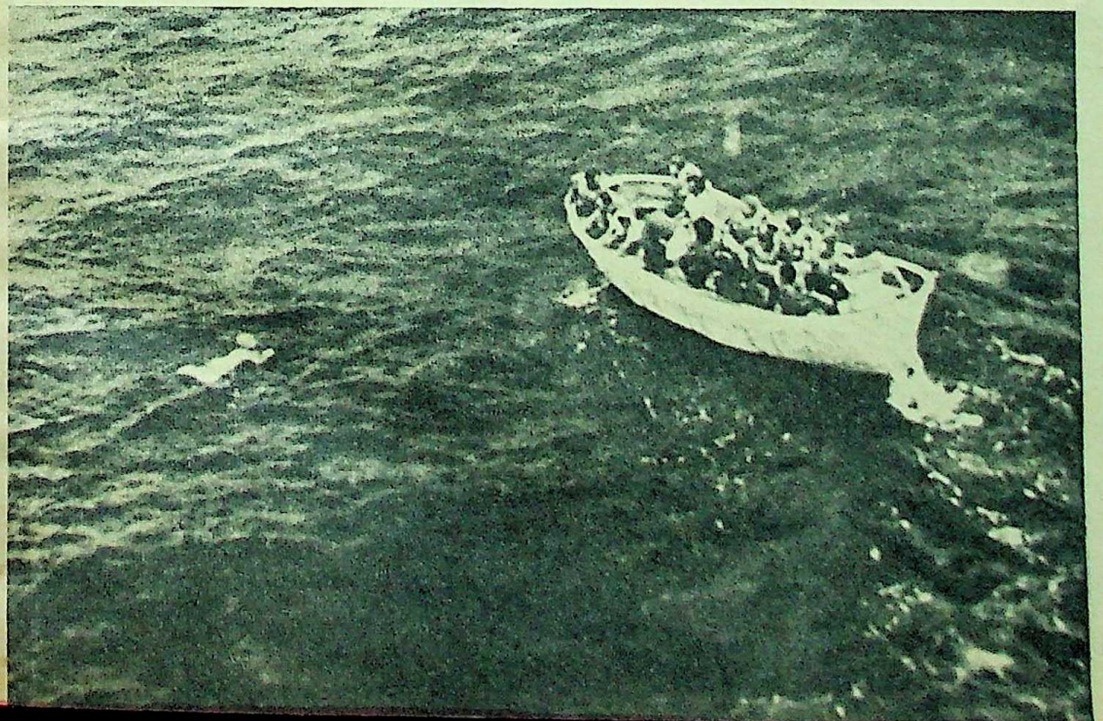
AUSTRALIAN HAWK? *Frank Morris, one of Australia's leading experts on birds and also a bird illustrator, has begun a 12-year project to produce six illustrated volumes on Australia's swamp birds. He has already produced books on pigeons and doves and another on birds of prey. Mr Morris spent his boyhood at Newton Mearns, Renfrewshire, where collecting birds' eggs was his hobby. He now considers egg-collecting a major cause of the lessening bird numbers. This illustration of a red goshawk is from his book,* Birds of Prey of Australia.



BIG PUSSY IN THE WELL. *While chasing a dog, a leopard fell headlong into a well near Anguna Beach, in Goa, and had to be rescued by the Forest Department. A wooden cage was lowered into the well. Some persuasion was needed before it was finally made to enter the cage. Then it was taken to the Bondla Wildlife Sanctuary, about 50 km away.*

...And Out Of It

END OF AN ORDEAL. *54-year-old Mrs Margaret Fuller was rescued in a lifeboat from the Atlantic Ocean, some 400 miles off the Angolan coast. She had fallen into the sea from the liner* WINDSOR CASTLE *and spent three hours in the sea before her absence was noticed by her husband and an alarm raised.*



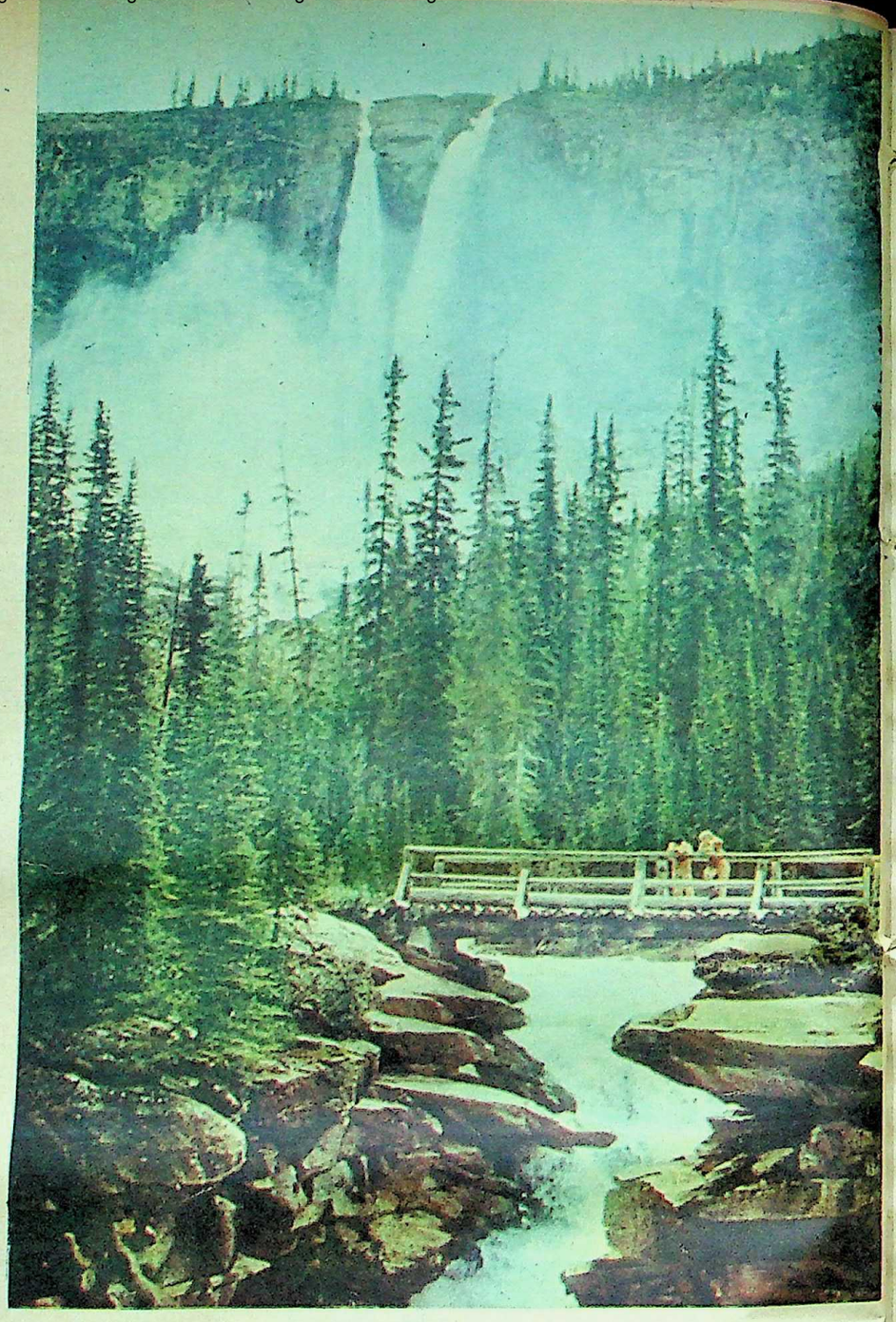
SMELL-THROUGHS. *Scratch-'n'-smell T-shirts are the latest rage in the US. You scratch your shirt and get the pleasant smell of lemon, cherry, grape or apple, depending on what fruit is designed on the shirt. These scratch-'n'-smell clothing include sweatshirts, beachbags and schoolbags for both children and adults.*

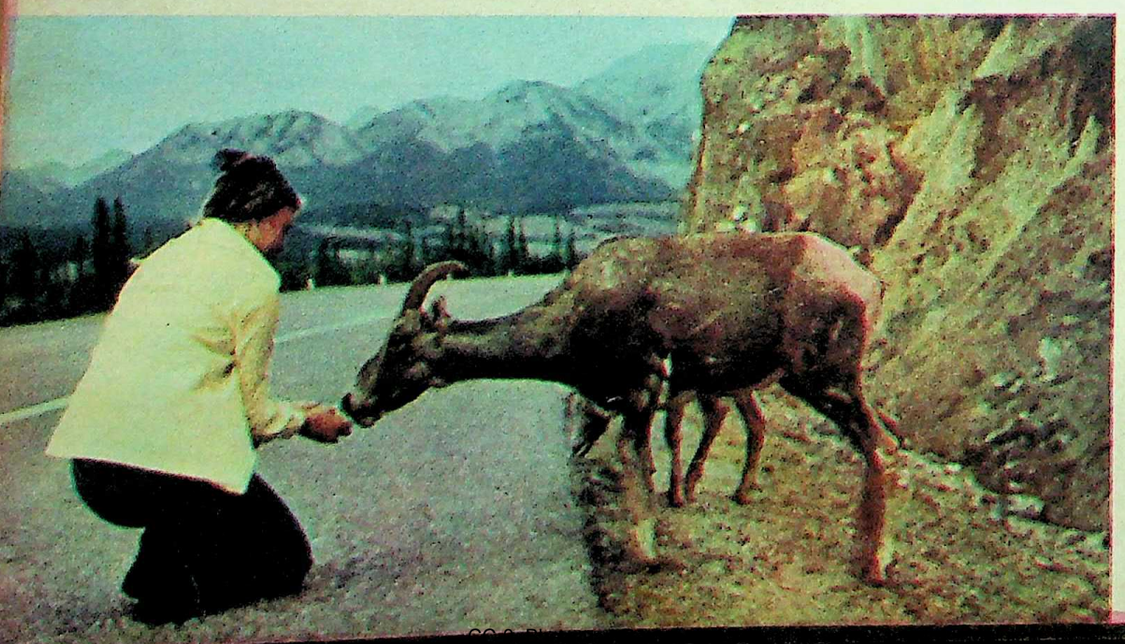
Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

Around The World In 20 Days

by Khushwant Singh

A brief stopover in London and then over the Pole to Canada, to James Bay and the salmon hatcheries in Vancouver; with Shriners in Montreal and Indians in British Columbia. And back home via Tokyo and Hong Kong.





CANADA'S NATURAL HERITAGE. The thundering Twin Falls at the Yoho National Park in the heart of the Rocky Mountains of British Columbia. Canada's 28 Parks cover 50,000 sq miles. It has the world's largest Park—Wood Buffalo, 17,300 sq miles.

LET'S PRESERVE THEIR FRIENDSHIP. The sparkling lakes, glaciers, high mountains and meadows of Jasper National Park lure 1½ million visitors every year. It straddles the Continental Divide. Grizzly bears and mountain goats inhabit the upper slopes while elk, mule deer, moose and coyotes make the forests and clearings their home.

TREASURE Scotia were are 1,700 ft Atlantic on the Cape B provides a

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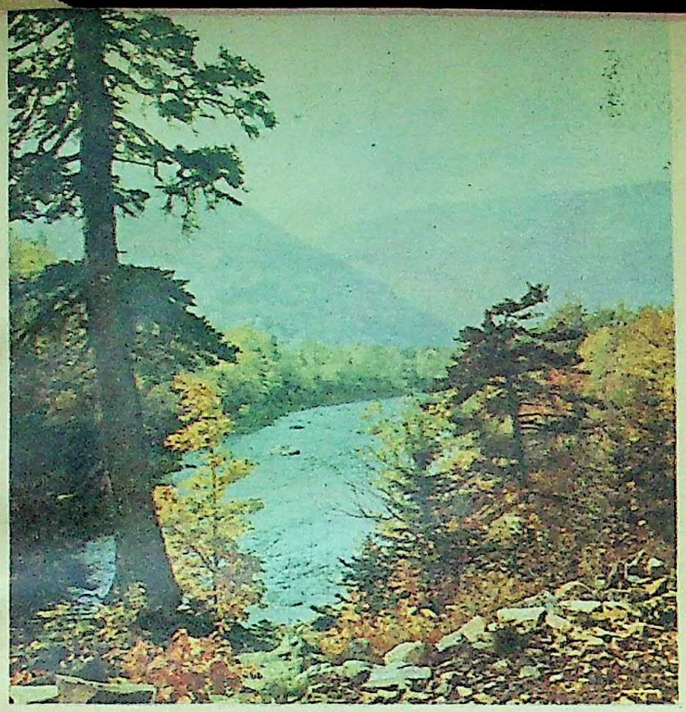
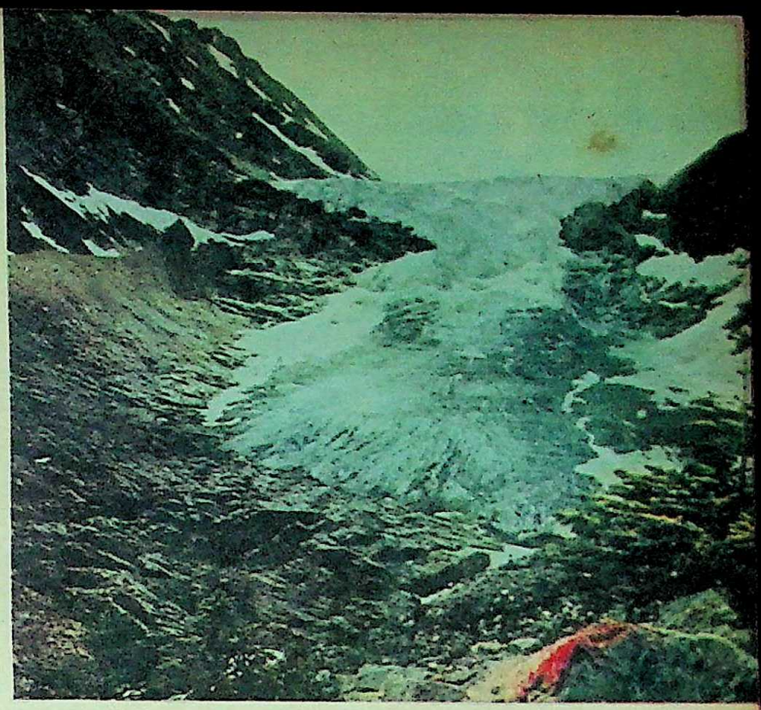


TREASURE FROM THE SEA. The Cape Breton Highlands of Nova Scotia were beneath the sea millions of years ago. Today some parts are 1,700 ft above sea level. 367 sq miles of these uplands, with the Atlantic on the east and the Gulf of St Lawrence to the west, form the Cape Breton Highlands National Park. The 184-mile Cabot Trail provides a breathtaking view of the scenic coastline.



NATURE IS STILL SUPREME. One hundred glaciers give the name to this Park in British Columbia—Glacier National Park. Its sheer mountainsides and pointed summits have been carved by the glaciers. Snow dominates the landscape and only for two months do the glacier lily, alpine anemone and heather bloom below the timber-line. The Trans-Canada Highway runs through the Park.

THE second halt is London.

Every time I go to London I am on edge. Will the immigration chaps be rude to me? Will the customs lads suspect me of carrying hash? I arm myself with a quiverful of witticisms worthy of Oscar Wilde to fire at them. The immigration lass stamps my passport without as much as looking up to see if my face matches the photograph on the document. The customs fellow is a little cheeky: although I am in the "Nothing to Declare" line, he picks me out of the queue for a quick check. I can't fire any missiles at him: he is a Sikh.

London is ever-changing. One time it broke into a rash of milk-bars; next time it was coffee shops; then steak houses, egg-and-chips or fish stalls, Italian trottoria and wine bars. This time it was Indo-Pakistan-Bangladesh restaurants. The reasons for their sudden popularity were apparent everywhere. The pattern of visitors to London also changes every year. Americans are always there in large numbers but the Europeans come in rotation. One year it is the French; the next year it is the Dutch or the Germans. Two years ago the Japanese outnumbered the Europeans. Now it is the Arabs. Not since the days of Caliph Omar have the Arabs spread with such lightning speed over the face of the globe as they have in the last two years. Then it was with the scimitar; now it is with the petrodollar. And wherever they go they make mini-Arabistans. They don't like bland European food; so they patronise the spicier Indian, Pakistani or Bangladeshi fare.

The Arabs have come to stay. They have bought extensive real estate: hotels, castles, country mansions and blocks of apartments. The English disapprove of the massive Arab incursion. But Arab

—Continued

EAST MEETS WEST. Shriners (a service Order of Freemasons) draped in flowing Arab robes celebrate their Fifth Convention in Montreal. 16,000 took part—on foot, on horseback, camels, tricycles.

NOT CANADA'S LAWRENCE OF ARABIA but Shriners playing Oriental pipes and belly-dancing on the streets of Montreal. Originally a fraternal order, they now raise money for hospitals, schools, charity.

—Jayne Blair—

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

RIDERS IN THE PARK. The Waterton Lakes National Park covers 203 sq miles in Alberta. Its three lakes, rolling grassy plains which give way to the eastern slopes of the Rockies, provide a variety of scenery to the visitor. The Park is linked to the Glacier National Park of neighbouring Montana in the USA and together they form the Waterton-Glacier International Peace Park.

money is an effective silencer. Hotels and shops display placards: "Arabic spoken here." English girls learn belly-dancing; Arab patrons garland them with £5 currency notes. Women in veils are to be seen in every department store. The Arab boycott of Jewish firms or those with Israeli connections is non-existent. Their favourite store is the Jewish-owned Marks and Spensers.

I have little time and much to catch up with. Pictures which will never be seen in India are top priority. I can't get into *The Message*, based on the life of the Prophet, because the Arabs have bought up tickets for weeks to come. So I see *The Tenant*. It is an extraordinarily bizarre affair—suicide, sex, terror—and yet a work of art. It keeps me awake most of the night.

I awaken to a bright Sunday morning; the sunshine streams into the room. I switch on the telly. It is *Nayi Zindagi, Naya Jeewan*. I am back with my friends: Mahendra Kaul, Saeed Jafri and Jagjit Singh singing Shiv Batalvi's *ghazals*. There is a moving tribute to Kazi Nazrul Islam embellished with song.

I stroll out into Mayfair. Join Majeed Oomerbhoy and his wife Nargis for breakfast. Then to the Speakers' Corner in Hyde Park. More Indians, Pakistanis and Bangladeshis.

I see another movie, *The Taxi Driver*. Again violent, explicit, erotic and first rate. I spend the rest of the day wading through the mass of Sunday papers. British obsession with their royal family continues to be as strong as ever. Tabloids devote many pages to pictures of Prince Charles and his current lady friend, Davina Sheffield. There is lots of comment on the language used by Princess Anne. Apparently when her husband (or was it his horse?) failed to take an obstacle in his (or its) stride she made a one-word comment: "Bastard."

After a sunny week-end comes a rainy Monday. A bearded young man who combines studying at the university with cabbying drives me to the airport. He professes leftist politics and loathes Enoch Powell. But when I ask him about the coloured immigrants he becomes uneasy. The only worthwhile comment he makes is: "They hang together, they won't learn English, they do not mix with us. Their men take out our girls, but you try taking out one of their girls! Jesus!"

Air Canada takes off from London in the mid-morning. It flies over the North Pole. This time the day stretches far into the night. After 12 hours of flying we touch down at Montreal in the afternoon. A couple of hours later I am in Ottawa.

I return to Ottawa after 28 years. At first I recognise nothing. The maple is turning red. So it does every autumn. New high rise buildings have come up. Street names start to have a familiar ring. Also names of stores, hotels and restaurants. Then the Parliament House which I used to look upon from my window when I was Information Officer in our High Commission. Then the Hotel Chateau Laurier where I had spent my first week and blown up an entire month's salary. The hotel looks grubbier than before. I look into the reception room where we had celebrated our first Independence Day. I had muffed playing *Jana Gana Mana* on the piano. Prime Minister McKenzie had made a very poor speech. But the British High Commissioner, Sir Alexander Clutterbuck, and more than him the lawyer, Leonard Brockington, had made the two most moving orations I have ever heard on Mahatma Gandhi.

The flood of memories drives away sleep. I switch on the telly. Canada is thrashing Czechoslovakia at ice-hockey. In Canada you can never get away from ice-hockey. They were world champions in 1948. I switch off

the telly and pick up the telephone directory. In 1948 there was not one Singh in Ottawa. Now there are over 50.

I pick up the *Ottawa Citizen*. There is the imperishable Anne Landers still giving advice on every subject under the sun. What is maturity? she asks and replies:

Maturity is the ability to control anger and settle differences without violence or destruction.

Maturity is patience, willingness to pass up immediate pleasure in favour of future gains.

Maturity is perseverance, ability to sweat out a project or a situation in spite of opposition and setbacks.

Maturity is capacity to face unpleasantness, frustration, discomfort, defeat without complaint or collapse.

Maturity is humility—being big enough to say "I was wrong" and knowing when not to say "I told ya so".

Maturity is the ability to make a decision, stand by it.

Maturity is dependability, keeping one's head high in times of crisis.

Maturity is the art of living in peace with oneself—with what we cannot change and courage to change that which should be changed and wisdom to know the difference.

Next morning I get to work. My chosen assignment is to study conservation in Canada. My request to take me into the wilderness has thrown my hosts out of gear. But they have made some appointments for me. The first is with a gentleman with the very un-Canadian name of Ujjainwala. Before I go to call on him I look up some of the literature they have provided me on endangered species: the eagle, falcon, cougar, coyote, bear, etc. One brochure has a moving exhortation: "If earth is still livable and in many places still beautiful, that is chiefly because man's power to lay waste has been limited. Up till now nature has been too large, too abundant and too resistant to be conquered." There is also a quotation from Havelock Ellis: "The sun, moon and stars will have disappeared long ago if they had happened to be within reach of predatory human hands."

I cross the Ottawa river to Hull and enter a skyscraper called Fontaine Building. I am received by Mr Ujjainwala. He greets me with a mixture of *Namaste, Jai Hind* and *Salaam Walaikum*. Shabir Hussain Ujjainwala (50) is a Bohra from Ratlam, a product of the Anjuman Islam High School and St Xavier's College, Bombay, and Engineering College, Poona. He has been in Canada since 1949, married a French Canadian and has two children, Catherine Yasmeen (married to a French Canadian) and Mark Hussain (19) who is at college. Shabir is the big boss. Environment Canada has a staff of 1,200.

We talk environment in Hindi, English and French. After a lengthy briefing we walk across the river to lunch at Shahzan, an Indo-Pakistan restaurant run by Sialkot-born Munir Ahmed Shah, a refugee from Uganda. It is *tandoori* chicken and *saag gosht* with recorded songs by Lata Mangeshkar, Mohammad Rafi and Mukesh (who died a week earlier in Chicago). He has no Mehdi Hassans.

In the afternoon I call at my High Commission. My successor, 28 years removed, Onkar Singh, introduces me to the High Commissioner, H. C. Bajpai, and his deputy Bakshi. They ply me with questions about India. Bajpai shows me several clippings of articles he has published in Canadian papers explaining the Emergency. But most Canadian papers take their Indian news and views from American or British papers. And all three continue to be extremely critical of the Indian administration.

I have very little to do in Ottawa. I take long walks along the river and Rockcliffe Park. My old friend Iftikhar Ali, Foreign Secretary during the Simla talks and now Pakistani Ambassador, takes me home to meet his painter wife and four children. Our High Commissionar, Bajpai, gives me *desi khana* in his home.

Early next morning I take a bus to Montreal. A dreary two-hour drive through flat farming country, all looking very dead under a grey leaden sky. I find myself in the same hotel I had stayed in 28 years ago, the Ritz Caxton. After checking in I take a stroll into the shopping area. Place Ville Marie is in the heart of Montreal. It is a spacious courtyard walled in on all four sides by towering skyscrapers of glass and concrete. Under the courtyard are catacombs of shopping arcades where the city's fanciest merchandise is displayed.

Shriners' Convention

Montreal also seems to have been invaded by the Arabs. I meet a lot of aged, pot-bellied men wearing turkish trousers, tasselled fez caps with the Islamic crescent moon and star, and place names from the Middle East: Aleppo, Denkatash, Pyramids, etc. I approach one of them and ask why he is in this outlandish garb. He tells me they are Shriners, meeting for their 5th Convention. In the afternoon I go to St Catherine's Street. I hear sounds of drums and Arab pipes. The Shriners, draped in flowing Arab robes of shimmering red and gold, are marching in perfect military order bearing their swords on their shoulders: as authentic as any Hollywood version of *Lawrence of Arabia*. It is a very bizarre sight. Aged, bearded whites belly-dancing to Oriental pipes playing Western tunes like *Alouette* and *Waltzing Matilda*. It is a small world after all.

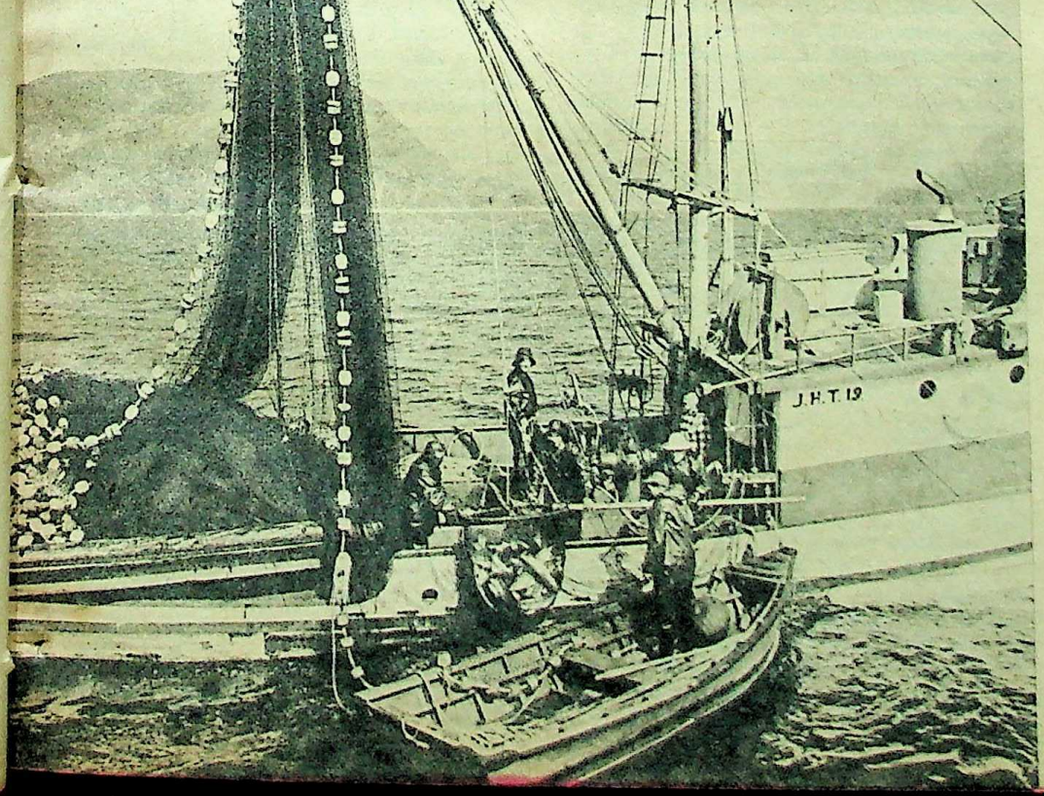
It is easy to laugh at the Shriners. They expose themselves to ridicule. I am not sure why Freemasonry was banned both by the Communists and the Fascists. That is one reason why I approve of it. The second is that despite being all-white, all-male and all aged and sinisterly Waspish, they are do-gooders—they build hospitals, schools and community centres.

Along St Catherine's there are almost a dozen shops bearing tell-tale names: Koh-i-noor, Taj Mahal, Oriental Bazar, etc, mostly owned by the ubiquitous Sindhi. I also espy two restaurants: Exotic India and The Maharajah.

I want to know more about the Indians in Montreal. Despite aversion to the Northern Indian cuisine I decide to dine at The Maharajah, which is in the most expensive quarter of the city. The restaurant has been there for eight years and is obviously doing well. It is owned by a Punjabi, Khanna, and managed by another Khanna. The waiters wear gold-brocade coats and white trousers. I order a scotch and soda and ask manager Khanna about the venture. He is edgy, suspicious, uncommunicative. He says he minds

—Continued

SALMON IN THE NET. British Columbia's Pacific coast has five species of salmon which begin their life in the mountain streams running down to the sea. Dams across rivers are difficult for the fish to leap over when they want to return to the hill torrents to breed. The Government has many projects to allow the salmon easy passage and have established many hatcheries and research stations.



Funding: Tata's Heritage and IKS MoE - Digitization by eGangotri

WINTER WONDERLAND. A dog team in Quebec Province. Canada's newest Park, Auyuittuq, is the world's first such park north of the Arctic Circle.

his own business and expects others to mind theirs. I tell him I am a journalist and anxious to find out how my countrymen are doing. He doesn't know and cares less. But he keeps abreast of Indian films. He reads *Filmfare, Stardust, Star & Style.* Also *Femina* because Fareeda ("like a real sister to me") worked on it and her elder sister, the late Appaji, was "like a mother to me". **He has never heard of the Illustrated Weekly. I tell him I am editor of the magazine. He remarks: "I thought all such magazines had been banned and all you guys locked up by Mahatma Gandhi's son." I snap back: "All Mahatma Gandhi's sons are dead. And here I am talking to you."**

Khanna reverts to his pet subject, "Is my friend O. P. Ralhan ("like a real brother to me") making lots of dough?"

"I expect he is. Everybody who is anybody in Indian films is making a lot of dough," I reply.

"How much does it cost to make a film in India these days?"

I make a rough guess: "Rs 20 lakhs."

"20,000 dollars? That's chicken-feed!"

"Not 20,000 but 200,000 dollars," I correct him.

"Peanuts!"

I get up to pay my bill. "Aren't you going to have dinner?" asks the young Punjabi *arriviste.* "No," I reply. "Eating Indian food in Canada doesn't make sense. In any case I find Punjabi food undigestible." Very ostentatiously I leave him a quarter for a tip to add to his peanuts.

I rise at 6 a.m. A clear blue sky promises a warm sunny day. I switch on the telly. Religious service. I try another channel. Religious service. The third. Also religious service. All channels proclaim the glory of God and his Son Jesus Christ. I switch off the telly.

I take a shower and change. I try the telly again. It is still hymns, Gregorian chants lauding the Creator and His Son. I switch it off.

God's New P.R.O.

I have breakfast, read the morning papers, do an hour of scribbling notes and switch on the telly. It is still God and Jesus Christ. But God has hired a new P.R.O. who knows that nothing sells like sex—not even God. The pastors are handsome young men, immaculately dressed in smart suits; the singers are beautiful young maidens and, like chorus girls, dressed in matching costumes. They sing hymns to pop music, cavort up and down on gaudily decorated stages as if in vaudeville. The sermons are simple to the point of naivete. While admitting that there must be a new approach to God, they take a few swipes at eastern religions: meditation is bunk; all you need is to look into yourself. "And tell the Devil, get off my back. I am the property of God." Hallelujah. I switch off the telly. If only rationalists could buy half the time that institutionalised religions do on television they would clear the cobwebs spun by men of religion over the centuries.

I take myself for a walk up the Mount Royal from which Montreal derives its name. Green and cool and fresh. Smell of wild flowers and maple, hickory and fir. Pine needles on the ground. Old people taking out old dogs for airing; young men in sweatshirts sweating off puppy fat. By the time I make it to the top there are lots of people: mothers wheeling prams, sightseers in hackney carriages. From the top of Mount Royal you can see the St Lawrence River, domes of cathedrals, spires of churches, skyscrapers, the Olympic stadium, factories and the suburbs. An inscription tells the history of the city. A Frenchman named Jacques Cartier came here in 1535. Some Red Indian took him up the hill and showed him how beautiful their country was. He named the hill Mount Royal. Now there are no Red Indians in Montreal—only whites.

An early morning flight by *Nordair* takes me into the wilderness of vast virgin forests, swamps, lakes and rivers, the home of the black bear, moose, caribou and beaver and 1,600 Cree Indians living at Fort George.

This is La Grande, or L.G., as it is known to the locals. It is 900 miles north of Montreal above 53° latitude, the border-line where the domain of the forest-dwelling Red Indian ends and the Arctic kingdom of the Eskimo begins. They had often disputed the frontier between them till the white man put down their disputes with an iron hand and became master of both races.

Mammoth Project

L. G. is the focal point of the world's greatest hydro-electric scheme—a Canadian Damodar Valley Project. By the time it is completed in 1985 it will have cost the people of Canada 16.2 billion dollars. Briefly, it involves harnessing the waters of the 535-mile-long La Grande (hence L.G.) by a series of four dams and power stations and diverting the waters of three other rivers, the Caniapiscau, the Eastman and the Opinaca into it. It will generate enough kilowatts of energy to satiate the appetite of Quebec Province till the end of the century.

It has been a mammoth feat of planning, organisation and engineering prowess. 900 miles of roads have been laid at the rate of a mile a day; townships have been set up by flying in prefabricated material by helicopters, thousands of workers and technicians have been persuaded to settle in the jungles. The inducement offered was fantastic by any standards: the unskilled labourer gets 7½ dollars per hour. He works 11-hour shifts with only the alternative Sunday off—earning upwards of 2,300 dollars per month, i.e. Rs 23,000. Boarding and lodging is subsidised and costs the workman no more than 40 dollars a week. Senior staff of qualified engineers and scientists who live better don't earn nearly as much. Nevertheless for the last six weeks many workers have been on strike demanding higher wages.

All dam sites look alike—and the L. G. dams look no different than ours—except that everything here is totally mechanised so that 4,000 Canadians can do the work of 40,000 Indians. As cliches go, they are capital intensive, we are labour intensive.

I pretend more interest in conservation of nature than in kilowatts. Conservation gives me the excuse to walk in the woods, examine lakes and rivers.

We drive out of L.G., branch off the main road and bump over three miles of rough road flanked by a dense forest of black spruce to Lac Helene. Robert Martineau, a sandy-haired, red-bearded, blue-eyed giant of a man takes over. He lectures me on the flora and fauna; spruce, larch, birch, poplar, caribou moss (which is not a moss but a lichen), sphagnum, Labrador tea (which is no relation of tea) and blueberry (whose

leaves are fiery red), black bear, moose, elk, caribou, squirrel and beaver; on snow partridge, black duck, ptarmigan and Canada geese; on white fish, trout and salmon. He has made a count of all these, conjectured how much damage the spread of waters caused by dams will do to the fish spawn and moss. They have counted them all and expect no harm to either fauna or flora.

"What about pollution?" I ask.

"We have our chemical analyst who has taken samples of water from lakes and rivers at varying depths. Come and meet him," replies Martineau.

Believe it or not, in this out-and-beyond encampment of 35 men, the chemical analyst turns out to be Amir Rashid from Karachi. We forget the chemical analysis of water and get talking in Hindustani. He's been in Canada 8 years and doesn't regret it.

One never gets away from India or Pakistan for very long. Back in L.G. I go to the Workmen's Store to pick up souvenirs of my visit. There are lots of T-shirts with James Bay (or the French, Baie James) printed across their chests. The collar bears the legend "Made in Pakistan". It is the same with shirts with the insignia of the Olympiad. They are either Pakistani, Taiwanese or from Hong Kong. Why not made in India? We weave better textiles than these countries.

My guide, Guy Fernand, tells me that a fellow countryman of mine has invited me to have a drink with him at the club. He names the countryman as Monsieur Karachi. I am conducted to M. Karachi's office. A tall, corpulent man with large eyes introduces himself as "Gulam Ahmed Qureshi". He is a hydro-electric dams expert having worked in Mangla and Tarbela in Pakistan. He has become a Canadian citizen and has been at L.G. for the last 3 years. He hasn't spoken Punjabi for a long time. He drives me to his club. He loads a tray with cans. Under the massive head of a caribou we swill beer and exchange our pasts. After a while I look at the time. He puts his hand over my wristwatch and says, "Wait a moment." He goes to the phone box. He returns and orders me. "You'll eat with us. Lucille, my wife, says it's okay." I have no choice.

He drives me to the married officers' township, Radisson, and parks outside a prefab bungalow (93 cottages were set up in two days). I am introduced to Lucille, the 3-year-old Karim and the 6-month-old Stephanie. While Lucille is cooking we drink beer and listen to tapes of Mehdi Hassan. I can sense the homesickness come over Qureshi: his eyes sparkle with tears held back. He opens a bottle of French wine. Who created the stupid legend that Pakistanis hate Indians, Sikhs hate Muslims? Here in this Canadian wilderness an Indian Sikh breaks bread in the home of a Pakistani Muslim. The Pakistani raises his wine glass to wish the Sikh *bonne sante*. The Sikh takes the Muslim out of his cottage and points out the silver wisp of a crescent moon barely visible in the deep blue sky, embraces him and greets, *Id Mubarak*.

Compensating Nature

The James Bay expedition was the only experience I had of nature comparatively unspoilt by humans. The next was at Vancouver where humans were compensating nature for the injuries they had inflicted on her. It is a fascinating story—only for those fascinated by fish and nature stories.

The life-cycle of fish is one of the unexplained mysteries of nature. It is well known that salmon, which begin their life in hill torrents, swim down to the seas, voyage thousands of miles in the oceans and, after three to four years, return to the very streams from which they came. Now full-grown they move up, leap over cataracts and rapids. Thousands fall prey to bears, otters, eagles and humans. Those that survive reach their place of nativity. Here the female spawns and dies; the male fertilises the roe and also dies soon after. The roe become little fish and begin the same journey to the oceans.

British Columbia is full of mountain streams running into the Pacific. In 1792 Captain George Vancouver (after whom the city is named) noted that one hill torrent, the Capilano, and the lakes in the region teemed with salmon, coho and steel-headed trout on which the local Red Indians lived. 200 years later a 300-ft-high dam was built in the course of the Capilano river. A few years later the fish had disappeared from the rivers and lakes. They soon found out that the dam had killed the fish. They could leap up boulders and waterfalls but could not cope with a 300-ft-high wall. The authorities decided to raise a water ladder from the lower reaches of the Capilano dam to the reservoir. At the base of the ladder they built a hatchery and research station and appointed a man who, though he had no formal training in fishery, loved fish. Eldone Stone heads the Capilano Fishery Project. Once more the rivers and lakes teem with salmon, coho, chinook and varieties of trout.

In Vancouver one is almost back in India. Indians have been there since the beginning of the century. There are several historic gurdwaras hallowed by association with the Ghadr movement and a brand-new one. There must now be over 100,000 Indians, chiefly Sikhs, in British Columbia. Some are extremely rich. At one time Babu Kapur Singh owned 63,000 acres of woodland and several sawmills. One of his two daughters, Dr Sarjit Kaur Siddoo (married to Dr A. S. Athwal of Ludhiana Agricultural University), still lives in considerable splendour and drives the fanciest of Cadillacs I have seen. The family has raised a hospital in their native village, Paldi (Jullundur district), and Sarjit, now a Krishnamurti Bhakta, has set up a Krishnamurti Study Centre in Vancouver. Then there is the evergreen Barrister D. P. Pandia, still fighting the case of Indian immigrants. There are lots of young Indians teaching and studying in the universities. And a large number of Asians from East Africa and Uganda running provisions and grocery stores.

Homeward Bound

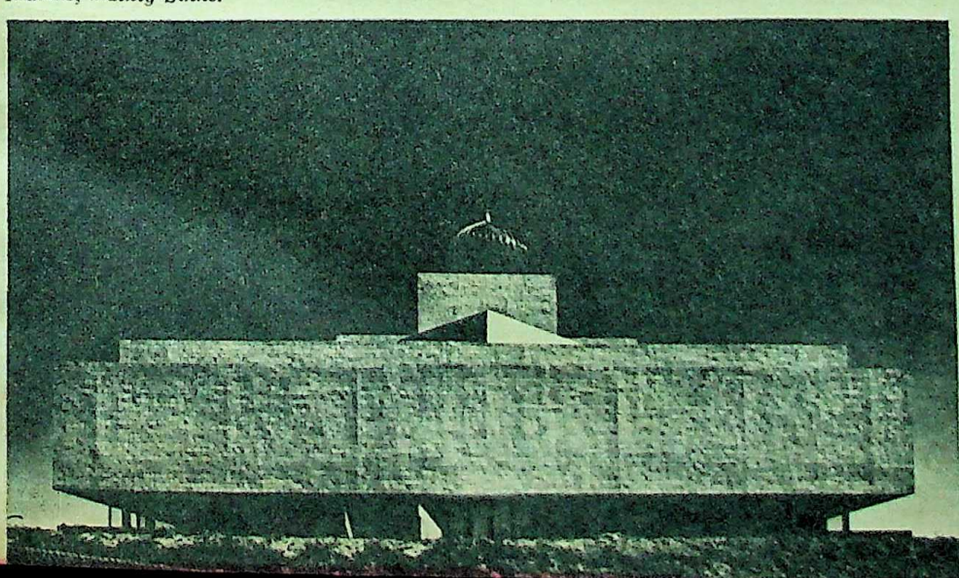
My "world trip" is almost over. I have only two stops *en route* to break the tedium of the journey. First is Tokyo. My host is my old friend R.V. Pandit (owner-editor of *Imprint* and the Nalanda Book Shop) who is now owner of two Indian restaurants in Tokyo: one in Ginza managed for him by Ray of the Taj and the other near the New Otani Hotel. Pandit has the Midas touch. Both his restaurants are doing well and he plans to settle in Japan. Believe it or not, the Japanese have cultivated a taste for curry. Many of their own restaurants boast of serving Indian dishes.

The next stopover is Hong Kong. Here I run into my own kith and kin. Nayan Chanda of the *Far Eastern and Economic News*, his wife Geeta and her parents. There is Denzil Peiris and Sital who combines a flourishing export-import business with editing a journal (*The Indian*). Finance Minister Subramaniam, Secretaries Kaul and Manmohan Singh, Kanwal Puri, Governor of the Reserve Bank, also happen to be in Hong Kong on their way to Manila. The Indian Chambers of Commerce entertain them to a lavish banquet. Subramaniam wants them to invest their earnings in India.

The next day I start on my way home. This time the *hawai sundaris* are really *sundar*. And one extremely friendly. I celebrate my homeward journey with champagne. No more evil liquor was concocted for ageing mortals. It is deceptively lemonadish, highly acidic and lethally inebriating. I arrive in Bombay with a terrible hangover. "Travel teaches toleration," said the wise Jew, Disraeli. It also teaches dissipation. And if you travel alone as I do, it also teaches you how to travel fast and loose.

Down to gehenna or up to the throne
He travels the fastest who travels alone.

GURDWARA IN VANCOUVER. It was designed by Arthur Charles Erickson and completed in 1970. Prime Minister Indira Gandhi visited it in 1972. Vancouver has several thousand Indians, mainly Sikhs.



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Ravi Shankar and Vilayat Khan

"Ravi Shankar and Vilayat Khan tend to represent the opposites in the spectrum of musical values. From this point of view, they make a good study in contrasts." *

by CHETAN KARNANI

Photographs by Jitendra Arya

THE art of Ravi Shankar is best understood in relation to that of another sitar maestro, Ustad Vilayat Khan, who, as the son of the distinguished sitarist, Ustad Inayat Khan, has tradition in his bones. Vilayat Khan commands rare lyrical charm with an infinite variety of tonal modulations. His Tilak Kamod, Darbari, Rageshwari and Mishra Khamaj are unforgettable experiences. He plays the sitar as sitar—and not as either sarod or veena, as Ravi Shankar does. Vilayat Khan's lightness of touch and sweet liquid grace are the qualities that a delicate instrument like the sitar demands.

These differences can be easily noticed if one compares the same raga, Ahir Bhairav, played by these two masters. On the one hand, Ravi Shankar plays brilliant *alap* in his methodical *dhrupad* style. His bass passages have depth and resonance, characteristic of the old-world leisureliness. He proceeds note by note with melodic inevitability. Vilayat Khan plays Ahir Bhairav in his wayward romantic style. There is an occasional disproportionate tarrying over a note so as to forcedly create a feeling. But all these excesses are balanced by other graces. Vilayat Khan's *gat* has greater euphony. He plays his notes with more subtle intonation. His rendering has the flitting grace characteristic of the instrument.

VILAYAT KHAN

Besides, Vilayat Khan has extended the realm of the sitar in other directions too. Firstly, he has brought it closer to the vocal style. It is not an uncommon experience in a Vilayat Khan recital for the maestro to sing a Bhairavi thumri and then demonstrate how it can be exactly reproduced on the instrument. Compared to this, Ravi Shankar has retained his instrumental style and has not aspired for the legato of Vilayat Khan's art. In Vilayat Khan's art, there is richer texture obtained through the repeated use of grace notes; also, there is a sense of continuity obtained through portamento effects created by deflection of the string sideways.

—Continued

* From "Listening to Hindustani Music" by Chetan Karnani; Orient Longman; Rs 10

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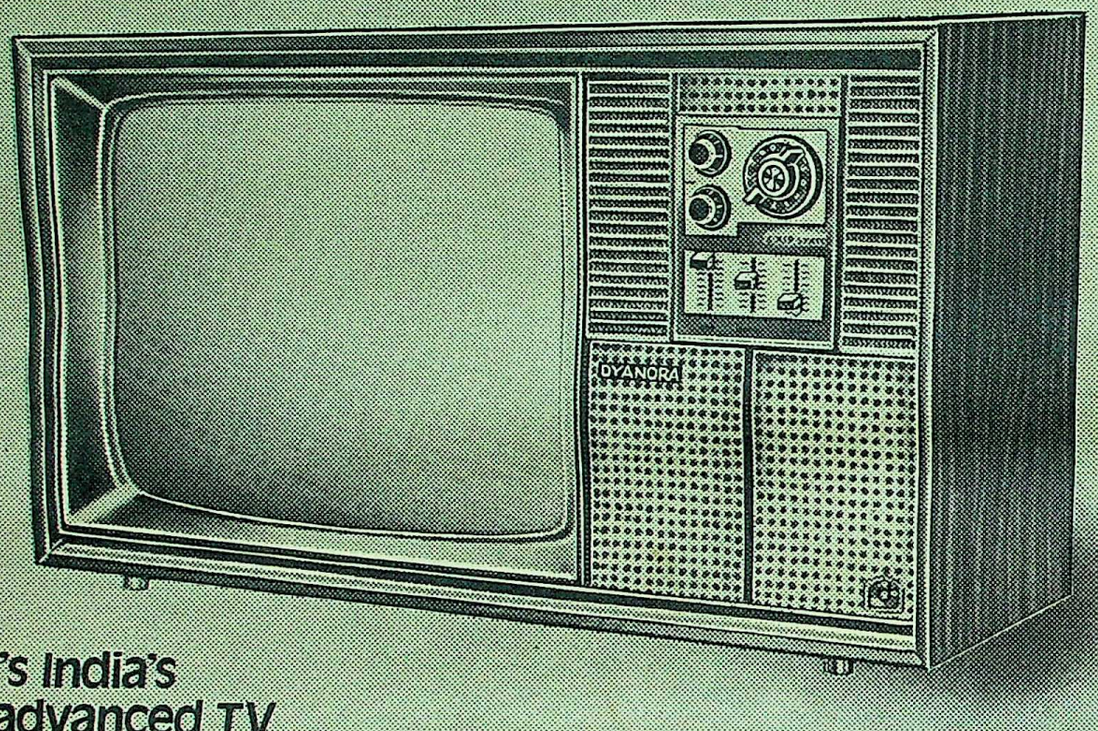

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One more innovation of Vilayat Khan deserves to be taken note of; this is his new system of tuning. Besides the usual *sa-ma* and *sa-pa* drone, he tunes the third and the fourth of his six-string sitar to the main notes of a raga. Thus, in Gurjari Todi, he tunes them to *komal ga* and *komal dha*; while in Marwa, the tuning is *komal re* and *dha*. In the latter, if the tonic is shifted to *komal re*, it creates in one's subconscious the impression of Malkauns. With the perennial idea of the shifting of the tonic at the back of one's mind, this new system of tuning gives the delectable impression of the multiple modality of a raga.

Thus, while Vilayat Khan remains a unique sitarist, he has at the same time held certain ideas which are the antithesis of what Ravi Shankar stands for. In their symbolisation of modernity and tradition, Ravi Shankar and Vilayat Khan tend to represent opposites in the spectrum of musical values. From this point of view, they make a good study in contrasts.

Champion of Tradition

Vilayat Khan regards himself as a champion of tradition. He is against those Indian musicians who have made the West their new Mecca. He does not approve of Indian music being presented in dilute, shortened versions, his argument being that Westerners do not present Bach and Beethoven in a truncated form to their Indian audiences.

Various arguments can be presented against these orthodox views of Vilayat Khan. Firstly, Western music, with its set notation, cannot be presented in a shortened form, unless the musician chooses to play only the allegro movement of a work to impress the uninitiated by its lilt. Secondly, the mere duration of a raga is not a virtue in itself. Nowhere do the Shastras prescribe that a raga should be played for two hours.

On the other hand, the maturity of an artiste can often be seen even from the three-minute records. Vilayat Khan's own 78 rpm rendering of Mishra Khamaj is a gem in succinct presentation. Who has not been impressed by those short renderings of Ustad Abdul Karim Khan or D. V. Paluskar! A mature artiste shows his greatness in a single phrase; the lesser one only beats about the bush.

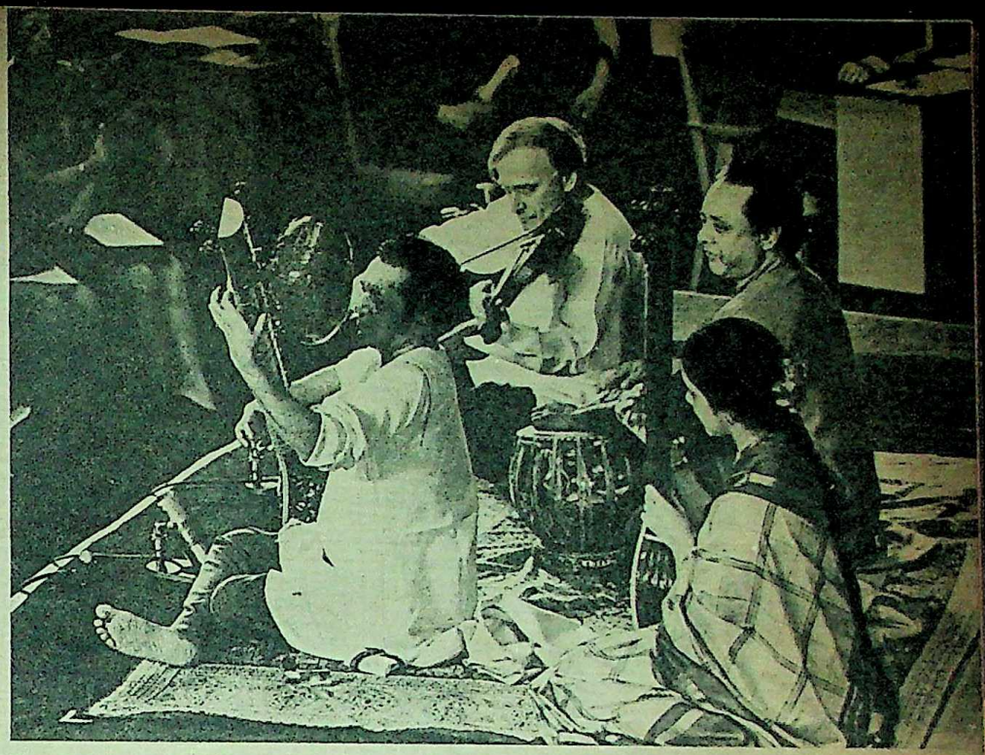
By his excessive orthodoxy, Vilayat Khan has created great confusion about the role of tradition. If the raga has a certain innate tendency to unfold itself, why does Vilayat Khan submit himself to the discipline of LPs? If the tradition is symbolised by old ragas like Malkauns and Bhairav, why does Vilayat Khan add *rhishab* to Kalavati and call it Kalavanti, or why does he add *shudh ga* to Darbari Kanhada and call it Lakshmi Kanhada? If tradition is so sacrosanct, why take such liberties with it and flirt with newfangled modes?

Vilayat Khan has always been rather secretive about his art, hiding it from other people, like the jealous guru of old. The greatness of Ravi Shankar has to be seen against this background. To the static character of Indian music, Ravi Shankar has brought a certain dynamism which is typically his own. He is something more than a sitarist. Even in the forties, he composed music for such films as *Dharti ke Lal*. Subsequently, he won laurels by composing music for films like *Anuradha* and *Pather Panchali*.

First Conductor of A.I.R. Orchestra

He was also the first conductor of the AIR Orchestra. Ravi Shankar says frankly that Indian composers cannot emulate the Western masters of harmony and that Indian music should distinguish itself by its graceful melody. His compositions possess harmony in a rudimentary form, but, more importantly, they enable one to appreciate folk music on a new plane. It is only such inspiration that could raise a folk melody like the Rasiya to the level of a raga.

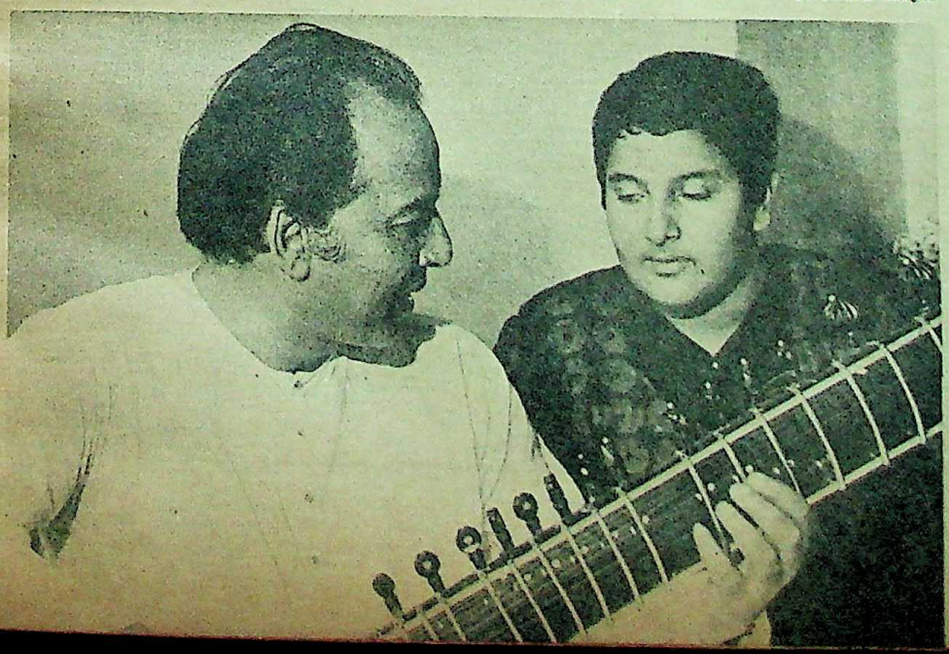
Another great service that Ravi Shankar did to Hindustani music was his borrowing of many ragas from Karnatak music. It is after his practice that such Karnatak ragas as Kirvani, Simhendra Madhyamam, Charukeshi, Hamsadhvani and Malayamarutam are in the repertoire of so many North Indian sitarists. It is interesting to note that these South Indian ragas have a different flavour in the North; they lack that gravitas which one finds in them when they are played on the veena.



HE PUT HINDUSTANI MUSIC ON THE WORLD MAP. Sitar virtuoso Ravi Shankar began his career as a dancer in his brother Uday Shankar's troupe. He took rigorous training in sitar playing under Ustad Allaudin Khan. Ravi Shankar has given many performances abroad and has earned for himself the appellation of "India's musical ambassador". Picture shows him performing with violin wizard Yehudi Menuhin and Alla Rakha (tabla) on Human Rights Day in the UN General Assembly Hall, New York.

HANDING DOWN THE FAMILY TRADITION. Vilayat Khan comes from a family of great musicians. This sitarist is the sixth in an unbroken line of maestros going back to the Mughal period. He has brought the gayaki (vocal) style to the sitar and is known for the lyrical charm and flawless technique of his presentation. Picture shows the Ustad with his son Shujat.

—Jitendra Arya



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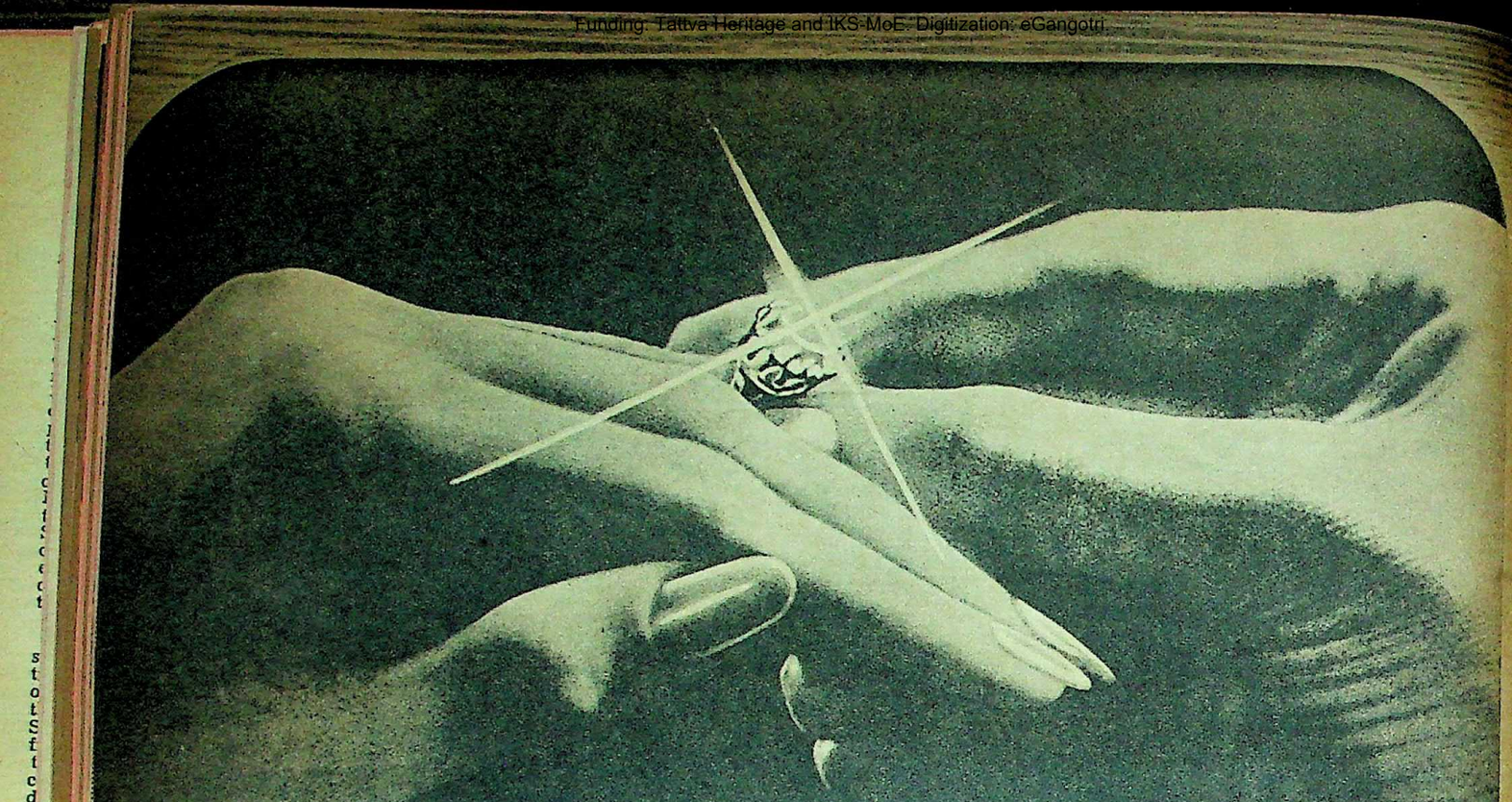

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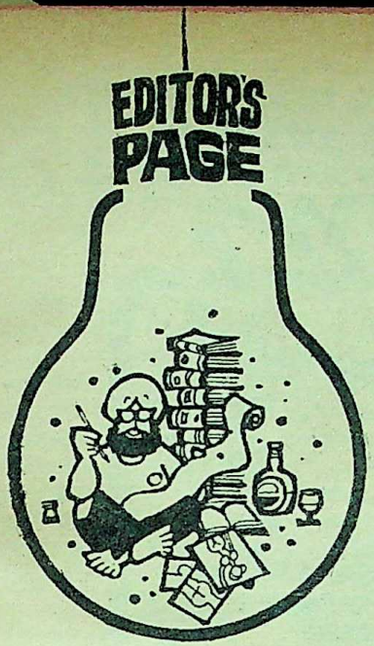

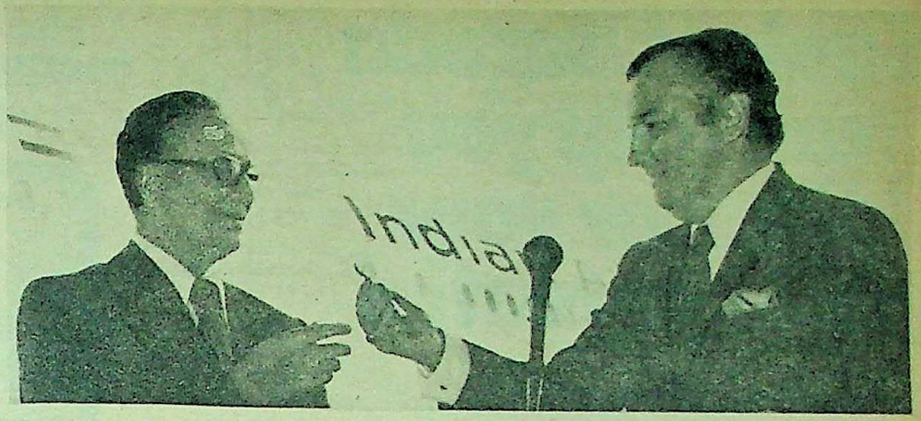

THE KEYS OF INDIAN AIRLINES' FIRST AIRBUS being handed over to Mr A. H. Mehta, Chairman, Indian Airlines (left), *by Mr Bernard Lathiere, President, Airbus Industrie, at Toulouse, France, on November 10.*

Airavata, Not Airbus

I have often wondered why some beautiful things acquire such ugly names! For example, one of the most spectacularly beautiful of our cacti with bell-shaped flowers of the colour of old ivory hanging from the stem like inverted candelabra; it bears the most inappropriate name of soap weed or Yucca. Then the ugly-sounding "clock" or "watch" for a gently ticking work of art. Wouldn't pulsetina be more appropriate? I had similar thoughts on my first ride on the Airbus. It is as pretty an aircraft as any in the air, but just because it can take more passengers (278 to the Caravelle's 175) they call it a bus. Even Airavata or, if it must be feminine, *Hawai Hastini* would sound nicer to the ear.

A delightful experience it was. Faster than the Caravelle, easier on gas than either the Caravelle or the Boeing—and cheaper to operate. Ex-Air Chief P. C. Lal, former Chairman of Indian Airlines, was as excited as a boy who had been given a new bicycle: "See! No hands!" That's precisely what you can do with the highly computerised mechanism of the new plane. The aircraft is fitted with automatic take-off, cruising and landing equipment. The margin of error has been reduced to the minimum.

I picked up odd facts about the Airavata from the bevy of air hostesses. The components for the plane came from six countries —England, Holland, France, West Germany, Belgium and the United States. All these were assembled at Airbus Industrie at Toulouse in France from where the new Chairman of Indian Airlines, Mr A. H. Mehta, took delivery of the aircraft. The first batch of flying crew and ground engineers have already been trained in Toulouse and a second batch of flying crew are undergoing training there.

The congestion on our air services had reached scandalous proportions. You had to book many days in advance or suffer waiting in the "request" queue. The disappearance of one Caravelle from the service put the entire domestic service in a quandary. Foreign tourists were reluctant to come to India because they could never be assured of seats to places they wanted to visit and there were many instances of their missing connecting flights to other countries. All this will be soon spoken of in the past tense. But, please, Mr Indian Airlines, give these lady aircraft Indian names.

Maulana Bhashani

Of all the celebrities I have met in my short career as a journalist, the two who provided the best copy were Sheikh Mujibur Rahman and Maulana Bhashani—the Maulana more than the Sheikh because the Sheikh Sahib being head of state had to curb his speech. The Maulana was temperamentally opposed to every form of Establishment and let his tongue loose on everyone in power. When the British ruled India, he was anti-British. When the Congress Party was taking over the government he was anti-Congress; then anti-Muslim League, anti-Ayub, anti-Mujibur Rahman and, I suspect in his last days, anti-present-day Bangladesh Government and pro-Indian.

Four years ago I called on him at his village Santosh near Tangail, the famous centre of Bangladesh saris. The Raja of Santosh had left his palace to the Maulana and immigrated to India. But all that the Maulana occupied was a shack of corrugated tin roof supported by bamboo poles. He was dressed in a dirty banyan and green lungi and was squatting on the ground gazing vacantly at the water lilies in the pond. For once I did not need my friend Kirit Bhowmick to interpret for me. The Maulana spoke excellent Urdu and was obviously pleased to be able to repolish it. I made my salutations and complimented him on how he carried his years. "On January 13, 1973, I will be 90—by the grace of Allah and wishes of good friends like you," he replied, taking both my hands.

At that time the Maulana Sahib was going through his anti-Mujib ("If the congregation is wicked you don't have to burn down the mosque; only change the *Imam*"), anti-Indian and pro-Maoist China phase. "I admire everything about China except its Godlessness," he had said. I wanted to elicit his views on India. I reminded him of the part India had played in the liberation of his country, the number of Indians who had laid down their lives in a cause dear to him, the care and the cost to poor India of feeding and housing 10 million Bangladeshi refugees, and the way he had been personally treated at the All-India Medical Institute in Delhi. He heard me in silence before he turned the tables on me.

"*Barkhurdar* (son), you are accusing me of ingratitude to India. Now answer my questions. Do you agree that the Pakistanis looted Bangladesh?"

"That is what you have always maintained, so we believe you," I replied.

"And you took all the Pakistanis to India?"

"Yes, we did. As prisoners of war to ensure their safety."

"Then where is all that loot?"

I remonstrated with him that his insinuation was unwarranted, unfair and factually inaccurate. But he chuckled away triumphantly. He had scored a point.

"THE NEHRUS"—AN ERROR

The Information Adviser to the Prime Minister writes:

"The article entitled 'The Nehrus' by Shri R. K. Karanjia, which was published in The Illustrated Weekly of India of November 14, 1976, contains the following passage:

> **'Indira told me how Morarji came and sat by her side as she was weeping over her father's body which had not still turned cold, to complain how unfairly he had been treated by Nehru and seek her support to his claim for succession. Utterly shocked, she told him that that was hardly the time for such talk. The angry old man left her side to plan a vendetta that continues to this day.'**

"I am authorised to state that this is not accurate. No one sat at Shrimati Indira Gandhi's side at that time, nor did she 'weep over her father's body'. Shri Morarji Desai did not seek her support at that point of time but only later on."

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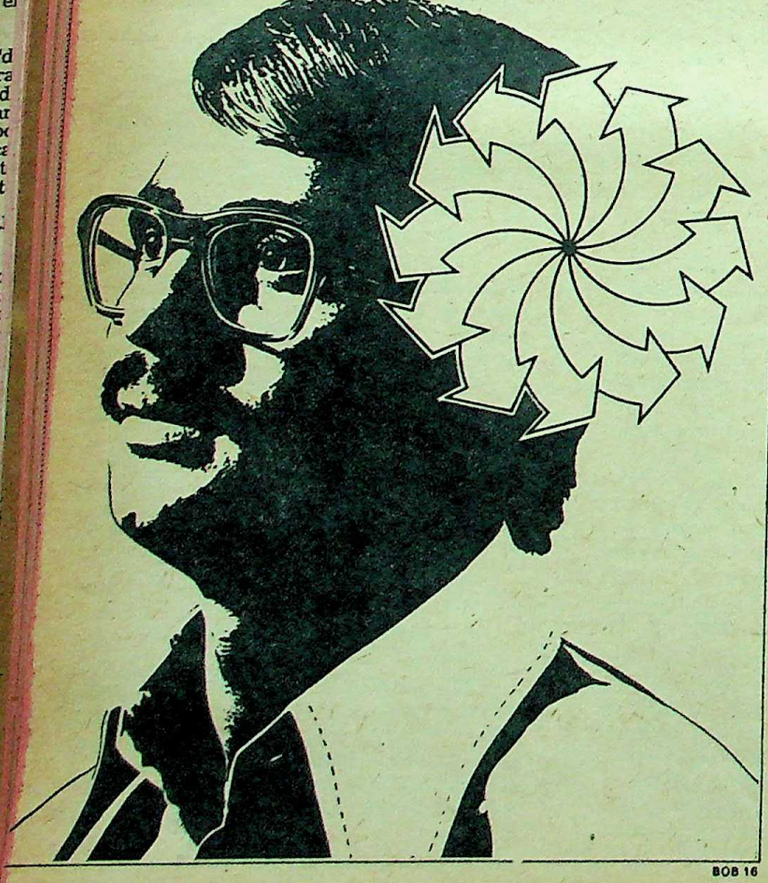

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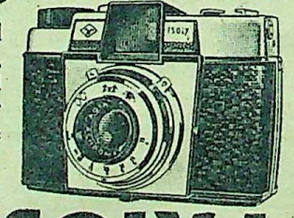

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by P. LAL

"It Does Not Die" by Maitreyi Devi. Writers Workshop, Calcutta. (Hardback Rs 60; Flexiback Rs 35)

IT is not considered quite decent for a publisher to review one of his own publications. At least he should be discreet about it and be properly ashamed too—if the worst has to happen. This book, subtitled *A Romance and a Reminiscence*, is an extraordinary love story translated from the original in Bengali and I do not know why or how one should be discreet in love, or indeed whether one can be. As for being ashamed—but that leads me to tell the story of how I got involved with its publication, and why I think I am more—ahem—qualified than the sorry breed of most Indian book reviewers to do justice to a beautiful and poignant piece of writing.

It happened in April 1972, in Albion, Michigan, in the white-carpeted, blue-curtained drawing-room of Professor James Cook's home. He and his charming wife Barbara had thrown a small party to introduce the incoming Prentiss Brown Professor to the current holder of the appointment. The Prentiss Brown Professorship required that the selected person deliver three lectures in three months on a topic of humanist values; the remuneration was $15,000, with free transportation and lodging. I had been selected for the post for the spring 1973 session of Albion College. I am afraid that I am not in a position to divulge the name of the 1972 Prentiss Brown Professor, since he is the hero of Maitreyi Devi's book. His extraordinary eminence in the world of international literary and religious scholarship—there is hardly an award or honour that he has not received—makes it necessary to be, well, "discreet". He is, after all, the world's acknowledged authority on yoga and comparative mythology.

A Memory of Flowers

We chatted pointlessly, as everyone does at dinner parties. Suddenly he turned to me and said: "I hear you are from Calcutta."

I said: "Yes."

"Do you know Bokulbagan Road?" he asked. "In Bhowanipur?"

Surprised, I replied: "I know the area." How amazing I thought to myself: 'The garden of *vakula* flowers' blossoming in an Albion conversation!

"I remember it well," he said, and mentioned a number. "I was there for a year, studying Indian philosophy, a long time ago."

He looked absent-minded and the arrival of mushroom soup led to a change of subject.

Bokulbagan Road in Bhowanipur, Dr S. N. Dasgupta's residence. Dr S. N. Dasgupta, the famous author of Hindu Mysticism **and the four-volume** History of Indian Philosophy, **still a standard book. The year is 1930. The scene is his magnificent library.**

His daughter, Maitreyi Devi, 16 years old (the "Amrita" of this romance) and a young Rumanian student of her father's ("Mircea Euclid" of this reminiscence) are "arranging the books—we are writing names in the cards and dropping them in the box—we are working silently—his hands are shaking a little—who knows what is going on in his mind—exactly what happened, and when, I cannot say—where did it happen? In his room or in the library? I cannot say. I see only a big window and suddenly I find myself in his embrace and his face coming down on mine. I am trying to escape. I am fighting him, but why? Maybe I want to be defeated—I certainly am not trying to preserve my virtue. I was defeated—Mircea planted his lips on mine—at a tender touch, my mouth opened and I felt his mouth on mine. My whole body began to sing. Yet tears rolled down my cheeks—that is how I am—I cannot differentiate between sorrow and happiness... I feel no sense of sin—and why should I? I committed no sin. I tried to stop him, didn't I?... He releases me—I arrange my hair and drape my sari properly..."

But the affair is reported to the stern Hindu patriarch and the Rumanian disciple is asked to leave the house at a moment's notice. Amrita's mother comes to her at noon: "Get up, Ru, Mircea is going away. He says he wants to see you once before he leaves for ever. He is standing in the blazing sun—on the street—you will stand in the verandah—your father has agreed—he can see you once."

Mircea vows not to speak to Amrita and goes to Svarga Ashram in the Himalayas from where he writes letters to a distant cousin of Amrita's, Khoka, asking him to show them to her. "You understand I hope that I am so eager to know everything about her... The mad experience (you may call it love) which has excruciated me for the last three months begins now to show its positive concrete and everlasting aspect. She has changed my life by making it a thousand time (*sic*) better. I have seen the Real—and I have seen all the dirt of the intellectual and social world too... Show this letter to A, please, please..."

What's Love?

Khoka, discreet *bhadralog* Bengali babu, never showed the letters to Amrita, naturally. (But more of that later, when I come to the two moving climaxes that lift this book to a level of unforgetable literary beauty.) How was Khoka to guess the richness and depth and sweet pain of the love between Amrita and Mircea?

This is not the place to expound on the nature of love. Everyone knows the cliches. *Let me not to the marriage of true minds/ Admit impediment. Love is not love/which alters when it alteration finds... Oh no, it is an everfixed mark...* And Shakespeare concluded: *If this be error, and upon me proved,/I never writ, nor no man ever loved.*

The kind of love that Shakespeare so fulsomely extolled is unfashionable now. It has even been suggested that at best it is only a kind of sublime hallucination. No point trying to define its nature or analyse its nuances. Enough to say that there are people who pass through a love-experience of such vividness, exquisiteness, intensity and radiance that it becomes a magical, transforming personality-upheaval in their lives. A sea-change occurs: mortal eyes become immortal pearls. And a great deal of what appears to the non-living and loveless as divine nonsense gets written as a result.

Take the title of this story: It Does Not Die. **From the Bhagavad-Gita, Canto 2,** Sloka 20: ajo nityah sasvatoyam purano na hanyate hanyamane sarire. **"Unborn, eternal, everlasting, primeval, it does not die when the body dies." Maitreyi Devi is not referring to any transcendental Divinity, but simply to**

—Continued

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

Some reassuring facts for mothers who are about to start their babies on solids soon

Offering new food—how to do it

At 3 months you should introduce your baby to solid foods. The most common problem that mothers face, when offering solids for the first time, is that, babies tend not to swallow the food. This is natural as they are only used to breast or bottle feeding. Don't worry if you face such a problem, just persist and your baby will soon start enjoying the new food.

Baby's first cereal should be chosen with care

Today, more and more mothers are aware that the type of food baby eats, directly influences his health and growth. By introducing babies to a well balanced diet and good eating habits, modern mothers can help their babies to grow up as healthy adults. So, what is good for your baby? Food that is nourishing. Food that provides fat, carbohydrates, proteins, minerals and vitamins. To ensure a well balanced diet for your baby, choose food that contains all these essential nutrients.

Bananas, citrus fruits, boiled vegetables and potatoes are good starters—but not nutritionally complete. The cereal you choose for your baby must be nutritionally complete.

Lactogen Milk Cereal: the only complete infant cereal

Unlike other solid foods, one helping of Lactogen Milk Cereal can replace one of baby's daily milk feeds from 3 months onwards. And it is nutritionally complete.

Why Lactogen Milk Cereal is nutritionally complete

Because only Lactogen Milk Cereal contains full-cream milk, cereal and sugar to ensure that your baby gets a proper balance of proteins, carbohydrates and fats. It is also enriched with vitamins, mineral salts and iron. It has been carefully prepared, to give your baby a strong health-foundation.

Lactogen Milk Cereal is convenient and babies love it

It's pre-cooked. You just mix it with previously boiled water to a smooth consistency. And it has a very pleasing taste. Try it yourself.

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the experience of a love that breaks the barriers of time. "We are all the creatures of Kala," says a famous passage in the Mahabharata. "Time cooks us all in its cauldron." Except, one might add, those who have experienced true love, who have either given it or been lucky enough to receive it. Because love is the only pure act that human beings can do, it is freed from the clutches of Time which can devour only impurities. So Maitreyi Devi dedicates this story, very simply, as "an offering at the temple of Mahakala". This offering is sacred and Mahakala knows it.

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"Listen, Amrita. Let me tell you: I have viewed this whole affair differently. I am not saying I am right. Maybe you are right."

"Why didn't you reply to my letters?"

"Who was thinking of manners?" he replies. "That experience was so...so sacred that I never thought I could touch it again. So I put you out of time and space."

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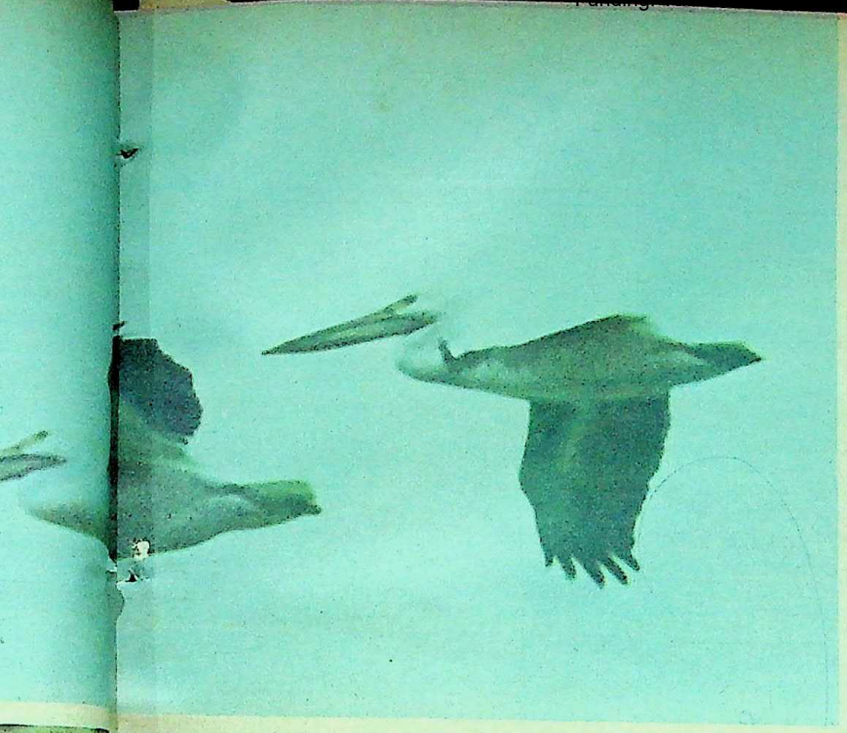
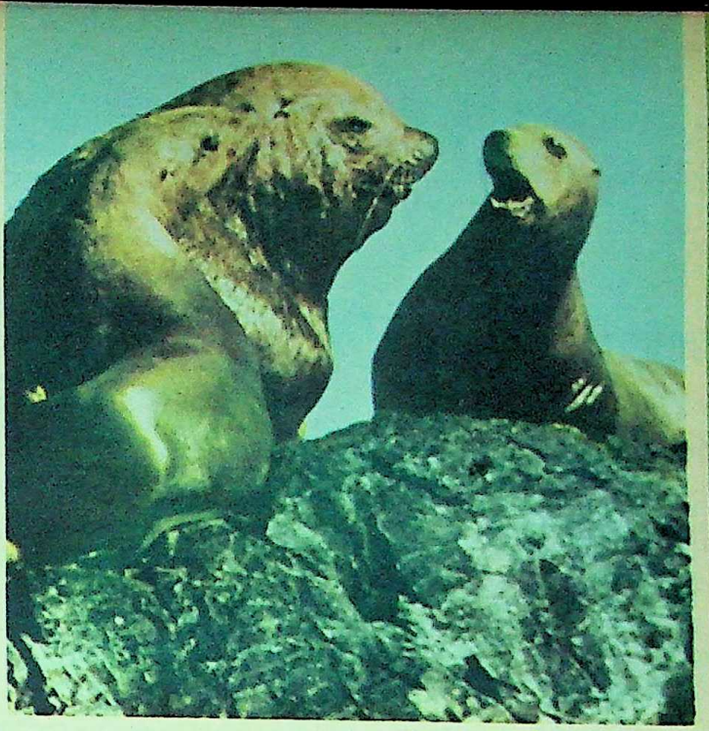
Wild Life In Canada

ROCKY MOUNTAIN GOAT—ewe and kid (Oreamnos americanus). *This relative of the European chamois lives among rugged mountain peaks, usually above timber-line.* (Kootenay National Park)

WHO'S AFRAID OF FROSTBITE? Polar bears (Ursus maritimus) *are found throughout the Arctic region, generally on drifting oceanic ice floes.* (Auvuittuq National Park)





THE BROWN PELICAN (Pelecanus occidentalis). *With a distendable throat-pouch, it is among the largest of living birds.* (Prince Albert National Park)

THE NORTHERN OR STELLER SEA-LION (Eumetopias jubata) *is a golden-brown seal of the Bering Sea and the Pacific.* (Pacific Rim National Park)

GRIZZLY BEAR (Ursus arctos). *It is a North American bear of the ursidae family and is the largest carnivore alive, growing up to 10 ft in length and weighing up to 1,700 lb.* (Jasper National Park)

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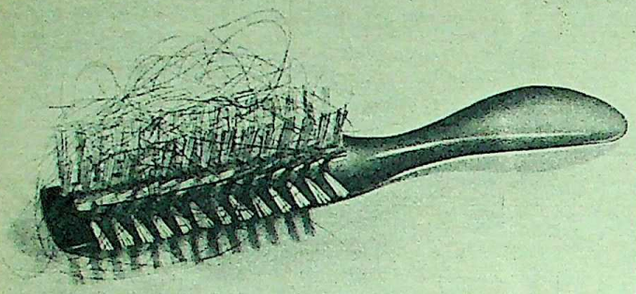
Protein starvation strikes hair at its roots.



If this is your problem, read on...

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Scientists have proved that protein is the most precious natural ingredient in the human hair. Unfortunately, the sun, the wind, certain soaps, dyes and bleaches, and even your perspiration all conspire to rob your hair of this life-giving protein. The result? Your hair looks lifeless, dry and dull. Drained of protein, it develops split ends. It even weakens so much, it falls every time you brush. Only protein-nourishment restores life, body and bounce to your hair.

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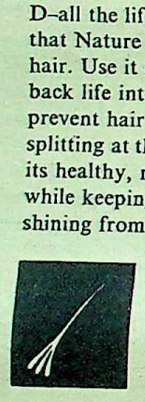

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GOPABANDHU DAS

A birth centenary tribute to the Orissa leader and humanitarian.

by MANOJ DAS

IN 1904 Orissa was a forgotten land. Her splendid Konarak lay in ruins, almost inaccessible to visitors, and men and women "died like flies" in epidemics that broke out regularly during Lord Jagannath's annual Car Festival at Puri. The corpses were allowed to rot in the streets of the holy town. Once, when an educated young man had the cheek to publish in *The Statesman* of Calcutta a modest complaint about the lack of basic health amenities, the English Civil Surgeon planted a slap on his cheek.

Orissa had no daily press then. Indeed, there was even a move in some quarters to convince the Government that there was no Oriya language!

It was a gloomy afternoon with a biting breeze spraying the rain into the old stone-houses of Puri's narrow lanes. Inside one such house lay an ailing boy, his young parents stooping over him in great anxiety. He was their only son.

But the wind grew fiercer by the minute and the evening brought the news that a sudden flood had caught the people of Puri's interior villages unawares. Hundreds remained perched on housetops and trees. Many of them would drop dead if relief did not reach them in time.

The restless father's look alternated between the child, who was in delirium, and nature, which was in its element. "I must hasten," he declared, "to the marooned and the dying!" No amount of entreaties by his wife and relatives could swerve him from his decision. He heard in the howling wind the cries of despair coming from the distance and heard nothing else.

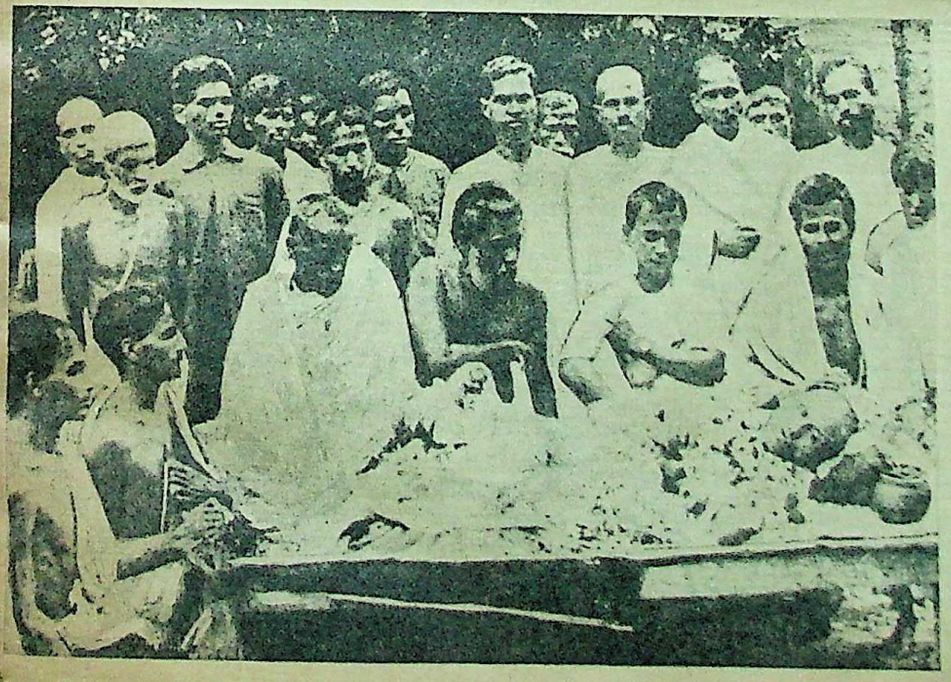
Operation Rescue

Within hours he raised a party of volunteers and enough relief material and launched his rescue mission. A week of sleepless work saved many and he returned to Puri to be beside his ailing son. But the son had died the previous day.

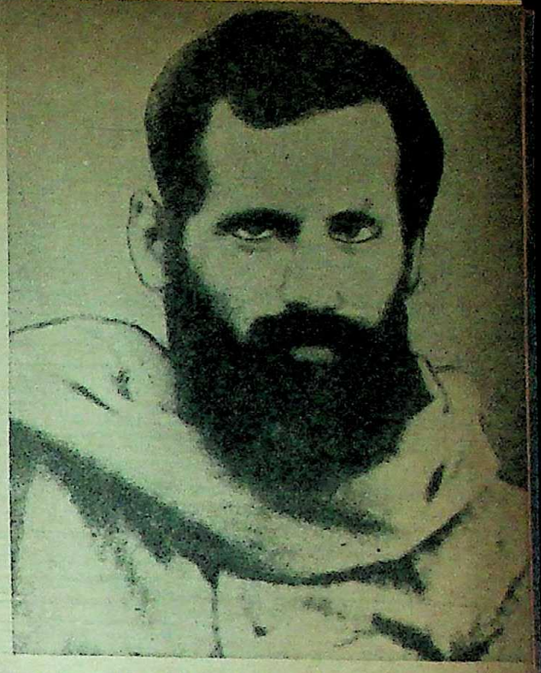
This was Gopabandhu Das.

Born on October 9, 1877, in a Brahmin family of Suando in the district of Puri, Gopabandhu lost his mother in his infancy, but grew up with a heart which was for millions as tender as a mother's. Wherever there was misery, he was there as a challenge to it. He was there not only with sympathy, but with an amazing will to pull people out of their predicament and a pair of untiring hands which inspired a thousand hands to action. He became a legend in his lifetime—a legend that continues to be a force even half a century later. People in Orissa remember him gratefully for the relief works he organised during floods and natural disasters.

Gopabandhu graduated from Ravenshaw College, Cuttack, and, in 1906, appeared for the Law examination from the Calcutta University. As he was awaiting the results, one day the post brought him two letters. One informed him of his success in the examination; the other of his wife's death.



EARLY IN 1928, Gopabandhu was down with typhoid, yet went to Calcutta to study the plight of Oriya workers there. He suffered a relapse on his return and died on June 12, 1928, at the age of 51.



"GEM OF UTKAL"—the name he had earned. Gopabandhu Das became a legend in his lifetime. People in Orissa remember him gratefully for the relief works he organised during floods and other natural disasters.

But, for Gopabandhu, there was no time for lament. A large area of Cuttack district was in the grip of flood. Famine followed. Gopabandhu realised that his personal effort and that of a few lieutenants was not enough to bring relief to the people. The Government must be moved to step in. He appealed to the authority but in vain. He persuaded *The Statesman* to send a special correspondent to visit the affected areas. The correspondent's report, when published, incurred the Government's wrath instead of earning any sympathy.

Gopabandhu now realised better what he had already known—that it was futile to expect any humane conduct from the foreign rulers. His thought turned more and more towards the need for cultivating a national spirit in the country.

Saintly Lawyer

At the suggestion of Madhusudan Das, the other great maker of modern Orissa, Maharaja Sriram Chandra Bhanja Deo of Mayurbhanj invited Gopabandhu to serve his Raj as the State Advocate. Gopabandhu accepted the offer, for the Maharaja was an enlightened man and Gopabandhu probably thought it wise to enrol the support of such a ruler for the fulfilment of his own patriotic dreams. The Maharaja soon developed a great liking for his saintly lawyer. But what could have become a historic connection was abruptly snapped when one fine morning the Maharaja, with his hunting party, rode into the forest and was brought back dead. He had been accidentally shot at by his brother-in-law.

Gopabandhu resigned his position. The tragedy must have been significant to him. He must not look forward to the patronage of an individual, however dependable. He must look to the youth, make of them patriots ready for sacrifice.

In a few years, he founded the famous school at Satyavadi, a *vana vidyalaya*, later

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to be transformed into a national school. He could muster the support of some of the most talented youths of the time who, with salary enough only for a bare sustenance, dedicated themselves to a highly exciting and daring expériment in education. The classes were conducted in the open. Physical work, apart from exercises, was a must. No caste distinction was allowed in the hostel. The institution attracted the attention of leading Indians like Sir Ashutosh Mukherjee who were all praise for it.

In 1917 Gopabandhu became a member of the Bihar-Orissa Legislative Council. There was famine again in Puri district. Gopabandhu, through repeated demands in the Council, obliged the Governor to visit the district and admit that his Government had failed to stand up to the need of the hour.

Simultaneously with his social service activities, Gopabandhu was working hard for a reorganisation of the Province of Orissa, large areas of which had been apportioned to the neighbouring Provinces. He inspired a number of volunteers to go over to these areas and to help the people there to keep alive their language and culture. He presided over the Utkal Sammilani at Cuttack in 1919.

His Own Paper

It was natural that he should feel the need of a newspaper to promote his manifold activities. In 1919 he founded the *Samaj*. It began as a weekly, to become, a decade later, the premier Oriya daily.

Gopabandhu was now feeling the urge to channelise such progressive activities in Orissa towards the mainstream of Indian national awakening. He attended the Calcutta Congress of 1920. Following the ideal of non-cooperation, he resigned from the Legislative Council and plunged into the work of organising the Congress in Orissa. He founded the party in 1920 and continued as its President till his death. The organisation flourished rapidly under his inspiring leadership, so much so that he could lead a delegation of 35 to the 35th Session of the Indian National Congress at Nagpur which was held within a year. At his invitation, Gandhiji visited Orissa in 1921.

The Government prosecuted Gopabandhu for a report in his paper about the misdeeds of two policemen. Netaji's elder brother, Suresh Chandra Bose, was the trying magistrate. Bose acquitted Gopabandhu despite much pressure on him to convict the accused.

The *Samaj* was growing popular and powerful. A number of reports published in the paper exposing the horrors perpetrated by a certain Raja went a long way in mobilising public opinion against these tiny potentates and their protectors, the British Raj. The Government was anxious to gag the paper or shut up Gopabandhu. He was at last arrested for an alleged violation of an order under 144 Cr P.C. for addressing a meeting at Bhadrak, although it had been a closed-door affair of Congress workers alone. In the spirit of non-cooperation, Gopabandhu refused to defend himself. He was awarded two years' imprisonment.

Gopabandhu had the knack of turning any situation to advantage. He devoted the time he spent in the Cuttack and Hazaribagh jails to writing poetry. These writings, remarkable for their candour, bear moving testimony to his love for his people and his land.

"Utkal Mani"

Gopabandhu's release coincided with the Orissa Provincial Political Conference at Cuttack, presided over by Acharya Prafulla Chandra Ray. Gopabandhu was spontaneously hailed by the Acharya as the "Utkal Mani" —the Gem of Utkal—to the great joy of the gathering. The appellation soon became a synonym for his name.

At Lala Lajpat Rai's request, he had become a member of the Servants of India Society. In 1928 he became its Vice-President.

Gopabandhu had not fully recovered from an attack of typhoid when he proceeded to Calcutta in order to gain first-hand knowledge about the plight of the Oriya working-class population in the city. He lived among them in a slum. On his return to Orissa, he suffered a relapse and breathed his last on June 12, 1928.

He was only 51 then. But he had revived the spirit of unity and compassion in Orissa, had built for the Province a tradition of journalism and had brought the Congress to the land. The institutions he built and the spirit he breathed still go strong.

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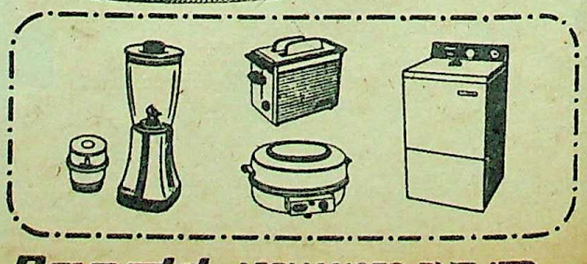

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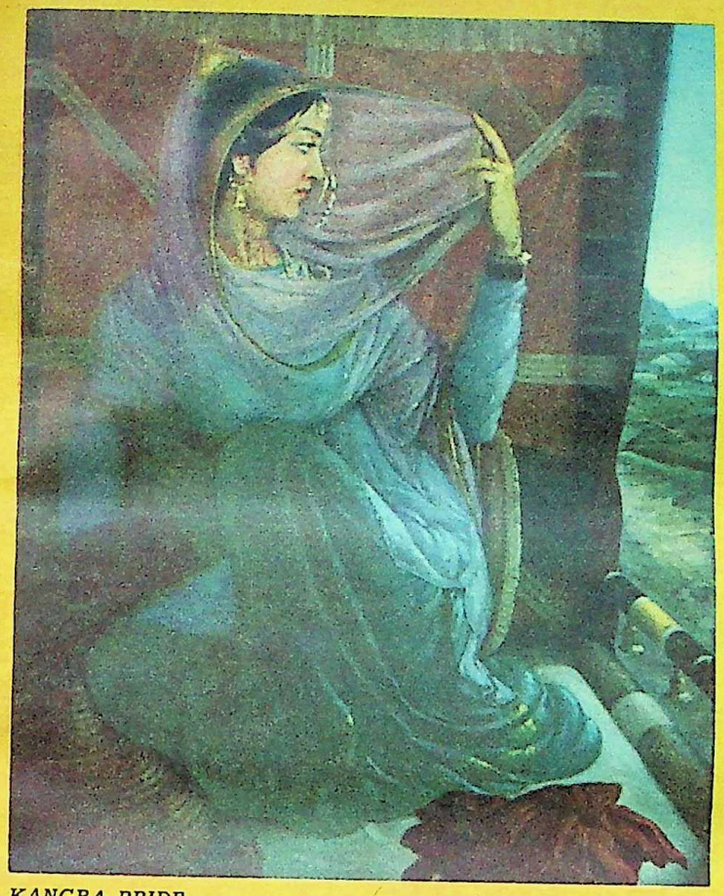
Painter Of The Sikhs



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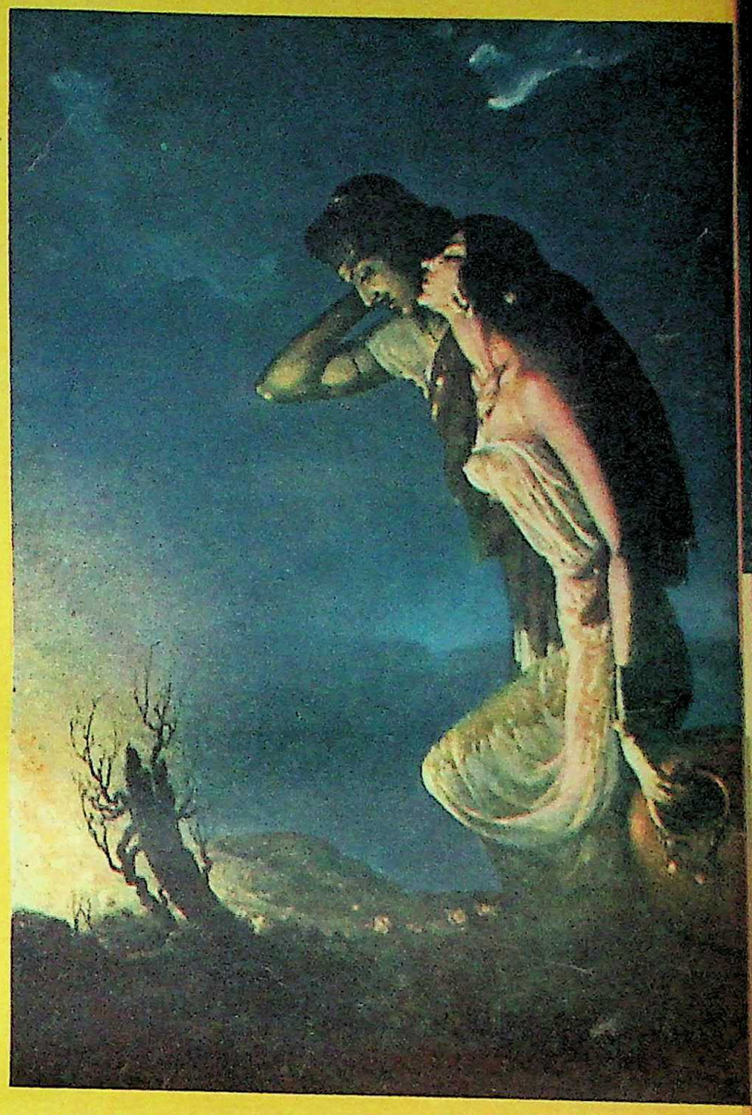


SOHNI MAHIWAL

SARDAR SOBHA SINGH (affectionately known as "Dar Ji") was born on November 29, 1901, at Sri Hargobindpur, a historic town on the banks of the Beas. It was here, amidst the sands and rocks, that he learnt to sculpt and draw. His father, a cavalry surveyor, frowned on his only son's interest in art.

Sobha Singh joined the Industrial School in Amritsar at the age of 14. The principal of the school encouraged him to paint and draw. "Dar Ji" eventually joined the army as a draughtsman in 1919 and went to Baghdad. He returned to India in 1923 and set up his studio at Amritsar.

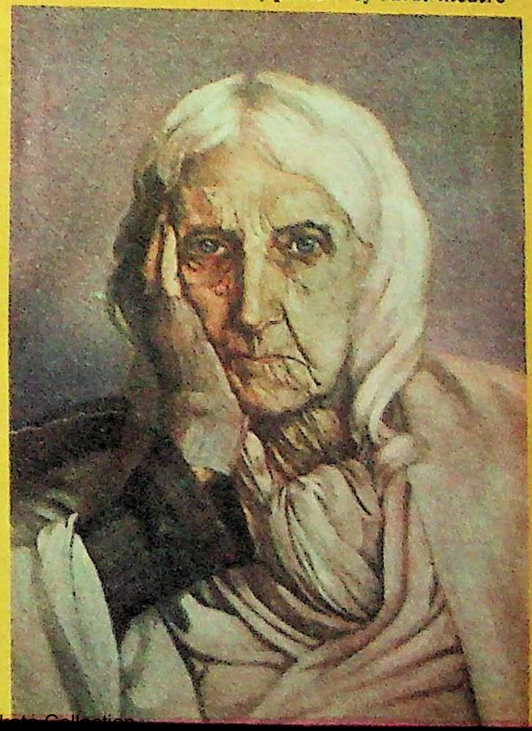
By the time he shifted to New Delhi in 1931, he had become a

—*Continued*

Colour photographs by SURJIT SINGH PUNJABI

GURU GOBIND SINGH

Mrs NORAH RICHARDS, pioneer of rural theatre



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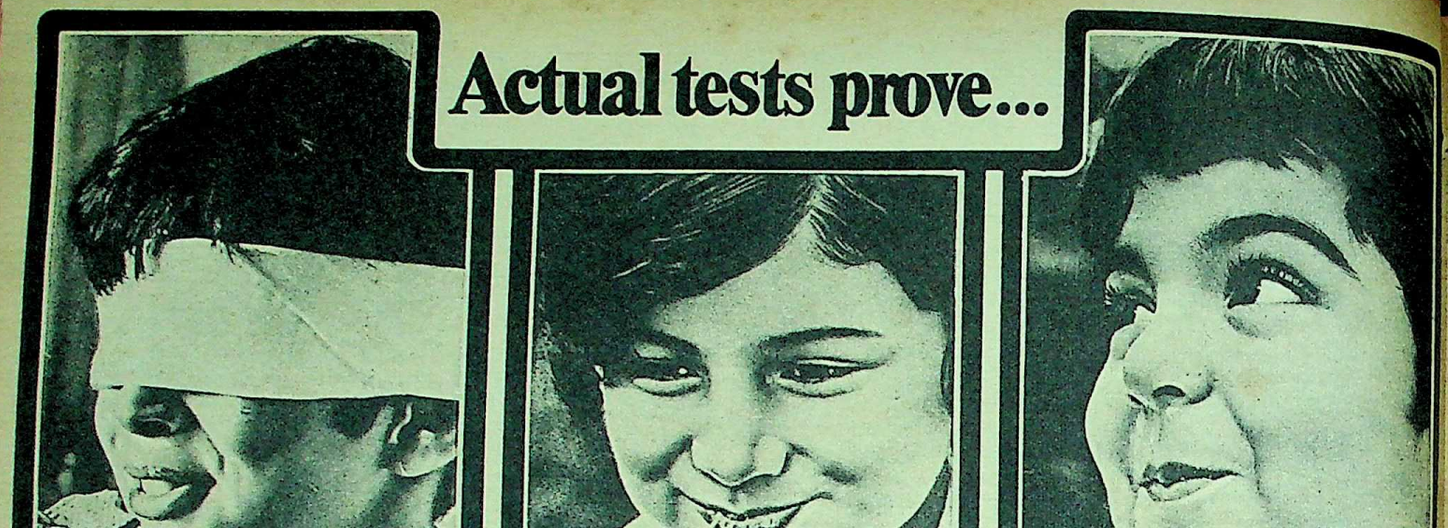

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successful commercial artist. "I painted posters, book-covers, anything I could do to support myself—because I think that even commercial art is art. It is at least the same medium which I use for my paintings of Divinity."

Sobha Singh left New Delhi in 1942 to escape from the frantic pace of city life. "For twenty years, I had lived in cities—in Amritsar, Lahore and Delhi—now for five years I looked for a peaceful place to stay. I travelled from Kangra to Manali; but could not find a spot. Mrs Norah Richards suggested Andretta. She had herself lived there for about 24 years," Dar Ji says.

Historical themes and portraits of the Gurus are Dar Ji's forte (he is known as the "Painter of the Sikhs"). "I paint the Sikh Gurus because I feel that the the Sikhs are a martial race. They are a powerful community. If they don't have a spiritual direction, they may become barbaric. I would like these portraits to be hung in their homes so that they may remember their great history and teach the coming generations to become true Sikhs." What Ravi Verma did to popularise Hindu themes among the masses Sobha Singh has done for Sikhism among the Sikhs.

Harbir Singh Bhanwer

INSPIRED BY THE GURUS. The artist with his portrait of Guru Gobind Singh. Right: The snake-charmer. "All the work that requires concentration I do in the morning before visitors start coming," says Dar Ji. He describes his daily routine thus: "I get up at three o'clock in the morning. That is the amritvela—the ambrosial hour. At this time, one can be with oneself. Sometimes, there is a sort of a void, a mindlessness and a reflection of true divinity may occur. I read until it becomes light (especially Emerson, Krishnamurti and Kahlil Gibran), then I take a little walk. After breakfasting on fruits, I take up my easel to paint." Dar Ji refuses to name his best painting, saying: "All her children are equally dear to a mother." Yet his admirers regard "Sohni Mahiwal" as his masterpiece. This painting of the immortal lovers is in the collection of Dr Karan Singh, Union Minister for Health and Family Planning.

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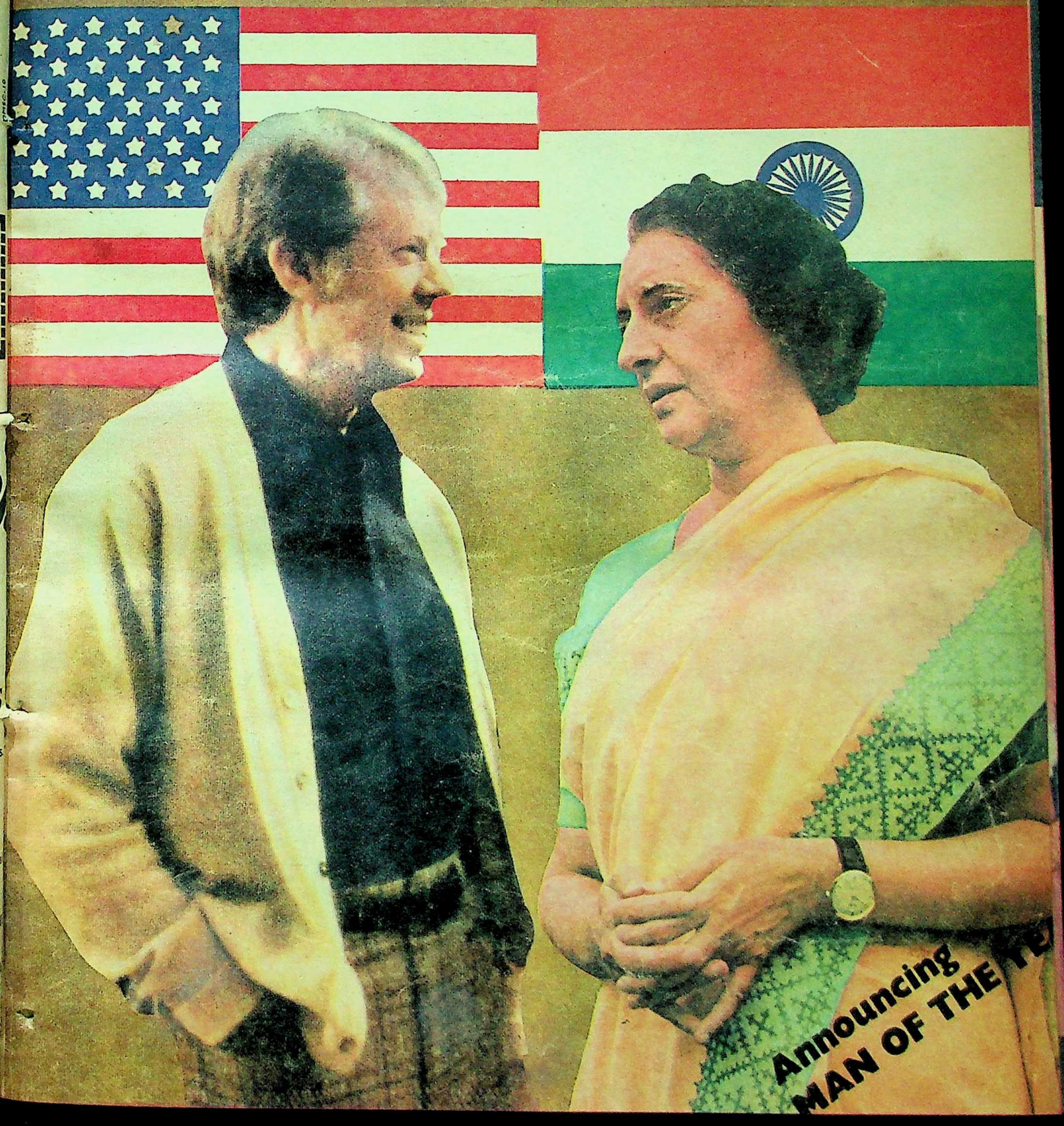

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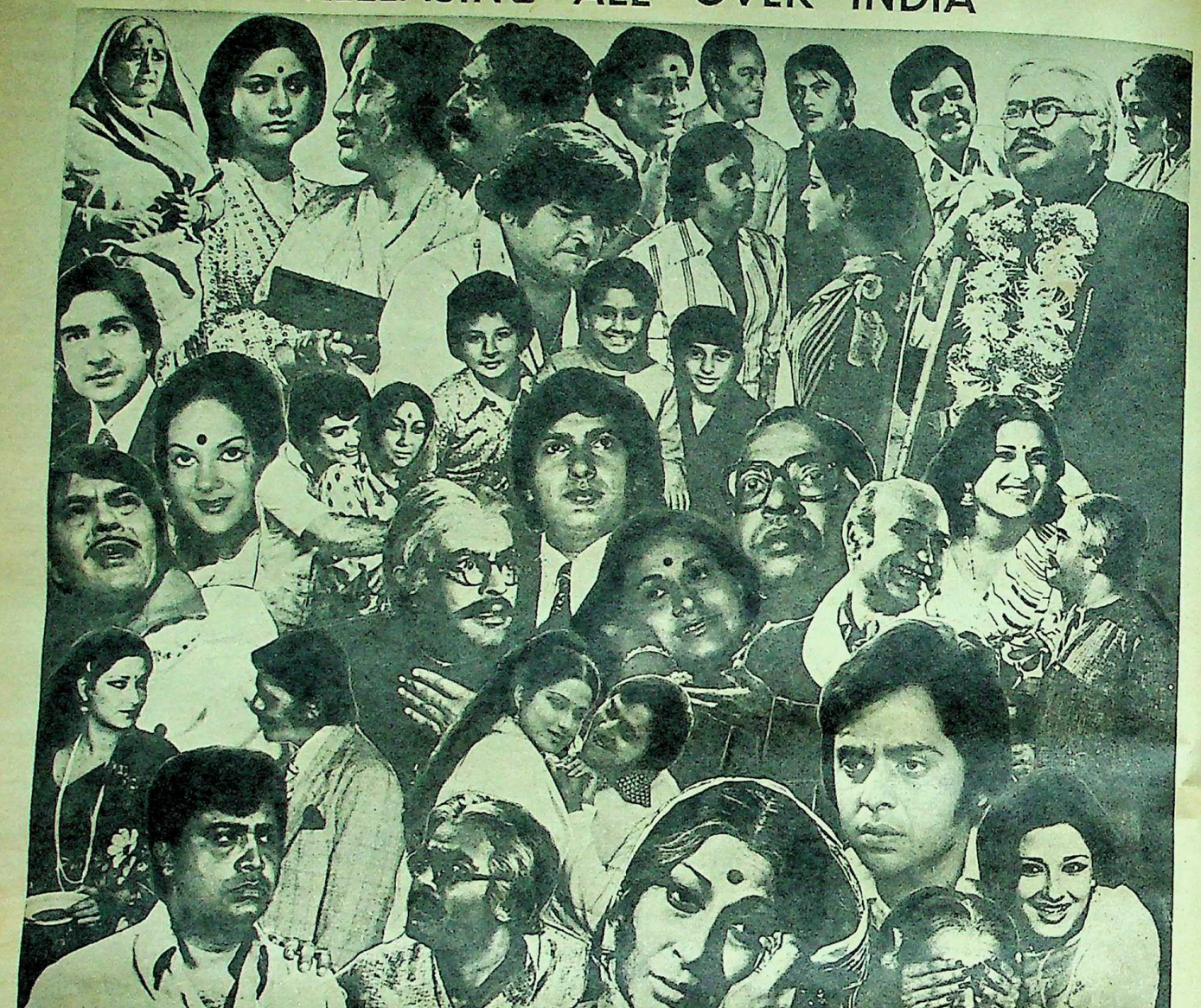

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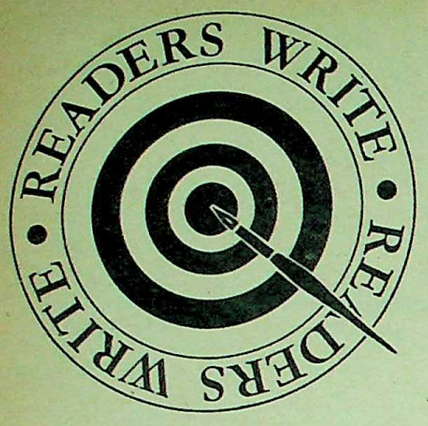

The Controversial Mr Jinnah

Sir—The WEEKLY was the *only* Indian magazine to dedicate an issue to Jinnah ("Pakistan's Quaid-e-Azam", December 26). We Indians pay respect to leaders from all over the world but ignore one who lived and worked in this subcontinent for decades.

Most Indians have not forgiven Jinnah for his political views. But we should not also forget that he was treated shabbily by the then Congress leaders.

Jinnah may have been a haughty, authoritarian, narcissistic megalomaniac; but that he was a politician of world class cannot be denied.

The Jinnah myth was born long before his death and, for the future, the Jinnah legend is secure.

JAHAR DAS
Calcutta KARTICK CHANDRA DAS

Sir—It was unfortunate that the Christmas issue of the WEEKLY should have been given over to a lavish and ostentatious display of a demagogic megalomaniac who was responsible for the division of our motherland. An obdurate, selfish man, who had a strong hatred for India, deserves no accolade in the WEEKLY.

Bombay MALCOLM C. DIAS

Sir—In January 1948, our house in Karachi was looted. We had nothing left and my brother's salary and mine had been withheld by the Government.

In desperation, I petitioned the Quaid-e-Azam for justice. He saw to it that my brother's salary was paid within 24 hours. Later, after we had left Pakistan, my salary was sent to me—in India.

I remember, with gratitude, a great man who heeded an evacuee's complaint at a time of national crisis.

Bombay J. C. GANDHI

Sir—How can Jinnah, a great Indian, be called "Pakistan's Quaid-e-Azam"? Mahatma Gandhi gave him that title—and some of our great leaders with small hearts gifted him Pakistan because they could not accommodate him in India.

J. N. Sahni's article makes refreshing reading because he does not paint Jinnah absolutely black, as most Indian writers do. You, or Nirad Chaudhuri, should write a biography of this remarkable man. It needs a bold, brilliant, impartial and broad-minded historian to bring out the truth about him.

Ludhiana AMARJIT SINGH

Sir—J. N. Sahni's article is an excellent description of one of the most charismatic men in history. Pakistan was, in fact, one man's achievement. Had there been no Jinnah, there would certainly have been no Pakistan.

We, in India, are bound to differ with Jinnah's political views, but there is no doubt he was a great man. I am sure your gesture, commemorating his birth centenary, will be appreciated by people across the border.

Lucknow AJAY KUMAR

Sir—If more such articles are published in both countries, they will help bring together the people of India and Pakistan. I hope the day is not far off when we will live as brothers without hatred or suspicion.

Waltair M. VENKATESWARLU

Sir—J. N. Sahni suggests that Jinnah was a rare mixture of arrogance and urbanity. But he does not mention anything which might reveal his politeness or generosity.

Calcutta MOHAMMED SALIM

Did Jinnah Hate The Hindus ?

Sir—D. R. Meher-Homji's article on Jinnah's Parsi wife (December 26) omits an important reason—apart from the difference in their ages and temperaments—for the estrangement between Jinnah and Ruttenbai. This was the influence of theosophy—which is dominated by the Hindu ethos—on Mrs Jinnah.

His wife's leanings towards theosophy embittered Jinnah to such an extent that he became resentful and suspicious of Hindus and Hinduism. This, in turn, influenced his future political outlook, resulting in his militant advocacy of Pakistan.

Anantpur S. D. THIRUMALA RAO

Sir—D R. Meher-Homji says that, when Jinnah left Bombay for England, Rutty was with her parents in Europe. But M. C. Chagla says in his *Roses in December*:

"Sir Dinshaw never forgave his daughter, never saw her again and, even when she died, refused to attend the funeral or even see the body."

Patiala C. M. DHAWAN

Sir—The author quotes Diwan Chaman Lal as saying of Rutty:

"There is not a woman in the world today to hold a candle to her for beauty and charm."

Strangely enough, there was no photograph of Rutty to prove this to the reader.

BISHEN SWAROOP AGGARWAL
Rupnagar

Charity Not A Christian Monopoly

Sir—RGK's article ("India and Christianity", December 26) is totally biased. He invites readers to quote a single instance of a Mother Teresa among Hindus or Muslims. Has he not heard of Baba Amte and Shivajirao Patwardhan, whose work among lepers has no parallel? Of course, they did not get the publicity Mother Teresa did.

It is also incorrect to say that only Christian missionaries came to the rescue of the flood victims of Bihar. Major contributions were made by the Ramakrishna Mission and the Sarvodaya Sangh.

Bombay G. D. PURANIK

Sir—It is not true that converted low-caste persons have obtained equality, justice and dignity through Christianity. In Kerala, low-caste converts are looked down upon by "high-caste Christians" who avoid marriage connections with them.

Cochin V. P. NAIR

Sir—I am a Christian teacher from England. There are two main points on which believers would disagree with RGK.

The article epitomises the modern attitude to Christianity—"We don't mind the 'good works' but don't give us that preaching stuff!" Ida Scudder and Mother Teresa are lauded, but evangelists get rough treatment. Does RGK realise that those who perform "good works", like Scudder, have *first* listened to a preacher, believed in Christ and *then* devoted themselves to others?

Secondly, Gandhi is quoted to show that he accepted Jesus as a good man, but not as the Son of God. This is illogical. Jesus often claimed to be the Son of God. So, if he was just a man, he was deluded, insane. Was the man who preached the Sermon on the Mount insane?

Coonoor GRAHAM PAIN

Sir—It is incorrect to say that the idea of service is not as pronounced in Islam as it is in Christianity. The Quran lays more emphasis on service than the Bible.

There are two duties of a Muslim: *Haqooqullah*—duty towards God—and *Haqooqulebad*—duty towards man. Unfortunately, Muslims emphasise only the former, not

RUTTY JINNAH

realising that
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realising that it is meaningless without the latter.

Patna — SHAHAB QUAMAR

Sir—I remember to have read in the WEEKLY, a few months ago, about a Sikh saint who works almost on the same lines as Mother Teresa. I am sure there are good workers belonging to all religions. The Christians happen to be well organised and well publicised.

Hubli — K. G. KULKARNI

"A" for U.S. or British Apple ?

Sir—I cannot let the Americans get away with it. Mr Stokes did marvellous work in Himachal Pradesh—no praise can be too high for it—but he did *not* introduce the apple!

It was the retired British officers living in Kulu who, observing that the crab-apple flourished in the hills, sent to England for some apple-trees of the cultivated varieties. In the 1860s, these were first planted in the now famous orchards at Bundrole. One of the pioneer growers was Colonel Banon, whose descendants live in Manali and run an excellent Guest House and extensive orchards. I have described the history of the Indian apple industry in my book: *Kulu, The End of the Habitable World* (John Murray 1972).

Last October, when I was taking a party of English travellers round Western Himalayan temples, my friend John Banon left the very last apple on his Cox Orange Pippin tree for me. A Cox beats an American Delicious hollow, but I am told it does not pay to grow them any more as they are not highly coloured.

Bombay — LADY PENELOPE CHETWODE

You've Said It — But Too Late

Sir—Had there been a Pulitzer Prize in India, your editorial ("Oh To Be A Progressive!" December 26) would have earned it. You have articulated, with your usual pungency and elegance, the feelings of thousands of Indians. Honest people have been demoralised into silence by the barbed epithets of the Communists. It is time someone like you rose in their defence and made a counter-attack.

Kanpur — NARSINGH RAO

Sir—The article was absolutely true, but late by 5 or 6 years. It is now second-hand.

Pune — K. B. KIRTIKAR

Sir—Your editorial was timely. The vision of humanity that Marx presented is beyond the reach of the average Indian Communist who serves only himself. If it were otherwise, the Communists would not have rejected Sanjay Gandhi's 5-point programme.

Bondi — MIRA BHANDARKAR

Sir—Are you attacking the Communists because they are gaining popularity among the masses and pose a threat to rich people like you?

A COMMONER

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Cover designed by P. S. Sathe.
Photo of Mrs Gandhi by R. B. Bedi.

NEXT WEEK: Special Republic Day Issue

HOW POWERFUL IS THE PRIME MINISTER? Both in Britain and in India, the institution of Prime Ministership has gone through many political and constitutional changes. Dr Rafiq Zakaria highlights the stresses and strains through which the office has passed and the powers that have come to be concentrated in the hands of the person holding the office. Is the Prime Minister of India more powerful than her counterpart in England or more than the Presidents of France or the United States? Have the Western democracies ever amended the Constitution or controlled their mass media?

ANTHROPOLOGY OF HINDI FILMS: The controversial Swami Agehananda Bharati writes on their role and influence.

INTERVIEW WITH H. R. GOKHALE: Lalit Bhasin, Chairman of the Bar Council of Delhi, discusses aspects of the recent Constitutional Amendments with the Union Law Minister.

AT CALCUTTA AND MADRAS: Ajit Wadekar on the Second and Third Tests against England.

JAYA DHEER: An appreciation of the Odissi dancer by RGK.

POLITICAL FORECASTS: Dr Chandrasekhar G. Thakkur casts the horoscopes of the Republic of India, Sanjay Gandhi and Jimmy Carter.

BHUTAN is emerging from centuries of isolation. By Jim Breetveld.

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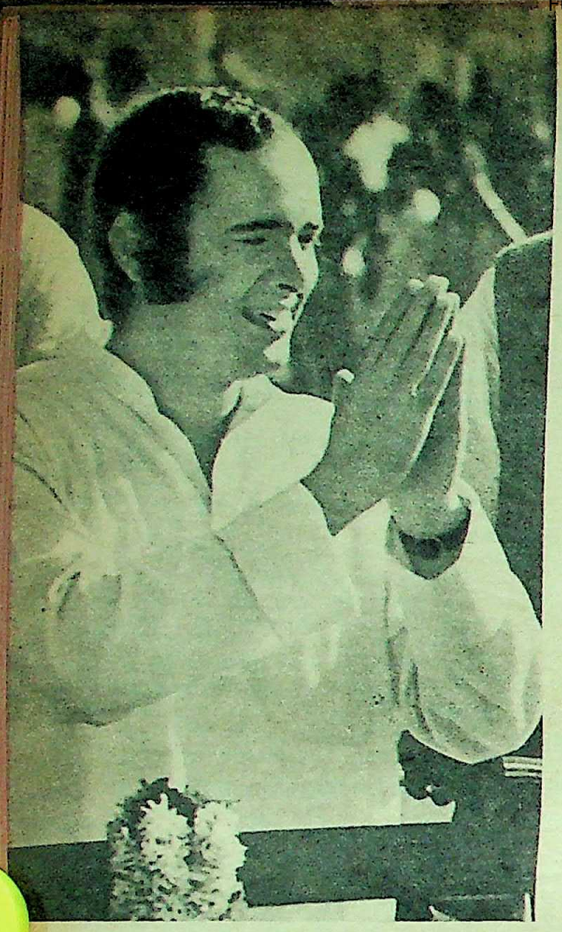

"SANJAY IS COURAGEOUS..."

"Since Independence, no other Indian has faced as much hostility; tolerated as much criticism; attracted as much public attention; gained as much prominence; achieved as much distinction; commanded as much influence."

"Take it from me: it is Sanjay Gandhi who is going to lead the rest."

"He has the pragmatism and ability to see through the mendacious and misleading slogans of self-styled 'progressives' who do not have the best interests of this country at heart."

"He is the only Indian I know who did what he said he was going to do."

"Father of Trees"

"The Messiah"

"His talk means business. He is dynamic, result-oriented. Through him I see a better India and better youth performance."

"Bereft of jealousy if you look, benign in judgment if you are, and biased not at his 'disability' of august birth, then choose who else but Sanjay."

"He is very forthright in his criticism and has been going ahead in his task of rebuilding the nation. He could very well enjoy a cushy job and a most luxurious life by virtue of the fact that he is the son of a Prime Minister."

"S is for his Sincerity
A stands for Action
N is for his Never-Say-Die
J stands for Justice
A is for his great Achievements
Y stands for Youth"

"... HE IS FEARLESS..."

A READER'S R

Indian Of The Year '76

Sanjay Gandhi is the winner of our readers' poll. Mrs Gandhi, our last year's winner, takes the second place. Of the votes polled, over 60% were for Sanjay. This year's competition netted a record number of replies. We have been holding this contest for the last four years. Our winners in the past have been Mrs Gandhi in 1973, Jayaprakash Narayan in 1974 and Mrs Gandhi again in 1975.

AS the nominations for "Indian of the Year" began pouring in, the choice of Sanjay seemed a foregone conclusion. Three out of five votes cast were in his favour. The qualities which have appealed most to the readers are his "courage", "fearlessness" and "dynamism". They also voted for him because he is "action-oriented". Almost every one of them endorsed his five-point programme and praised him for "galvanising youth and channelising youth power and energy into constructive programmes". Apart from these common factors, some readers gave other interesting reasons:

"No one has done so much in such a short time at such a young age."

"The mother shook up the Indians from their deep slumber; it was Sanjay who put the Indians into action."

"In his mother's words: 'He has stolen our thunder!' He has moved men and mountains with minimum effort and maximum effect!' "

"Like mother like son."

"S: Slowly and softly he won our hearts

A: Attacked where the evil lay

N: New horizon on the misty sky of India

J: Joined with firm determination

A: An inspiration to youth

Y: Yours, mine and our choice

G: Great in speech and act

A: Average man's hero

N: Neat and clean

D: Dug the grave for *dahej* (dowry)

H: Hit super on Indian screen

I: Image of a true leader."

However, some who voted for him were sarcastic and critical. For example:

"All along you have built up Sanjay's image as the 'Indian of the Year', and now

"HE IS ACTION-ORIENTED..."

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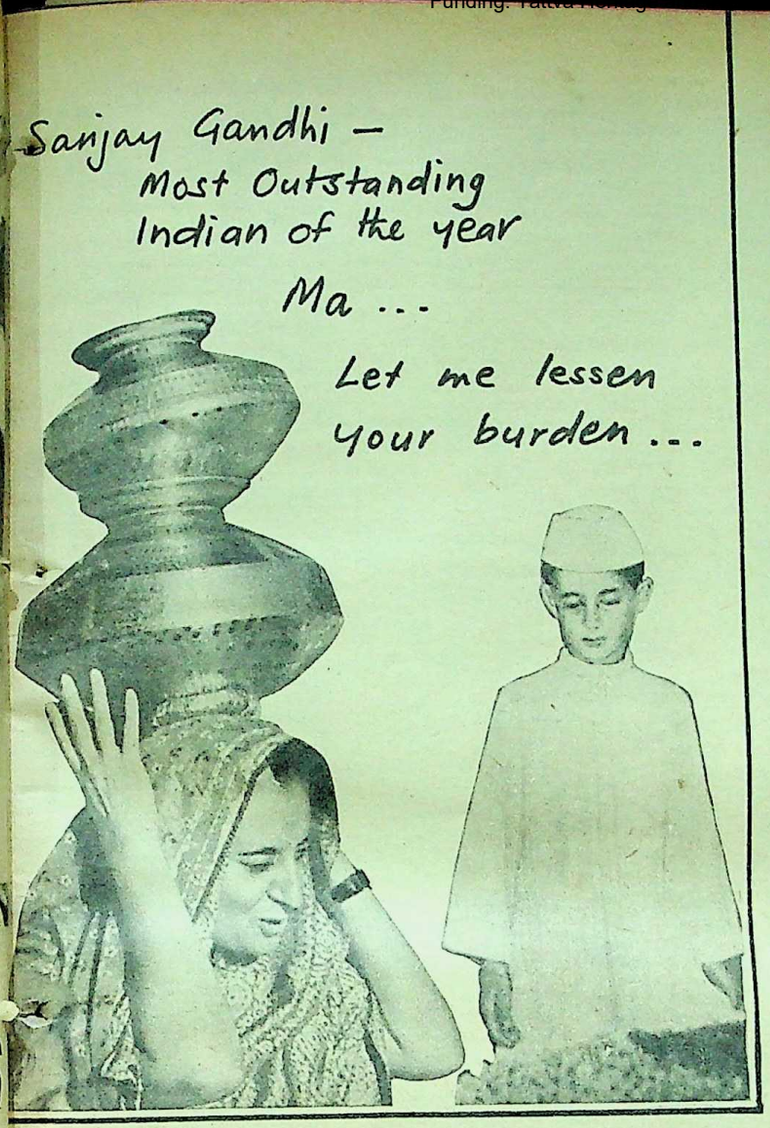

A READER'S REASON FOR VOTING FOR SANJAY.

Mrs GANDHI was the most outstanding person, not only of India, but of the world, said some who voted for her. She polled the second largest number of votes.

you expect us readers to repeat what you have been preaching."

"The most distinguished Indian of the Year 1976 must be Mr Sanjay Gandhi because he is the only Indian left whom the press can talk about."

"My choice is Sanjay Gandhi who received the widest publicity in the WEEKLY in 1976."

"Why bother to invite our nominations for the Indian of the Year '76? We know it is going to be Sanjay Gandhi."

"There have been several distinguished Indians of the Year 1976, but none of them have had any access to your 'Weekly of Indira-Sanjay'."

Two sisters had different reasons from the rest for their choice:

"Oh boy, ain't he cute and handsome!"

and

"No one but the dearest Sanjay Gandhi. I vote for him 'cause he's got the loveliest wife in India."

Mrs Indira Gandhi, winner of our 1975 poll, came second. Many of the readers who voted for her said:

"Not only is she India's but the world's most outstanding person of the year."

Sanjay and Indira Gandhi were the only two to collect a sizable number of votes. JAYAPRAKASH NARAYAN came next. An assortment of other people polled a few votes each. Among them:

MANEKA GANDHI "for being the living spirit behind Sanjay's achievements".

BHAGWAN S. GIDWANI, whose Sword of Tipu Sultan *was released recently. Excerpts from it were published in the* WEEKLY.

SATHYA SAI BABA.

RUSSY KARANJIA because "like his Blitz *he is free, frank, fearless and first" but also because, says another, "he can convert black into white and white into black by his writing".*

H. R. GOKHALE, Union Law Minister, for having very ably and successfully piloted the Constitution Amendment Bill in Parliament.

KHUSHWANT SINGH for being the "Chamcha of the Year 1976".

"BECAUSE HE'S GOT THE LOVELIEST WIFE"—that's why one girl voted for Sanjay. Maneka Gandhi (right) also got a vote for being the "living spirit behind Sanjay's achievements".

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

FRIENDS CAN AGREE TO DISAGREE. In November 1961, Prime Minister Nehru, accompanied by Mrs Gandhi, visited the US (above, with President and Mrs Kennedy). *The visit established a personal friendship between the two leaders based on mutual trust, despite their inability to agree on issues like Laos, the Nuclear Test Ban Treaty and non-alignment. Welcoming Nehru, President Kennedy said he and Mahatma Gandhi were among those great leaders whose "fame and reputation had spread beyond national frontiers and boundaries".*

India and The United States

THEY EXPORT CARS, WE EXPORT BICYCLES. Bicycles come high on the list of Indian exports to the USA. India accounts only for a very small percentage of the total imports into the US. It can improve this with better salesmanship. Right: *An American harvester on an Indian farm. Since 1951, we have received $5,895.2 million worth of US aid for food and agriculture.*

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India and America should and could be the best of friends . . . if Americans gave up their "big brother" attitude; if Indians stopped moralising. We have known each other for almost 200 years; we share the same passion for democracy; we have much to buy and sell—and teach each other about the art of living.

The author is Special Correspondent of *The Times of India* in Washington.

by M. V. KAMATH

THE story of official representation of the United States in what is now India commenced in the 17th year of American independence, with the nomination by President George Washington, no less, of Benjamin Joy, of Newport and Boston, to be Consul at Calcutta "and other ports and places on the coast of India and Asia".

The date is worth remembering: November 19, 1792—184 years ago. Since then, the United States and India have had continuing links of one kind or another, commercial, cultural and diplomatic, with hardly a break in those 19 decades; a record that is as inspiring as it is little known.

America's interests in having consular relations with India grew out of commercial relations that were already in existence between the two countries and had a good deal to do with the original colonies' need for such Indian commodities as cotton goods and spices. The first American flagship to enter an Indian port was the CHESAPEAKE of Baltimore, which left the United States in 1786 and returned, laden with delectable goods, in 1789.

Most Favoured Nation

As a matter of fact, a merchant of Salem, Massachusetts, one Elias Haskett Derby, had four vessels in the Indian Ocean trade in 1787. They visited and exchanged commodities at Bombay, Surat and Calcutta. Encouraged by the Most-Favoured-Nation treatment accorded to the commerce of the United States by order of the East India Company in 1788, an increasing number of American Clippers frequented Indian ports, clearing goods from Baltimore, Boston, New York, Philadelphia, Providence and Salem.

The leading exports from India consisted of wool, oilseeds, hides, medicinal drugs, sandalwood, gums, spices, horns, indigo, ivory and saltpetre. India imported tobacco, naval stores, ice, copper, pitch, rosin and pineboards. Some 74 US ships anchored in Bombay harbour in 1881 alone. India, then, was part of the US economy from quite early in the days of the Republic and was the second country—France was the first—with which the United States had consular relations.

India was in the news in America even as early as the second quarter of the 18th century. An issue of the *Virginia Gazette* carried this report: "It was reported this day, August 30, 1739, in London upon the

—*Continued*

PRESENTING INDIA'S CASE. In November 1971, when Prime Minister Indira Gandhi visited the United States, the Bangladesh crisis was hotting up. During this time, Indo-American relations reached their lowest point, with American misunderstanding of India's role in Bangladesh acerbated by President Nixon's personal antipathy towards India and support of Yahya Khan. Above: Mrs Gandhi with Vice-President Spiro T. Agnew and Mrs Agnew at a reception in the Indian Embassy, Washington. Below: With President and Mrs Nixon.

Funding: Tata Heritage and IKS MoE. Digitization: eGangotri

Exchange, that Goa, a rich Settlement belonging to the Portuguese, was beseiged by 150,000 Indians." The report, obviously, was exaggerated. It is hard to conceive 150,000 Indians beseiging the Portuguese. What remains significant is the interest that the early settlers in America had in India.

The *Virginia Gazette*, indeed, is a rich source of titbits that indicate American curiosity for things Indian. Dimity baskets, pearl ear-rings, necklaces and other less exotic items were regularly being advertised in its pages. There were references to events of historic import, too, like the great famines of 1772 or the looting of the Indian countryside by predatory hirelings of the British. There was interest, besides, in Indian literature and philosophy. When Captain Heard of the famous Salem brig *Caravan* set out for Calcutta in 1812, he took with him a request from his friend Henry Pickering for a Sanskrit bible!

In fact, Sanskrit classics were in great demand in America's burgeoning urban areas and it is a tribute to the catholicity of American reading tastes of the period that Sir William Jones' translation of *Shakuntalam* was published in *The Monthly Anthology* of Boston in 1805.

But the great era of Indo-American cultural contact may be said to have begun around 1830 to last till about 1890, starting with the impact of the thinking of Raja Rammohun Roy on the American Unitarians and ending with the visit to the United States of Swami Vivekananda.

Critical of Missionaries

It is not known when precisely Raja Rammohun Roy first became acquainted with Unitarianism but, as early as 1821, he wrote a letter to the Editor of the *Unitarian Register*, a journal published in Boston. Earlier, he had written a pamphlet, *The Precepts of Jesus* (1820), that was critical of the methods of Christian missionaries in India, which had aroused a great deal of controversy. This was reprinted in the United States in 1825 and 1828. Similarly, Roy's second book, *A Vindication of the Incarnation of the Deity as a Common Basis of Hinduism and Christianity*, published in Calcutta in 1833, was reprinted by the *Salem Courtier* in 1838.

But the great interest in Indian philosophy was touched off by the Transcendentalists, Ralph Waldo Emerson, Henry David Thoreau (1817-1862), Amos Bronson Alcott (1799-1888) and John Greenleaf Whittier (1807-1892). They read deeply of the Bhagavad Gita, the Upanishads and the Puranas. Thoreau was especially devoted to his Indian studies and it is well to remember that it was Thoreau's concept of civil disobedience that Mahatma Gandhi inherited decades later.

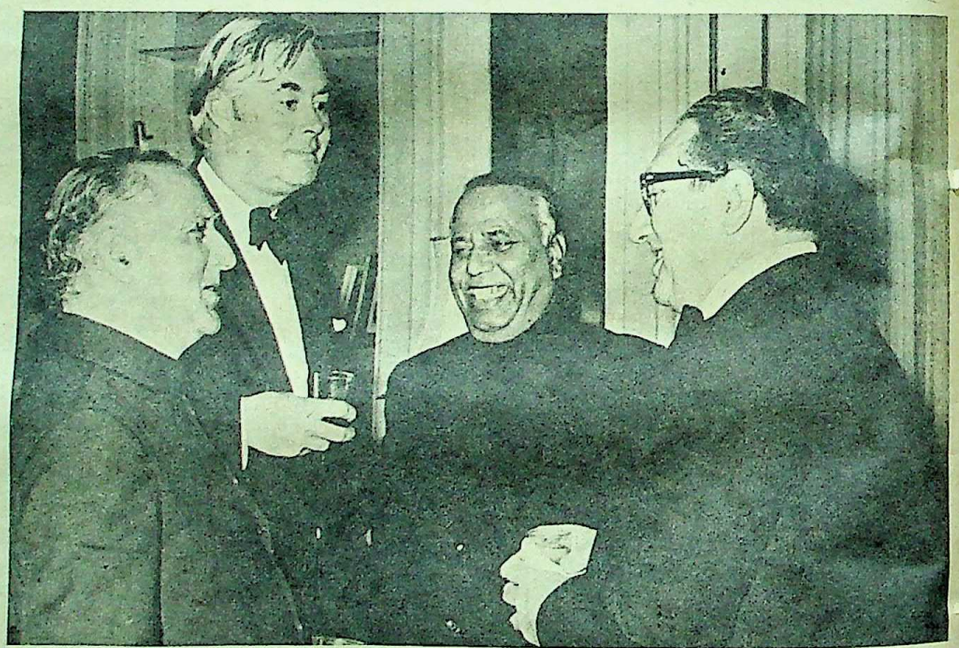
The Transcendentalist era coincided with the founding of the American Oriental Society in 1842 and the beginning of Sanskrit scholarship at America's two great universities, Yale and Harvard. Yale set the pace with the appointment of Edward Elbridge Salisbury (1814-1901) as its first Sanskrit professor and it was Salisbury's students who later carried the torch of Sanskrit learning. With Yale leading the way, Harvard caught up and, beginning with James Bradstreet Greenough (1833-1900), Harvard had a series of distinguished Sanskritists, including Charles Rockwell Lanman who taught for over forty years. He published such works as *Sanskrit Reader* and planned the editing of the *Harvard Oriental Series* in which one of the major collaborators was Acharya Dharmanand Kosambi, who visited Harvard at the invitation of Prof James H. Woods to help edit and translate *Visudimagga*.

In essence, the years between 1830 and 1890 were the Age of Innocence. India came through as a source of knowledge, culture and religion to America's elite. By the time the American Civil War was over and the country was set on the road to industrialisation, the heydey of the Transcendentalists was over. The Age of Materialism had begun: the clanking of steel was heard over the land. In the 1880's, a member of the United States Geological Survey could still remember Indian mythology enough to name various buttes in the Grand Canyon after Hindu deities and, when Swami Vivekananda attended the by now well-documented Parliament of Religions, he could still draw record audiences to hear his speeches.

But by then Hinduism had become passe. Resurgent Christianity, reflecting a growing and muscular economy, was fanning out. In 1892, there were 394 American missionaries in India. By 1903 there were 1,025. There numbers peaked in 1922 with 2,478 missionaries operating in the country. Of the total estimated American investment in India of $50.5 million in the 1930's, as much as $22.86 million lay in mission and religious institutions, schools, hospitals and churches. It was an American woman, Miss Clara Swain, incidentally, who opened the first

THEY REMEMBER PANDITJI. Mrs Indira Gandhi and Mrs Jacqueline Onassis, former First Lady of the USA, at the opening of an exhibition on "Nehru, His Life, His India", in New York in 1965. Below: We can be friends. In Washington, during External Affairs Minister Y. B. Chavan's visit to the US (l to r): Indian Ambassador to the US T. N. Kaul, American Ambassador to India Daniel P. Moynihan, Mr Chavan and US Secretary of State Henry Kissinger. It is hoped that with the departure of Kissinger, our relations with the US will improve.

—Rajan Devadas



women's hospital in India, in Bareilly, in 1874. Of the two premier women's colleges in India, one, the Isabella Thoburn College, named after its founder, is financed by American missions. The other, the Women's Christian College, Madras (1916), has been greatly indebted to American women for their generous support.

The names of other great Americans who lived and toiled in India, in out-of-the-way towns, is legion. They include Miss Mary Reed who identified herself with the care of lepers, Dr Ida Scudder, who was instrumental in setting up a medical hospital in Vellore in South India, and Dr William Wanless who built a hospital, a leper home and a medical school in Miraj.

If the two generations between 1830 and 1890 belonged to the Age of Innocence, the two generations that followed may be described as belonging to the Age of Idealism (1890-1950) with India gathering sympathy from American friends for the cause of her independence. America was the beacon-light for freedom-fighters, starting with the Ghadr Movement in the early years of the 20th century. To the United States came Indian leaders seeking sympathy and support for the Indian freedom movement. Lala Lajpat Rai, Gobind Behari Lal, Vithalbhai Patel, Dhangopal Mookerji, M. N. Roy, Sarojini Naidu (who wrote long letters back to Mahatma Gandhi), Taraknath Das, Syed Hossain, Kamaladevi Chattopadhyaya, Bhicoo Batlivala, Krishnalal Shridharani....they all came here to visit, lecture and gather support for India's cause.

Though the Ghadr Movement itself languished, its cause was furthered by other Indians and friends of India, including among the latter such distinguished names as J. T. Sunderland (who wrote the classic *India in Bondage*), Oswald Garrison Villard, Norman Thomas, the socialist leader, Roger Baldwin of the American Civil Liberties Union, J. G. Phelps Stokes, Robert M. Lovett and the Rev John Hayne Holmes who came to India, wore a Gandhi cap and addressed a meeting of the Indian National Congress.

Gandhi's civil disobedience movement in the 1930's attracted great attention in America and more than 20 books were published in 1930 alone, including William James Durant's *The Case for India* and the more famous Gertrude Emerson's *Voiceless India*. Among the elite, India had many sympathisers: Louis Fischer visited India in 1942, wrote a book, *A Week With Gandhi*, and even carried a secret message from Gandhi to President Roosevelt. Frances Gunther, wife of the famous John Gunther of "Inside" fame, wrote *Revolution in India*, bitterly denouncing British colonial policy. There were others: Kate Mitchell, Pearl Buck, Dorothy Norman, Richard Walsh, Albert Einstein—who served on the Advisory Board of the India League—Henry Luce (publisher of *Time-Life* magazines), Philip Murray and Walter White. As much as any, their solid support and sympathy stood India in good stead.

It was not only on America's idealism that India could lean—the Indian Declaration of Independence bears a remarkable family resemblance to the American Declaration of Independence—American leaders gave assistance in other forms as well.

A Fascination with India

It was, of course, not always a one-way traffic between the United States and India. India held a fascination for Americans that was reflected in many ways: in the increase in tourists (as early as 1897, the US Consul in Bombay, Samuel Comfort, was complaining to US Assistant Secretary of State John Sherman that "many American tourists come here and the Consul is called upon to carry on an extensive correspondence with American Houses in reference to Indian business..."), in curiosity about Indian customs and manners (though Katherine Mayo's *Mother India* presented a distorted picture of the country and its people that long affected American thinking on India) and in a general fascination with the country.

Mark Twain visited India in 1896; so did President Grant a few years later. One enthusiastic visitor was Ruth St Denis, the dancer who, with her husband, Ted Shawn, was to establish the Denishawn school of dancing in America; another was Margaret Sanger who held discussions with Mahatma Gandhi on birth-control long before it exploded into a major topic of national action. Among Indians who made the reverse journey were Rabindranath Tagore—who sent his son to study agriculture at the University of Illinois—and Jamsetji Nusserwanji Tata, father of the Indian steel industry, who brought American expertise to the setting up of the steel mills in Jamshedpur. After that India was and never could be the same again.

The most fascinating aspect of Indo-American relations is that, though the two countries have influenced each other in countless ways since the very inception of the Republic, the number of Indians who actually lived in the United States was an infinitesimal fraction of the local population. Between 1820 and 1870, there were no more than 196 Indian immigrants and, according to the US Department of Commerce (Historical Statistics), there were 586 people in all of Indian origin, in that period, in the United States.

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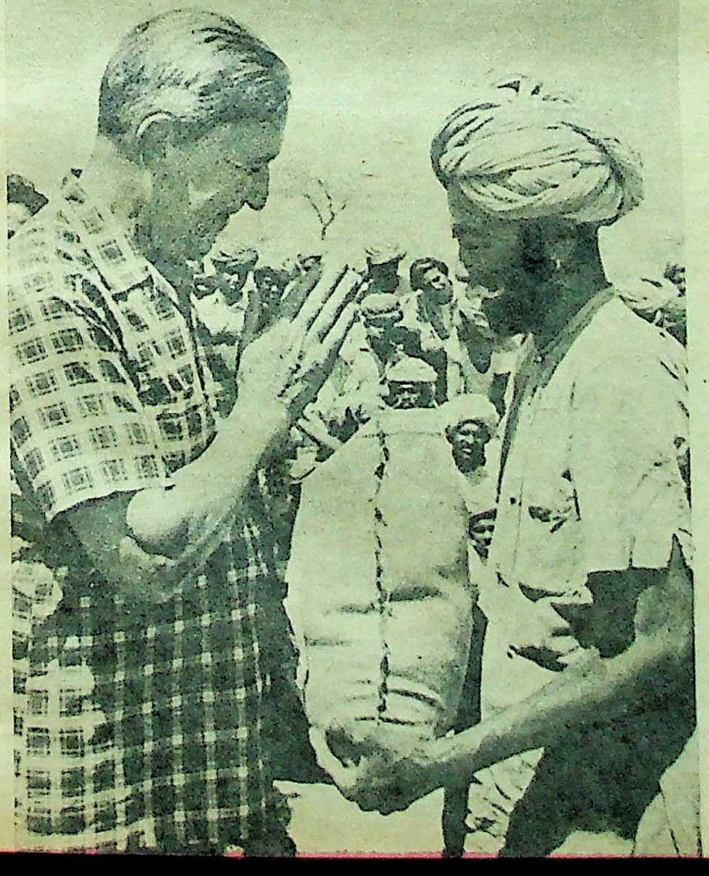


FOOTING THE LIGHT FANTASTIC? Ambassador and Mrs Galbraith at a party for workers who helped build the US Envoy's residence in New Delhi. With Galbraith is the late Sardar Mohan Singh, builder of Delhi's US Embassy. Galbraith has given an account of his experiences in India in his Ambassador's Journal. Left: Keeping his promises. Chester Bowles, twice Ambassador to India, presenting a bag of wheat, symbolic of American aid, to a farmer. In his political autobiography, Promises To Keep, Bowles sharply criticised US efforts to influence Indian foreign policy in return for food aid. Both Galbraith and Bowles did much to cement Indo-US friendship.

Funding: Tattva Heritage and IKS MoE. Digitization: eGangotri.

There was a large spurt of immigrants between 1898 and 1914, with some 6,000 Indian labourers entering the country and settling in the Pacific Coast states. They were, however, to get a raw deal and were denied equal treatment with whites. A Sikh, Bhagat Singh Thind, who had entered the United States in 1913 and even served with the US Armed Forces in the First World War, was determined to claim his lawful place in American society and asserted that he was a "descendant of the Aryans in India belonging to the Caucasian race (and therefore) white within the meaning of our naturalisation laws". But that took him nowhere. His plea was contested and, in a US Supreme Court judgment, his claim was invalidated on the ground that "the words of the statute are to be interpreted in accordance with the understanding of the common man from whose vocabulary they were taken". The Supreme Court decision was promptly followed by steps to force the Indian labourers off their small holdings.

The Brain Drain

Between 1871 and 1920, there were 7,295 Indian immigrants to the United States and, between 1921 and 1965, there were 8,718, among whom, surely, some of the most famous are Dalip Singh Saund (who arrived in the US in 1920 and in due course became a Congressman—the first and only Indian-born American to be elected to Congress); Dr S. Chandrasekhar, the astrophysicist who started as a research associate at the University of Chicago in 1937 and became an American citizen in 1953; Dr Hargobind Khorana, the Nobel Laureate of DNA fame, and his assistant, Dr Ramamoorthy Belgaji; Yellaparagada Subba Row whose work for Lederle Laboratories in the synthesis of folic acid and other chemicals has been remembered in a Memorial Library at the firm's research establishment at Pearl River, New York; Zubin Mehta, the conductor (who retains his Indian citizenship though), as do Santha Rama Rau, Raja Rau (the latter teaches in Texas) and Dr A. K. Ramanujam, who is Professor of Dravidian Studies and Linguistics at the University of Chicago.

There was a quantum jump in the number of Indian immigrants between 1966 and 1974, with a total of 84,598 Indians arriving in the United States, most of them highly trained professionals and some among them, surely, the *creme de la creme* of Indian talent, like Dr Harish Chandra who teaches mathematics at Princeton, Dr E. C. G. Sudarshan, whose discoveries have been compared to those of Newton, and Dr Ananda Chakraborty who was named Scientist of the Year by *Industrial Research* magazine.

Men of Acknowledged Worth

Though some of them came prior to 1966, their worth was quickly acknowledged, as is evident by the posts they hold. Dr Rustom Roy, an expert in Solid Chemistry, is Chairman of the Board of Overseers of Dag Hammarskjold College. Dr A. Jayaraman and Dr C. K. N. Patel are highly regarded in the Bell Telephone Laboratories where they work; Dr Hassaram Bhakru is Director of the Nuclear Accelerator Laboratory at the State University of New York; Dr B. B. Saksena of Cornell Medical School had developed an early pregnancy detection test; Dr Harbhajan S. Hayre has been Professor of Electrical Engineering and Director of Wave Propagation Loboratories at Houston, Texas. In space science, Dr Balraj G. Sokkappa was group leader for design guidance of the command module for the first two manned space flights and is now a prominent scientist in a Washington-based think tank. Three other Indian-born scientists have contributed to the vital job of precision navigation of Viking I and II: Narendra P. Dwivedi, whose team was responsible for the successful manoeuvres that placed both Viking spacecraft into orbit around Mars, and Dr Navin Jerath, of whose team the third Indian scientist, Prem Kumar, is a member and who kept constant track of the two Viking orbiters through a new method called "optical navigation", a technique Dr Jerath helped develop.

The "dean" of the Indian immigrants in the United States is Prafulla Chandra Mukherji, engineer, scientist, scholar and humanist, who graduated in metallurgical engineering from Pittsburgh University in 1911, worked for 39 long years for US Steel and, at 92, is still going strong, though retired, planning and coordinating scholarly meetings, panels and symposia at the Asia Society.

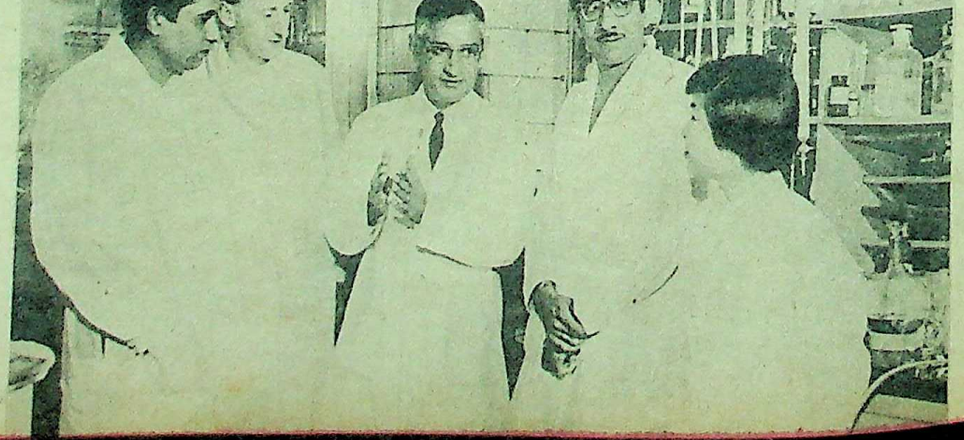
He can remember other distinguished Indians who once came to study in the United States, like Dr Bhimrao Ambedkar (who took his law degree from Columbia) and Jayaprakash Narayan (who studied at Wisconsin University, among other places) and Shantanu Kirloskar (now scion of the industrial house bearing the illustrious Kirloskar name). In his time, he knew all the other distinguished Indians who lived in the States and who gave their time and money for the Indian cause, like Gobindram J. Watumull (who set up the Watumull Foundation); or J. J. Singh (who was the mainstay of the India League of America for many eventful years); or Ananda Coomaraswamy (of whom it is said that, single-handed, he brought recognition of the spiritual, idealistic and symbolic basis of the Indian cultural heritage through his work at the Boston Museum of Fine Arts); or Dr Amiya Chakravarty, one-time secretary to Tagore and long an earnest volunteer in the States, fighting for the cause of India's freedom.

Inter-Cultural Experiment

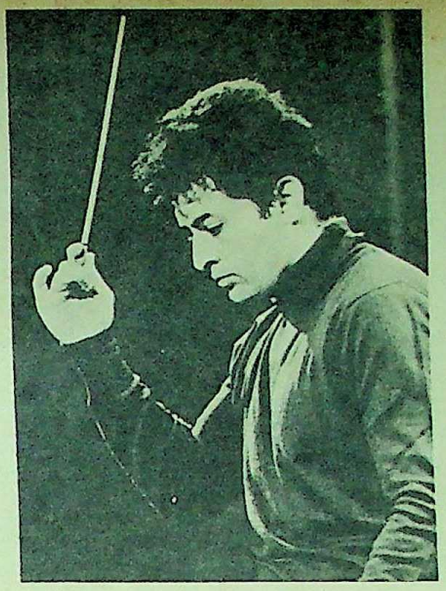
Their efforts at bridging the gulf between the United States and India were subsequently to be immeasurably strengthened by the cooperative venture on a magnificent scale inaugurated by the Fulbright Act, which was formally enacted on August 1, 1946. By 1975, some 5,000 Indians and Americans had crossed the seas, lived among strangers and returned home, carrying with them new degrees, better understanding of a different culture and the seeds of goodwill. Pandita Ramabai and Anandibai Joshi, the first Indian woman to study medicine in America (1886), would have appreciated the inter-cultural experiment. So, one suspects, though in a different sense, would former Congressman Emanuel Celler of Brooklyn who, in 1946, successfully fought for legislation giving the people of India an immigration quota that alone brought thousands of young engineers, doctors and scientists an opportunity to make it in the US.

INDIAN CIVILIAN HIGH UP IN THE WORLD BODY. C. V. Narasimhan joined the UN in 1956 as Executive Secretary of the Economic Commission for Asia and the Far East and later was made an Under-Secretary in the UN. During 1969-73 he held the post of Chef de Cabinet to the Secretary General. He is now Under-Secretary for Inter-Agency Affairs and Coordination. Mr Narasimhan lives in New York.

THE PUNJABI WHO MAKES GENES. Dr Hargobind Khorana (centre), who won the 1968 Nobel Prize for Medicine and Physiology for his interpretation of the genetic code, is an American citizen. India has provided the US with several scientists and scholars who find, in their adopted country, better opportunities for the exercise of their talents.



THE TAMILIAN WHO KNOWS ALL ABOUT STARS. Dr S. Chandrasekhar, the famous astrophysicist, is, like Khorana, an American citizen and has lived in the West for nearly 40 years. He is a professor at the University of Chicago, which he joined in 1937, and is one of Chicago's oldest Indian residents. He was one of the first Indians to be elected a Fellow of the Royal Astronomical Society and the British Royal Society. He is a nephew of Dr C. V. Raman.



AND THE PARSI WHO MAKES MUSIC. Zubin Mehta, Bombay-born Conductor of the Los Angeles Philharmonic Orchestra, was the youngest conductor to lead both the Vienna and the Berlin Philharmonics. Indian classical music has also had its impact on the US. First popularised by the sitar maestro, Ravi Shankar, it now provides the basis for a continuing cultural exchange. There are several institutions in America teaching both Hindustani and Carnatic music.

SANTHA RAMA RAU, the novelist, married American writer and critic Faubion Bowers in 1951. They were later divorced and she married another American, Gordon Wattles, in 1971. Her books include The Adventuress, *a novel, and* East of Home, *a travel account. She dramatised E. M. Forster's* A Passage to India *for a successful Broadway production. Another Indian writer living in America is Ved Mehta, who works for the prestigious* New Yorker.

It is often said that no Physics Department in any American university could be said to be complete without at least one Indian physicist on the staff. And, like Dr Kalyanpur at Minneapolis-St Paul, a mathematician-statistician is considered a most precious acquisition.

Succession of Teachers

Strong and deep indeed have been the cultural cross-currents between the United States and India. George Santayana (1863-1952) took an abiding interest in Indian philosophy. Indologists of the rank of Joseph Campbell, W. E. Hocking, G. P. Conger and F. C. S. Northrop furthered American interest in India. T. S. Eliot and Christopher Isherwood built their major works on Indian philosophical themes. A succession of teachers from the Ramakrishna Mission (Swami Nikhilananda, for instance), the Self-Realisation Fellowship, the Theosophical Society (which, incidentally, was first conceived and established by Americans in the United States) and the Transcendental Meditation Society of Maharshi Mahesh Yogi spread the message and content of Indian thought through the country. Jiddu Krishnamurti continues his teaching at Ojai, California, a state which has extended its hospitality to other India-oriented institutions like the Muktananda Ashram, the Sivananda Ashram, the Vishnu Devananda Ashram, the Auroville Association, the Yoga Society, not to mention the Divine Life Mission, the 3HO Foundation of Yogi Bhajan, the California Institute of Asian Studies set up by the late Dr Haridas Chaudhuri and the Esalen Institute in Big Sur.

If the years 1830-1890 were the Age of Innocence and the years 1890-1950 the Age of Idealism, the years since 1950 can best be described as the Age of Tension. Independence did not, as was hoped, bring the United States and India together. On the contrary, the relationship between the two has been one of tension, mistrust and considerable ambivalence.

By the end of the Second World War, the United States had become a super power, just as India had become a free and independent nation. This was a novelty to both of them. Suddenly, a super power found itself dealing with India, a middle power, a global power with a regional power. A conflict seemed built in in their respective roles. The United States, quite early in the post-war period, came to learn that the purpose of foreign policy towards other countries—even with a democratic India which had shared a common colonial past—was simply not to have friendly relations with them unless those specifically served the essential task of protecting what Washington considered were its national security interests. Herein lay the seeds of tension.

THE BRAHMAN AND THE ALMIGHTY DOLLAR. The late Swami Yogananda was founder of the Yogoda Satsanga Society and had a large following in the US. Beginning with Swami Vivekananda, several Hindu leaders and philosophers have found a following in the States. The Ramakrishna Mission has established a Vedanta Society. The Divine Life Mission, the Hare Krishna movement and Maharshi Mahesh Yogi have popularised various aspects of Hinduism. J. Krishnamurti has also a considerable following

The Three Relationships Possible

Given, as Prof Baldev Raj Nayar once argued, its truly subcontinental size, a population greater than that of the two super powers combined, its relatively important strategic location and its having been the seat of a historic civilisation, India could hardly have been expected to remain just another local power, playing second fiddle to a super power. But given its resources, industrial might and military muscle, the United States, too, was hardly to be expected not to exert pressure on India. As Prof George Liska has enumerated, in any confrontation of this kind between a super power and a regional power, three relationships were possible: The super power could follow a policy of *containment* of the regional power (by helping still lesser power or powers to contain the main rival unilaterally or cooperatively); or work towards making the regional power a satellite, if containment as a policy is not workable; or follow a policy of accommodation, when neither containment nor satellisation proved feasible.

Given the preponderance of American power for most of the post-war period, the United States has single-mindedly pursued

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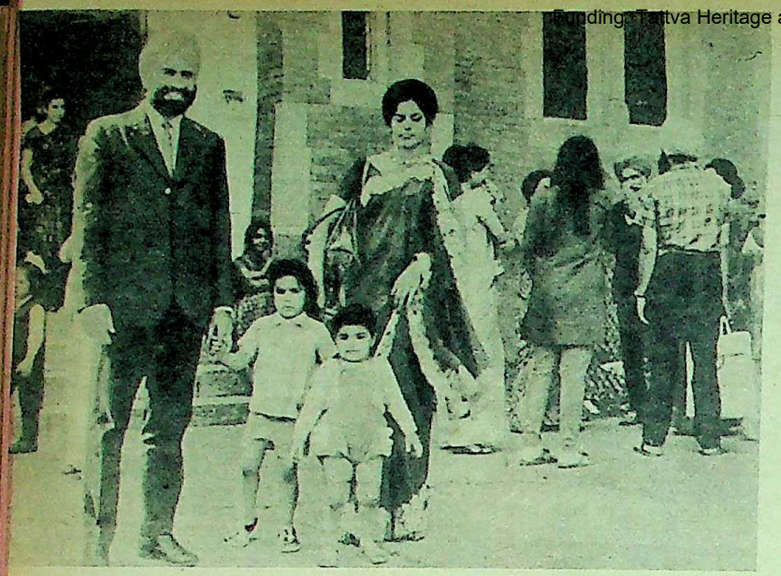

AT HOME ABROAD. Jit Singh Chandan (seen with his family) *is founder of the Sikh Society in America and reads the* Granth Sahib *at their gurdwara in New York. Indian immigration to the US in* 1974 *was* 25 *times as great as the number in* 1965.

BETTER INDO-AMERICAN TIES THROUGH TRADE. "Sona" is the Indian handicraft and handloom centre in New York City. In 1976, *we exported* $506.2 *million worth of goods to the US but imported material worth nearly twice that amount.*

"CHEMMEEN dustry which

the twin policies of satellisation and containment of middle powers with total ruthlessness. Given India's desire to be an independent centre of power, it was inevitable that she should have become the target, first of an effort at satellisation, and, failing that, of containment. Kashmir provided the excuse.

It had been fondly hoped in Washington that, having become independent, India would pursue a policy in harmony with American interests and, in any event, certainly not in competition with them. American acceptance of national movements—as has been subsequently seen—has always been dependent on the concomitant acceptance by such movements of American hegemony. The Indian national movement seemed determined, under Nehru's leadership, to follow an independent, though not necessarily hostile, course. India had to be brought in line. The entire post-independence history of India has been one of asserting its independence and power. America's approach has been seen as one of containing that power. In that approach, Pakistan came in handy.

Mechanism of Containment

The key mechanism in the containment of a middle power is the creation of a balance of power in the region, as explained by Prof Nayar:

> The balance may be regional, when the middle power can be easily managed through other powers in the region; or, where this is not adequate or feasible, it may be inter-regional, where an extra-regional power or bloc of powers acts as a counterweight to the middle power. Such regional or inter-regional balances may be implemented through a policy of alliances, either tacit or explicit or both, whereby US power, in one form or another, is pitted alongside that of some local or extra-regional power to weigh against the targeted middle power. This may be supplemented by direct American military presence in the region in the form of bases.

The United States' relations with India in the post-1950 period provide an excellent example of Prof Nayar's thesis. And, whether or not India was pro-Soviet—that only provided a convenient excuse—or socialistic in its domestic policies, the containment of India could not but have been United States official policy. As President Nixon observed in his foreign policy report of 1972, "we deal with individual nations on the basis of their foreign, not their domestic policy", and, as Mr Kissinger stated, "while our preference is perfectly clear, the foreign policy is designed to promote our best interests and to preserve our own political institutions".

"Immorality of Non-Alignment"

It had become apparent to United States officials quite early in the game that it was impossible to turn India into a satellite. The policy of satellisation was one aimed at preventing a middle power from assuming an independent posture and India was grimly determined to stay independent, no matter what the pressures. The pressures, from the very start, were very severe indeed. Secretary of State Acheson dismissed Mr Nehru as "one of the most difficult men with whom I have ever had to deal" simply because the Indian Prime Minister had different views than those of Mr Acheson's on China, Germany, Indonesia and Indochina. Mr Acheson's anger flows in torrents when he refers to Mr Nehru in his acerbic autobiography, *Present At The Creation*. Mr John Foster Dulles, during his term as Secretary of State, summoned Mrs Vijaya Lakshmi Pandit to complain to her about the immorality of non-alignment.

Though there was a brief hiatus on active hostility towards India during the Kennedy Administration, it was taken up during the Johnson Administration, especially during India's food crisis, when Delhi was literally placed on a ship-to-mouth existence. It did not cow down Prime Minister Shastri.

The Nixon Administration was frankly and brutally anti-Indian. Until the Bangladesh War, it was standard Administration policy to cold-shoulder India. According to Mr Henry Brandon, whose book *The Retreat of American Power* is singularly revelatory, there was in Mr Nixon "a basic anti-Indian prejudice, dating back beyond the Nixon Administration, for what was considered India's arrogant moralising attitude in the United Nations against the United States". Mr Nixon, wrote Mr Brandon, also had a "personal pique with India that shone through everything and was widely attributed to the meagre reception he got there on his visit after losing the election against John Kennedy in 1960".

Clearly, those in power in the United States could not bear to see India operating as an independent centre of power and actually talking back to Washington. Whether Mr Kissinger shared the anti-Indian bias with his President has to be judged from published reports. According to columnist Jack Anderson, Mr Kissinger's anti-India zeal troubled the Adviser's subordinates. "Sometimes Kissinger acted like a wild man," one of them told Mr Anderson. "His animus towards India seemed irrational."

Myth Exploded

The Bangladesh War was, in more senses than one, a watershed; the myth of Pakistani military invincibility, carefully nurtured over the years, was destroyed once for all. What was even worse, the carefully built policy of containment of India had collapsed and Washington was not above trying bullying to get its way. Mr Kissinger sent word to US AID Deputy Administrator Maurice Williams that the President "had made it clear" that no aid funds could be assigned to India. Mr Kissinger also complained about the blockade of Pakistani ports by Indian ships, but when Mr Alexis Johnson, the highest-ranking career officer in the State Department, pointed out that the United States did not have a legal case to protest against the blockade since nations at war had the right to blockade their enemies—which is exactly what the United States did at Haiphong—Mr Kissinger snapped back: "We are not trying to be even-handed."

In regard to the Bangladesh War and associated events, Mr Kissinger was even more specific. He said:

> There can be no doubt what the President wants. The President does not want to be even-handed. The President

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"CHEMMEEN" GOES WEST. Cochin is the centre of a shrimp (chemmeen) *canning industry which is a rich source of foreign exchange. Kerala exports fish worth Rs 25 crores.*

TO ENRICH OUR SOIL. A major field of US collaboration in India is the fertiliser industry. From 1951 to 1976, US economic assistance amounted to $10,563.8 million.

believes that India is the attacker. We are trying to get across that India has jeopardised relations with the United States. We cannot afford to ease India's state of mind. The lady (Mrs Gandhi) is cold-blooded and tough and will not turn into a Soviet satellite merely because of pique.

But the "tilt" towards Pakistan had failed. India emerged the victor. Later, the State Department let it be known that India had become "the major power" in the South Asia region, a grudging acknowledgement that the US policy of containment had failed. But would this lead to accommodation?

There are no signs of that as yet. Accommodation suggests that there will be no further effort made at containment; but the announcement that the United States is willing to make available some 110 light bombers to Pakistan indicates that the old policy of "balance" will be continued, though what the Carter Administration will do once it comes to power remains to be seen.

Maturer Relationship

If it had been decided that no aid funds should be made available to India, the post-Bangladesh period saw the beginnings of a maturer relationship between the United States and India and the setting up of an Indo-US Joint Commission in October 1975, following talks between India's External Affairs Minister Y. B. Chavan and Secretary of State Henry Kissinger. The institutionalisation of the talks was "to insulate our relations and its very deep roots from the fluctuations of day-to-day passion".

The communique issued following the Kissinger-Chavan talks said that the United States and India had agreed to proceed with the setting up of a business council for bringing together the business leaders of both countries and that it was proposed to encourage actively joint ventures between Indian and U.S. firms in third countries.

Since 1974, when Indo-American relations looked up, trade between the two countries has improved significantly.

Over the years, from 1950 onwards, the United States had been the largest supplier to India, mainly because of imports of foodgrains and other items under aid and grants. But owing to a decline in imports of foodgrains by India, the US was relegated to second position in 1972-73. Similarly in India's exports to the US. Until 1968-69, the United Kingdom and the United States were the principal buyers of Indian goods. Since 1969-70, however, the Soviet Union and Japan are also among the principal buyers. In 1973-74, Japan emerged as the largest buyer, followed by the US and the USSR. Since then, however, the US has resumed the Number One position.

Area of Disagreement

While trade between India and the US has thus expanded, an area of disagreement on the export of textiles remains. India has been seeking solutions to the problems caused in 1976 on account of inadequate textile export quota levels. Under the multilateral multifibre agreement under GATT, the US is expected to encourage textile exports from the less developed countries but the US approach towards liberalisation of this trade is characterised by an undercurrent of protectionism. In the case of hand-made garments, specifically, India has not accepted the US interpretation of Article 12 (3) of GATT and the issue will have to be resolved some day to the mutual satisfaction of both countries.

One other dispute remains to be resolved: this is in the matter of supplying nuclear fuel to India for the Tarapur plant. The Administration is under pressure from a group of Senators, environmentalists and those concerned with preventing the spread of nuclear weapons to deny India the necessary fuel which the United States has contractual obligations to provide. The Ford Administration's attitude was one of willingness to negotiate the dispute on a bilateral basis, but Congress has other ideas. According to a Bill under consideration, non-nuclear states will be required to place all their nuclear activities under international inspection and to forgo the national reprocessing of spent fuel. The Bill, it is known, is clearly aimed against India, but how the new Congress will handle it remains another of the major issues between India and the United States whose resolution can make or mar Indo-US relations in the months to come.

WHEN IN ROME.... Most Indians in the US have adapted themselves to the American way of life. There are more than 147,000 persons of Indian origin in the US.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

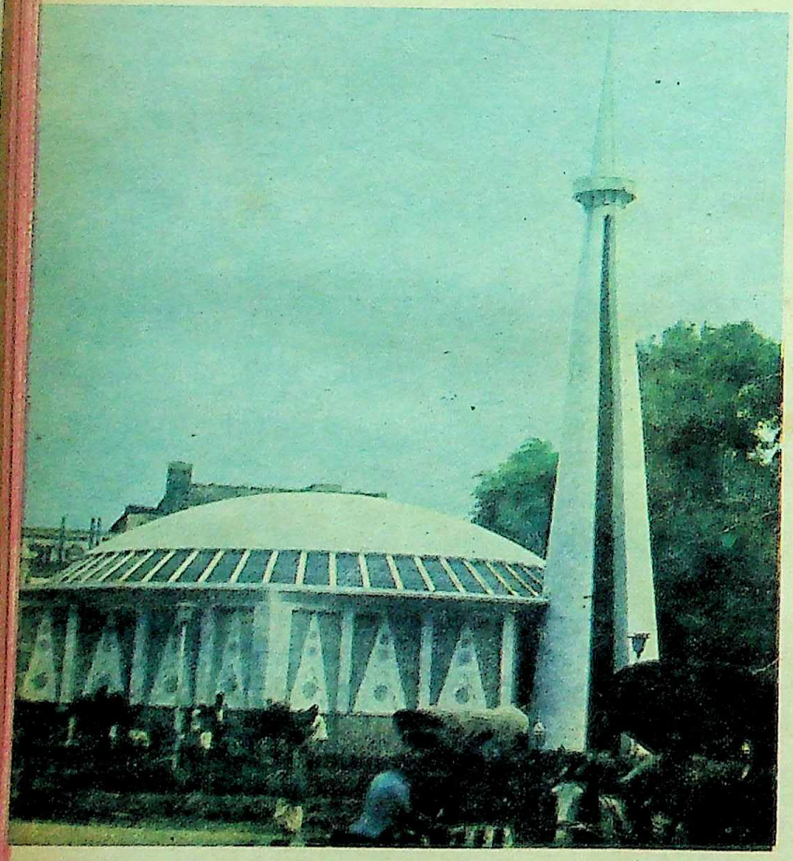
Pakistani Cocktail

A turbaned, bearded Sardar is a curiosity in Pakistan—strangers come to shake hands and ask for autographs. On a seven-day trip to Karachi, Rawalpindi, Islamabad and Lahore, the Editor pays his tribute to the Quaid at the Jinnah centenary celebrations, relives the days of his youth with old friends and discovers that we may be two nations but are still one people.

by KHUSHWANT SINGH

Photographs by ILAY COOPER

THE Pakistan International Airlines flight from Bombay to Karachi flies into the setting sun. An hour later you can see the lights of Karachi scattered below. It seems as if a bare fifteen minutes have passed since the handsomely statuesque Zeenat Peerani had wished us an *Assalam Alaikum* and promised that "if God willed (*inshallah*) we shall be in Karachi by 7.30 p.m." And now she is telling us to refasten our seat-belts for landing.



RELIGION KEEPS UP WITH THE TIMES. A modernistic mosque in Lahore. Pakistan was founded as an Islamic state, but to its Constituent Assembly Mr Jinnah declared: "... We are starting with this fundamental principle that we are all citizens and equal citizens of the state... You may belong to any religion or creed or caste—that has nothing to do with the business of the state."

KATHAK BELONGS TO US BOTH. The young, lovely dancer, Naheed Siddiqui, performed at the United Nations to commemorate Human Rights Day on December 10, 1973. She is the wife of Zia Mohyeddin, one-time Broadway actor and now director of the National Dance Ensemble of Pakistan. Zia put the sensational singer Runa Laila on the arts map. He intends doing the same for Naheed. The Kathak is one classical dance style which is shared by both India and Pakistan. Though basically Hindu, it developed under the patronage of the Mughals.

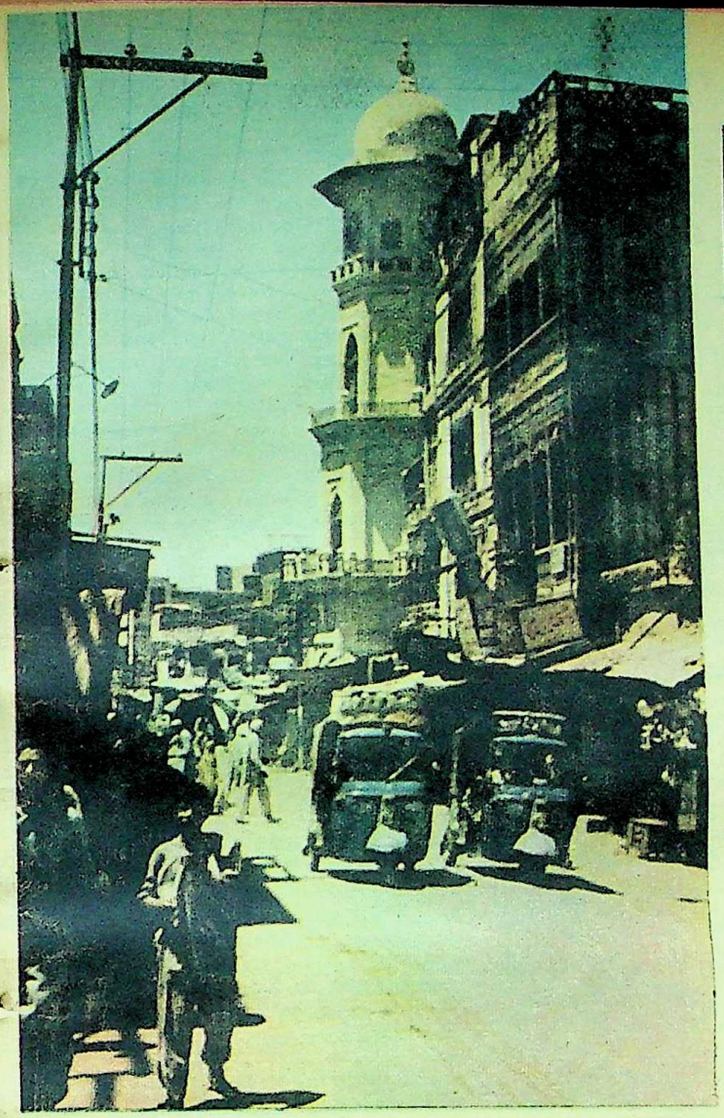
THE BAZA charm. The Grand Tru Mauryan to tortuous wa

A MARKE the Armen cried: "Isfo

The hour has contracted into a few minutes because the gentleman beside me is Mr Abbas Mirza, a *bon viveur*, bursting with goodwill and Sardarji jokes. PIA treats him like royalty. Zeenat is particularly attentive to him. She gives him a double Scotch-on-the-rocks and lots of smiles; all I get is tepid champagne and a flash of the diamond in her nose-ring.

"You must be Punjabi," I interrupt their dialogue, hoping she will take it as a compliment. "No, I am not," she snaps and continues talking to Mirza. I persist: "Peerani, Peerani—then you must be a Kutchi Memon." The second pass also misfires. "No, I am not," she replies firmly and withdraws her graceful presence to order us in

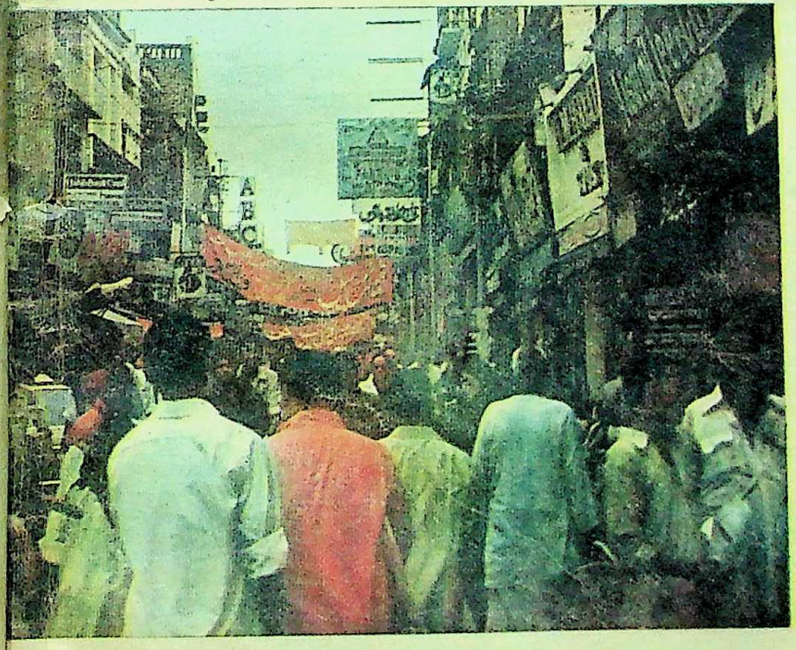
—Continued



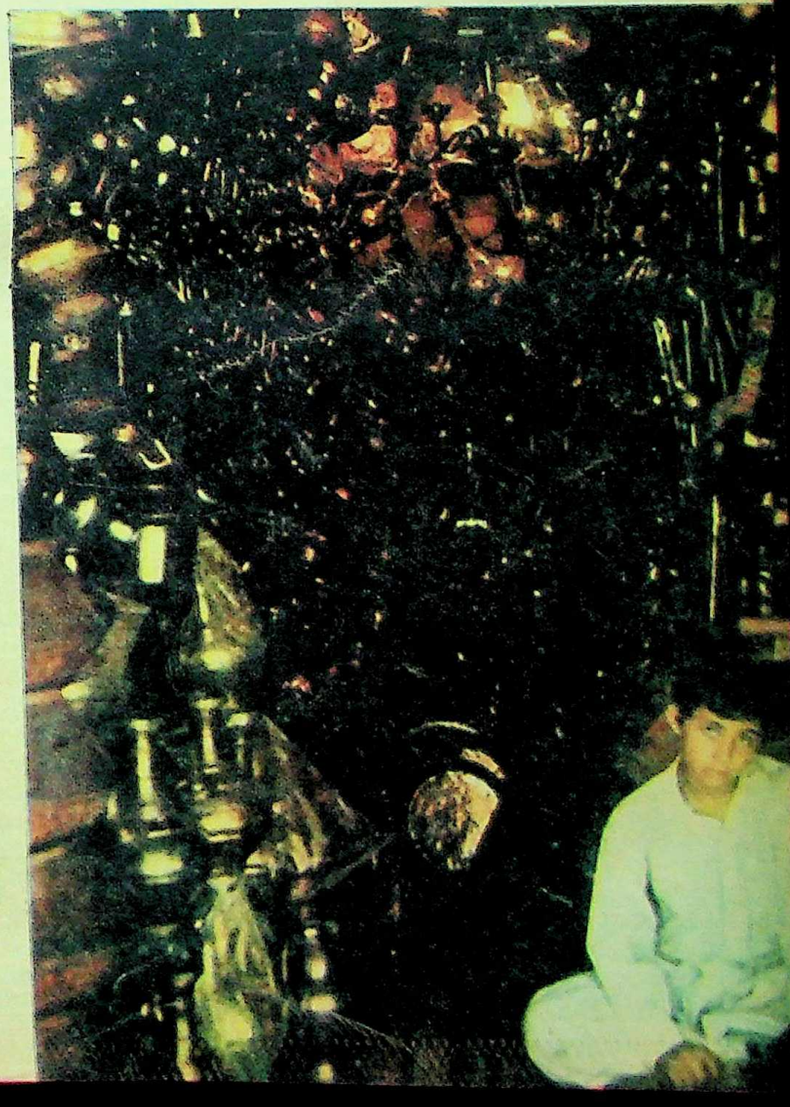
THE BAZARS OF ROMANTIC PESHAWAR retain their evocative charm. The Jubilee Memorial Clocktower is in the background. The Grand Trunk Road, which was the backbone of empires from the Mauryan to the Mughal, begins in Peshawar and winds its long and tortuous way to Calcutta.

FROM HERE TO PAKISTAN. The first train to Lahore pulls out from Amritsar, on July 22, 1976, after the restoration of rail links—snapped in 1965. One day earlier, air links had been restored.

A TOUCH OF GOLD. Copper and brassware in Peshawar's main bazar. This North-West Frontier Province town—a strange blend of centuries—lies a short distance from the historic Khyber Pass.



A MARKET CALLED ANARKALI. Struck by the beauty of Lahore, the Armenians, who fled from their native land and settled here, cried: "Isfahan is half the world, only if there is no Lahore."



Funding: Tattva Herita... and IKS MoE. Digitization: eGangotri.

WE'LL BE WARRIORS WHEN WE GROW UP. The Baluchis and Pathans have always been a problem for Pakistan. The country has four provinces, Punjab, North-West Frontier Province, Sind and Baluchistan, plus the federal capital and some "tribal areas" under federal administration.

very pucca British accents to refrain from smoking and remain seated till the aircraft comes to a halt.

"Old boy!" exclaims Abbas Mirza (we were on "old boy" terms by now), "if you must know, she is an Aga Khani Khoja. But what you really want to find out is not her sect but her address and telephone number in Karachi, don't you?"

I protest: *"Tauba! Tauba!* what would an ageing Sikh want to do with a pretty Pakistani air-hostess?"

Abbas Mirza has a mischievous smile on his face. "I don't know about an ageing Sikh," he replies, "but I can tell you what an ageing Mussalman would like to do." Within an hour the Pakistani Muslim Abbas Mirza and I, an Indian Sikh, have become brothers. Mirza's favourite takia kalam for anyone he likes is "down to earth". He finds me very earthy, I find him very likable. This two-nation theory that the Pakistanis swear by is a lot of hogwash. And they know it.

Begum Para's Ample Embrace

Karachi airport gets bigger every year. And every year too small to cope with the increasing load of traffic. This time, as the cliche goes, the confusion is worse confounded. 35,000 Pakistani *hajis* are returning from Mecca and a part of the airport had burnt down a few days ago. Airport officials rescue me from the milling mob of pilgrims and escort me to the air-conditioned luxury of a VIP lounge. A few minutes later I find myself in the embrace of Begum Para and her lovely 16-year-old daughter, Lubna. An hour later we are in the Midway Hotel.

A Sikh continues to be a curiosity in Pakistan. A Sikh with a film star like Begum Para is a sight no one can miss. And the two with half a bottle of Scotch inside them are a grand spectacle. We make quite a display in the crowded dining room. Para is nostalgic about Bombay. She breaks down and cries. Then she hears about the eminence achieved by her niece, Meenoo, alias Rukshana Sultana Sahiba, and the success of her brother-in-law Dilip Kumar's *Bairaag* and roars happily. To complete the performance, we get up to leave, she misses her step and twists her ankle: she howls like a child. I rub her damaged foot. A crowd gathers round—not solicitous but curious. They recognise Begum Para. But what is this weird-looking foreigner doing with her?

"What Is She To You ?"

As I am turning in, there is a knock on my door. A young Sub-Inspector of Police strides in uninvited and makes himself comfortable on the sofa. He lights a cigarette and demands: "What is your name?" I tell him. He is not impressed. "What do you do?" I tell him about the WEEKLY and its circulation. He is not impressed. "Who was the lady with you?" I tell him. He knows but wants to know more. "What is she to you?"

My temper flares up. "That is none of your business. I've been invited to Pakistan by your Prime Minister (which is not strictly true). I am seeing him tomorrow in Islamabad. If you do not get out this instant I will report you to the authorities." It works like a pin stuck into the fellow's bottom. He leaps up from the chair and salutes. "Ap koi Minister-Vinister hain?" **I wish him a very curt** "adab arz" **and slam the door behind him.**

At 5 a.m. the bearer brings tea. I greet him: *"Assalam Alaikum."* He replies: *"Sat Sri Akal."*

At six I am back at the airport. The crowd and the chaos! Lots of policemen armed with rifles and pistols sauntering about and gossiping. I join a mini-queue and find myself wedged in between bearded *hajis* loaded with bedding-rolls and steel trunks. Alongside us is a parallel line of Europeans with another quota of *hajis*—fore and aft. Neither queue moves forward as people who know people go behind the counter and get checked in.

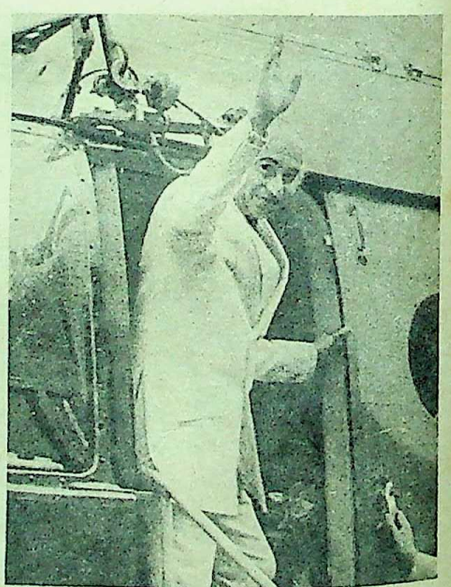
I try to rouse an old greybeard to protest. "Why are you getting so worked up, Sardarji?" he admonishes me in avuncular tones. "We will all be in the same plane. They won't get there any quicker." I hold my peace. **But a foreign lady who has been there before me does not. Somebody's bedding-roll tumbles and knocks against her legs. She gives it a vicious kick. It rolls away. A swarthy young Pathan rolls it back on to her legs. She gives it another kick backwards. This time the Pathan pushes the bedding-roll with his hands, walks up to the white lady and with his hands demonstrates what he will do to her posterior if she dares to kick his belongings. She now holds her peace.**

We Aren't The Worst

At long last I manage to check in. We are an hour-and-a-half behind schedule. I am cheered by the thought that there is at least one country where discipline is worse than in my own.

The plane is full of *hajis*. God-fearing peasants who have blown up a substantial part of their savings on the pilgrimage. They are allowed US $500 (Rs 4,500) each and more than 35,000 Pakistanis go to Mecca every year. What does that add up to in foreign exchange? However, it is none of my business. It is their money and they are happy. Besides they are a friendly lot taking turns to shake my hand and welcome me to Pakistan in Pushto, Pothahari, Punjabi and Hindustani.

Breakfast is brought in trolleys. It should be hot. It is not. I swear not to be so critical of Indian Airlines in the future. Coffee and tea follow. They are piping hot. I retract my promise and decide to tell



GOODBYE! HELLO! Prime Minister Bhutto has announced that general elections will be held on March 9. Mr Bhutto's immense popularity (he is known as "Quaid-i-Awam": Leader of the People) will certainly bring his Pakistan People's Party back to power.

Indian Airlines of the better service on PIA. In India the non-smoking section is in the front; in Pak planes it is in the rear. In Indian Airlines they take the non-smoking rule seriously, in the Pakistani they don't give a damn. No sooner is the "No Smoking" sign switched off than half-a-dozen men in the non-smoking section light their cigarettes. The steward admonishes them. The *hajis* obey. The *Sahib log* ignore the steward. He pretends he can't see them.

We arrive in Islamabad on a cold, grey morning. People are in overcoats or have shawls wrapped about their shoulders. The Murree hills are capped under dark clouds. O.P. Khanna, Press Counsellor of our Embassy, greets me. We ride in a large Mercedes Benz to the Hotel Intercontinental in Rawalpindi.

The road is full of foreign-made limousines, mainly Japanese and German. Why don't they buy from us? We could sell them our Fiats, Ambassadors and Heralds at one-fourth the price they pay for these foreign makes. We could also give them steel and the knowhow to make their own cars. I wonder if Buraq (the flying horse which flew the Prophet to Paradise and back in a split second) would make an admissible name for the first Pakistani car?

A pile of documents await me. I am one of 200 delegates from 38 countries of the world invited to participate in the centenary celebrations of the birth of Quaid-e-Azam Mohammed Ali Jinnah. Amongst the gifts is a Jinnah medallion, a marble inkpot and tray (courtesy PIA) and—believe it or not—a Jinnah cap with the request that I should wear it at the inaugural ceremony.

I take a quick look at the room. It is like any other in any five-star hotel in the world. I notice that the toilet paper and matchboxes called "Double Happiness" are of Chinese manufacture. Indian toilet paper is a little rough but our matches could certainly outmatch the Chinese. Why don't they buy from us?

I decide to have a look at the venue of the Congress. My hotel is in Pindi; the conference is to meet eleven miles away in Islamabad. (Rawalpindi has hotels but no conference facilities. Islamabad has conference facilities but no hotels. With the petrol they have wasted to-ing and fro-ing between the two cities, they could have raised a third one.)

After a brief reconnaissance of the flag-bedecked modern capital, I call on our Ambassador K. Shankar Bajpai. He has found himself a lovely house and moved some of his collection of Gandhara sculptures and miniature paintings. Of the many Indian ambassadors' homes I have visited round the world, only one lived in a style which combined Indian culture with European sophistication. This was B. F. H. Tyabjee.

A Touch of Class

And now we have Shankar Bajpai. Paintings, carpets, furniture, crockery, cutlery, food, wine, music down to the pair of selukis brought from Holland, everything has an aura of class. No brass Natarajas or reclining Buddhas, no autographed photographs of Presidents and Prime Ministers in silver frames, no pervading stink of onions and stale curry smothered in agarbatti smoke. Young Shankar has a lot of his father, Sir G. S. Bajpai, in him: the same objective clarity of thought combined with a gently insinuating speech. We could not have chosen a better ambassador to send to Islamabad.

The inaugural session of the Quaid Congress is held in Parliament House. As the clock on the wall registers 4 p.m., the Speaker announces, "Gentlemen, the Prime Minister!" Zulfiqar Ali Bhutto, followed by Hafizuddin Pirzada and Vice-Chancellor Dani, makes his entrance. The three men take the throne-seats on the dais beneath a massive portrait of the Quaid. Bhutto is a strikingly handsome man; so is Pirzada sporting his Jinnah cap at a slightly rakish angle.

Their speeches are mercifully short, well phrased, well delivered, but not particularly exciting. Also, Mr Bhutto's references to the "wrongs" committed by the majority community (Hindus) in pre-partition India against the Muslims strikes a jarring note in my ears. How long will history continue to cast its baneful shadow on both our countries?

Religious Arrogance

Another thing that makes for discord between us is the appeal to religion which one constantly hears in Pakistan. Pakistanis, particularly the Punjabis, are incredibly warm-hearted and effusive in their expressions of friendship. And though most of the upper class are indifferent to the tenets of Islam (in this Islamic state liquor flows like the waters of the Indus), they never cease harping on the fact that they are Muslims. It makes me feel as if being non-Muslim was a misfortune visited by Allah on kafirs like me. In the next four days I am often exposed to this combination of racial and religious arrogance. I tell my Pakistani friends how I feel.

The Prime Minister has hosted a dinner for the delegates. Will he give me a drink before the meal? I ask everyone I meet. Everyone says: "Not on the Quaid's centenary." It's no use telling them that the Quaid never bothered about such silly things. My drooping spirits are sustained by flattery (I sign several autograph albums) and the warm embrace of old friends.

—Continued

—A. B. Rajput—

IT COULD AS WELL BE SHARMILA AND SHASHI. It is Nisho with veteran Waheed Murad. Left: Rani, heart-throb of Pakistani moviegoers. Muslim women do not wear a bindi on the forehead; film stars are apparently an exception. Pakistani cinema follows the same formula as our industry: songs, dances and fisticuffs. Half a million people pack Pakistan's 360 cinema houses every day.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

TRADITION IS MOD. Pakistani models display a batik kaftan and tie-and-dye harem pants. Though Pakistani laws regarding polygamy and divorce are still weighted against women, they are now found increasingly in public life. A fixed number of seats in Parliament and Assemblies are reserved for women.

There is Hamida Khuhro, daughter of M. A. Khuhro, once PM of Sind; Shaukat Hayat Khan, friend of my college days; and S. N. Qutb, who spent many years in Delhi. There is General Tikka Khan and General Akbar Khan who, as General Tariq, led the tribal invasion of Kashmir in 1947-48. And there is the poet Faiz Ahmed Faiz. Sir Penderel Moon, H. V. Hodson, once editor of *The Sunday Times*, and Ian Stephens, once editor of *The Statesman*. While I am embracing one, I am talking to the other.

Mr Bhutto arrives with Pirzada and an ADC. He shakes a few selected hands. I am one of them. A few minutes later enter a posse of towering Pathans bearing trayfuls of Scotch and soda. What more does one want of life than sweet words, celebrities and good Scotch to quench one's thirst! And no sooner have I had my first gulpful than the ADC informs me that the PM would like to talk to me.

I like Bhutto Sahib and sense that he does not dislike me. I ask for an interview.

He replies: "Here I am. Ask me what you want." I plead that I do not have the questions in my head and there is too much liquor in my belly. He smiles. "Okay, I'll tell the ADC to give you time. Also come to the National Assembly and hear what I have to say. But aren't you happy at the turn of Indo-Pak relations?"

I say: "I am delighted. The friendlier the better. I have always believed that friendship between us is more important than friendship with other nations. But why can't we step up the pace? I know from experience that the people in both countries are willing to fall into each other's arms. Why keep them back?"

He replies: "In such matters it is wiser to go slow. Ayub tried to force the pace at Tashkent and see what happened! We have plenty of time to build relations slowly but surely. On our side we have no inhibitions about India."

"India has no inhibitions about Pakistan," I state with equal confidence.

"If you see your PM, convey my best wishes to her. You can repeat my invitation to her to visit us in Pakistan. I have asked her many times but she has not responded. I have two reasons to invite her: one because of the enormous respect I had for her father. The other is personal. I feel it would help me with my own people. **On my side I have done all I could to generate a feeling of goodwill. You will recall that when your emergency was declared, we made absolutely no comment. Even though Piloo Mody, who is one of my closest friends, was arrested, I said nothing which would embarrass your Prime Minister. I did so because I respect her judgment and did not want to jeopardise the relations between our two countries.**"

At dinner a gentleman beside me asks me about the late D. F. Karaka's encounters with Hazarat Ali about which I had written in the WEEKLY. He is a Shia and has had similar experiences. He is compiling an anthology of the occult. I tell him of Governor Ali Yavar Jung's response to Karaka's writing on Hazarat Ali. But, alas, the Nawab Sahib is no longer there to give him the details.

Quaid Congress

There are Bangladeshis, Malays, Sinhalese, Koreans, Arabs, Africans, Americans, Englishmen, Iranians—and of course a large number of Pakistanis. Three Indians were invited: only one made it. I wonder if the papers are going to be objective and academic or an exercise in hagiology. The opening speech by M. A. H. Ispahani, the industrial magnate, a close friend of the Quaid and later Pakistan's Ambassador in England and India, ends with an impassioned declaration: "I have lived for Pakistan, I will die for Pakistan." I can guess what will follow. And it does.

The only assessments which, despite the eulogy for the Quaid, could be described as objective are read by the white participants: Sir Penderel Moon, H. V. Hodson and, above all, Betty Unterberger who makes a lively and witty resume of the American press reporting on Mr Jinnah and Pakistan.

The papers of Pakistani scholars are full of the "machinations" of the "majority community" (Hindus) and reassertions of the two-nation theory which compelled the Quaid to demand a separate sovereign state for the Muslims. They overlook or explain away the most significant speech that the Quaid made to the Pakistan Constituent Assembly in 1947.

I quote the relevant passage which refutes the two-nation humbug: "If you work in cooperation, forgetting the past, burying the hatchet, you are bound to succeed, if you change your past and work together in a spirit that every one of you, no matter to what community he belongs, is first, second and last a citizen of this state with equal rights, privileges and obligations, there will be no end to the progress you will make.... we are starting with this fundamental principle that we are all citizens and equal citizens of one state. **You may belong to any religion or creed or caste—that has nothing to do with the business of the state. I think we should keep that in front as our ideal and you will find that in course of time Hindus would cease to be Hindus and Muslims would cease to be Muslims, not in the religious sense, because that**

ISN'T THIS INDIA? Women in a village three miles from Karachi. Agriculture is the backbone of Pakistani economy, wheat and cotton being the main crops.

is the personal faith of each individual, but in the political sense as citizens of the state."

There is enough evidence to prove that Mr Jinnah never wanted nor foresaw the exchange of population that followed partition. He wanted India and Pakistan to be like Norway and Sweden. He retained his house in Bombay for several months hoping to come back to it every year.

I am in a fix. I am notorious for my bias in favour of Pakistan and am proud of it. But my pro-Pak leanings come from the conviction that friendship with Pakistan must take top priority in India's international dealings because an inimical Pakistan not only retards progress in both our countries but also slows the pace of integration of Indian Muslims into the mainstream of Indianism. **I am convinced we can win the goodwill of Pakistan by showing more understanding of their problems and anxieties, by showing more respect to the memory of people like their Quaid-e-Azam who means the same to them as Mahatma Gandhi to us. I never accepted the two-nation theory but strongly supported the rights of Muslims in defined areas to self-determination—i.e. Pakistan. I am convinced I am right and those who disagree with me are utterly wrong.**

I have paid the price for airing my views by being dubbed by stupid people as a Pakistani agent.

We Wish You Peace

The paper I read is a kind of resume of my views on the genesis of Pakistan and the aftermath in India. I say that going to Pakistan means to me what going on *haj* means to a Muslim (*applause*). I pay tribute to the Quaid whom I had met a few times and whose ability and integrity I had rated as high as Gandhiji's and Nehru's (*applause*). I say that there was no one in India who questioned the sovereign status of Pakistan and did not wish it peace and prosperity (*applause*). I end with the affirmation: "We never have, nor do today, nor ever will accept your two-nation theory. But this does not prevent us from wishing Pakistan *Zindabad*."

They are kind to me, pay me many compliments—then proceed to lambaste me. "If you do not accept the two-nation theory, you do not accept Pakistan," says one speaker after another.

One point I make in my speech is the progressive improvement in Hindu-Muslim relations and the increasing employment of Muslims in all sectors of our industry. Never since independence has the lot of Indian Muslims been better than it is today. I give the credit to those to whom credit is due; it was the blood of Gandhiji and the sweat of Nehru which fertilised the soil in which Indira Gandhi planted the seeds of perennial communal harmony. I tell them about our Muslim Presidents, Muslim Chief Ministers of States where Muslims formed no more than 5% of the population, of Muslim Generals and captains of industry; of joint Muslim-Sikh celebration of Eid and the Guru's birthday, and so on.

Not to be outdone, a Hindu member of the Pakistani Parliament affirms that the lot of non-Muslim minorities (3% of the population) is better than that of the Muslims in India. And he too reels off names of Hindus, Christians and Parsis in Pakistan's diplomatic and civil services. I am delighted.

A Day In Parliament

The next evening I attend the joint session of the two houses of the Pakistani Parliament. The contrast with our Parliament strikes me very forcefully. The majority of the Pakistani parliamentarians are younger (30-50) than ours; most of them immaculately dressed in European clothes and wearing Jinnah caps. And most speak in English with the affected accents heard in Oxbridge debating societies.

Except for Maulana Qausar Niazi and Shaukat Hayat Khan (a new entrant in the ruling PPP), the only people clad in the traditional shalwar-kameez and sporting turbans and beards are the handful of members of the Opposition—mainly from Baluchistan and the North-West Frontier Province. And of course there are the eight women members in saris, only distinguishable from Hindu ladies by the absence of the *bindi* on their foreheads. Parliamentary tributes are also heavily loaded against the "Hindu-dominated Congress" and "the so-called nationalist Muslims".

A lighter side is provided by the Speaker's interruption. After twelve members have quoted Iqbal—

Hazaron saal nargis apni beynoori peh roti hai
Badi mushkil sey hota hai chaman mein deedavar paida.

(A thousand years does the narcissus lament her sightlessness
It takes an age before a lover of beauty in the garden is born.)

—the Speaker tells the members to omit the quotation from their speeches as it would be taken as read.

The Prime Minister, as is his wont, makes a dramatic entry as the session is about to conclude. His tribute to the Quaid is well prepared in the style of Nehru's famous "tryst-with-destiny" speech. But despite his superior oratory he does not have the same felicitous choice of words. Although he had the same kind of education in a prestigious university (Oxford), he did not

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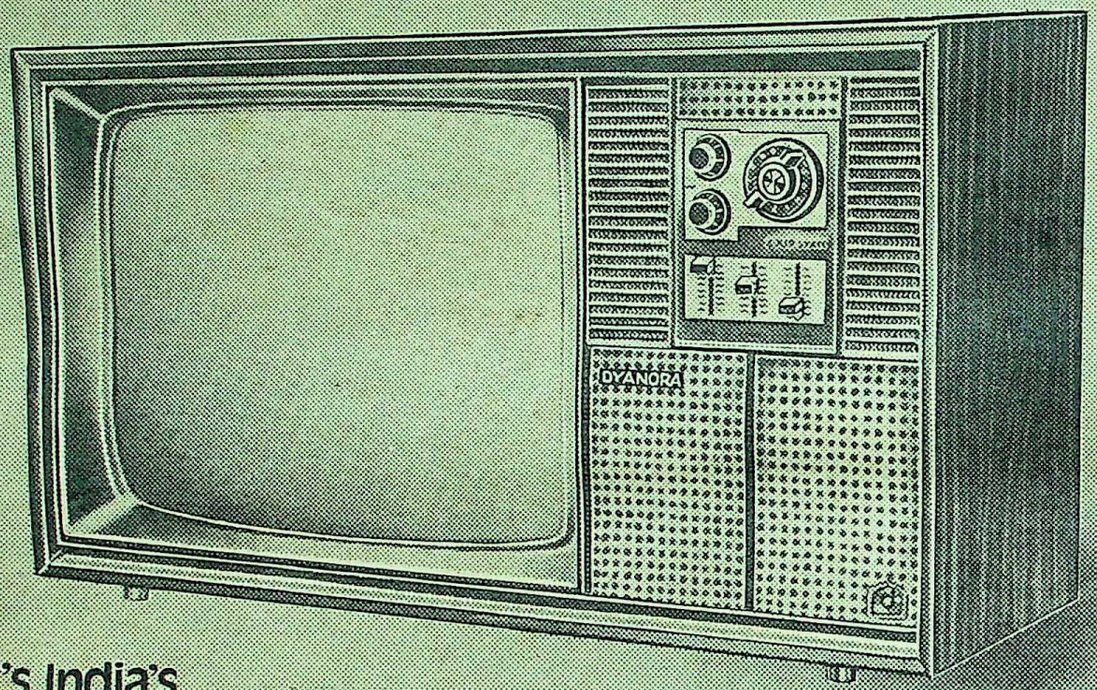

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spend as long a time in gaol as did Nehru (9 years) to turn that education into a creative faculty.

However, when it comes to the dramatic, Bhutto can teach the world's most seasoned statesmen a few tricks. He knew about the oil strike in Dhodak (District Dehra Ghazi Khan) but kept it a secret till he could explode it in Parliament. The announcement is acclaimed by a long, standing ovation. He then pulls out a bottle from his briefcase, strides across the hall towards the Opposition benches, embraces the bearded beturbaned leader, uncorks the bottle and makes him sniff it to assure him that it is oil.

One afternoon I go to the bazar and check the prices of food. Flour, rice, sugar, meat, eggs, cooking oil: each one of them costs between 20-50% more than in India. Not only is Pakistan's progress in industry lamentably slow, even in agriculture India has gone well ahead of Pakistan; an acre in our Punjab or Haryana produces almost twice as much as in Pakistani Punjab.

They have got their priorities very wonky. They have introduced colour television (Rs 10,500 per set) while literacy, health services, family planning cry for attention. And their newspapers are duller than ours.

Another afternoon I spend with students of the Islamabad (now renamed Quaid-e-Azam) University and am profoundly impressed by their erudition, objectivity and knowledge of Indian affairs.

Then there are long sessions of drinking with Faiz Ahmed Faiz. He has put on weight and is much slower in his movements. But his capacity to imbibe Scotch remains as unimpaired as his affection for old friends.

There is also an all-too-brief encounter with the actor Zia Mohyeddin and his lovely teenaged second wife, Naheed Siddiqui—Pakistan's leading Kathak dancer. She has plans for coming to India this spring.

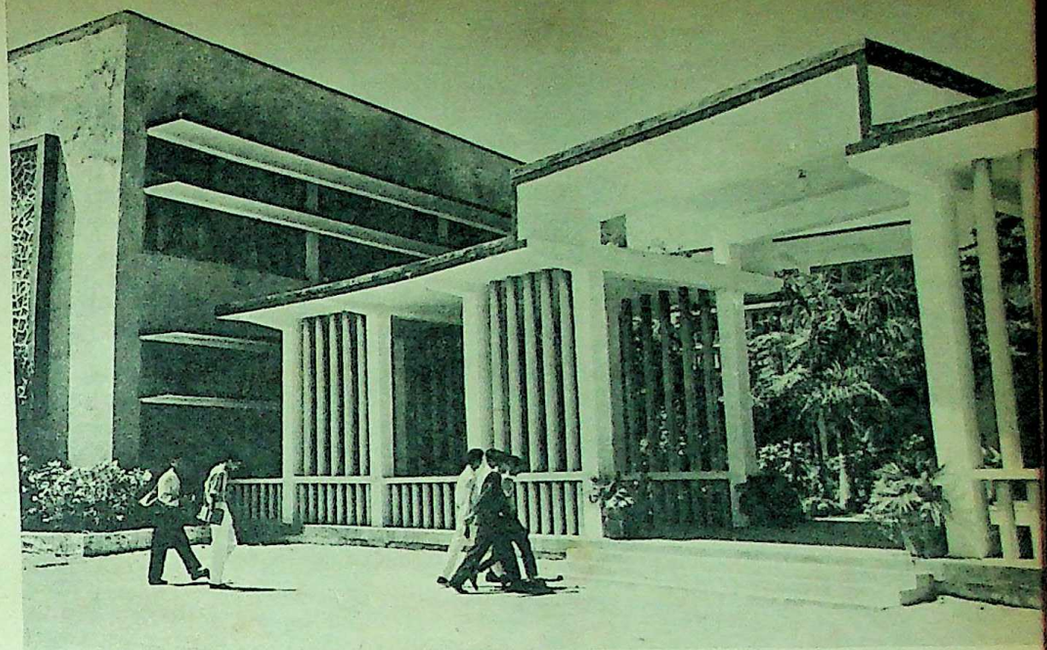
"You Too Are My Brother"

A telling comment on the two-nation theory is made by the comely Aliya Imam who is quite the lioness of Karachi's Urdu literary circles. She produces a handful of silver rings she had got from Iran for her friends and relatives. One is to be given to her brother in India. Another to the poet Ali Sardar Jafri and a third to the novelist Krishan Chandar. She then slips one on my finger and says, "You too are my brother."

My only encounter with a member of Pakistan's minority community is with the Managing Director of Murree Breweries, Mr Bhandara. I am not sure of his identity and ask him, "Are you a *bawaji*?" He looks somewhat nonplussed and asks me in perfect Punjabi, *"Bawaji kee honda?"* There are upwards of 5,000 Parsis in Pakistan—and, predictably, all very prosperous.

I leave Islamabad in the mid-morning. Ambassador Bajpai deposits me in the safe custody of an airport official with the request that I be locked up in the VIP lounge till my flight is called. I prefer to mingle with the crowd and am rewarded with free cups of tea and 7-Ups by strangers who want nothing of me except to take their good wishes to their friends in India.

Islamabad to Lahore is a one-hour flight by a twin-engined Fokker Friendship. We fly over towns I had known well in the days of my youth—and over Nankana Sahib and the Ravi to Lahore. And once more into the embraces of my friends Mohammed Anwar, Rahman and Manzur Qadir's family which is as close to me as my own. The Qadirs live in the house that once was mine.



PILLARS OF THE FUTURE. Students at the Karachi Polytechnic. Primary education is free. Pakistan's population is 70,260,000—Muslims forming 97.1 per cent and Hindus 1.6 per cent.

The Last Days of Manzur Qadir

The chief object of my coming to Lahore is to catch up with the last days of Manzur Qadir's illness and death. He was my closest and dearest friend and the most dominant influence in my life. I felt my knowledge of him was incomplete unless I had read the last chapter of his biography.

We spend the afternoon buying all kinds of bric-a-brac (incidentally Pakistan produces the most exquisite onyxware you can see anywhere in the world). Also the latest Mehdi Hassans and Sabris and tapes of a new singer Habib Wali Mohammed and one of Nayyara singing Faiz. I see more tapes of Lata, Asha and Kishore Kumar in Pakistani record shops than of Pakistani singers. After dinner, Asghari Qadir, her son Basharat and I sit by the fire. I ask them to give me a detailed account of Manzur's last days.

Manzur, like me, was an agnostic. But when it came to facing death, he turned back to his religion, Islam. Continuous emissions of blood and transfusions had made him very weak and he could not even pick up a book. When his friends came to visit him in hospital, he would ask them to read to him. Sometimes it was Hali's *Mussadas* or Iqbal's *Shikwa*. Then it was the *Ayat-ul-Kursi* from the Quran:

No slumber can seize Him
Nor sleep. His are all things
In the heavens and on earth.
Who is there can intercede
In His presence except
As He permiteth? He knoweth
What (appeareth to His creatures
As) before or After
Or Behind them.

It is not the peal of church bells but the call of the muezzin which rouses me from slumber—for the rest it could be Christmas morning in London. Lahore is a lot like it—cold, frosty and misty. A Sui gas fire which has burnt all night (this natural gas is cheap and plentiful) in the main rooms fills them with a bright orange glow. I join Begum Qadir by the fire for a cup of "bed-tea". Pakistani tea is an insipid affair tasting like sugared hot water with a dash of milk (when visiting Pakistan take them tea, cardamoms, betel leaves and *jharoos*).

The Pilgrimage

Mohammed Anwar arrives in his cream-coloured Mercedez Benz. We drive out into the grey dawn towards Bahawalpur Road. I recognise a few old landmarks and then am lost in a maze of graveyards and mosques. We finally locate the object of my pilgrimage to Lahore. A small, dusty enclosure contains the graves of people I had known, revered and loved: Sir Abdul and Lady Qadir, Mohammed Sleem (the great tennis player and criminal lawyer) and beside him the latest inmate, my friend Manzur Qadir. I scatter rose-petals on his grave and garland his tombstone. The epitaph is taken from Iqbal's dialogue between the poet and the taper:

Main to jalti hoon keh muzmir meri fitrat men soz
Too ferozaan hai keh parvanon ko ho sauda tera

(I burn because it is in my nature to burn and give light; You burn and give light to enter into a contract with the moth.)

Basharat Qadir has transposed the lines to form a more fitting tribute to his great sire:

Too ferozaan hai keh muzmir teri fitrat men soz (You are alight because it is in your nature to be bright).

I read and re-read the epitaph till the tears in my eyes blur my vision. I drop a few on my friend's grave and bid him and Pakistan farewell.

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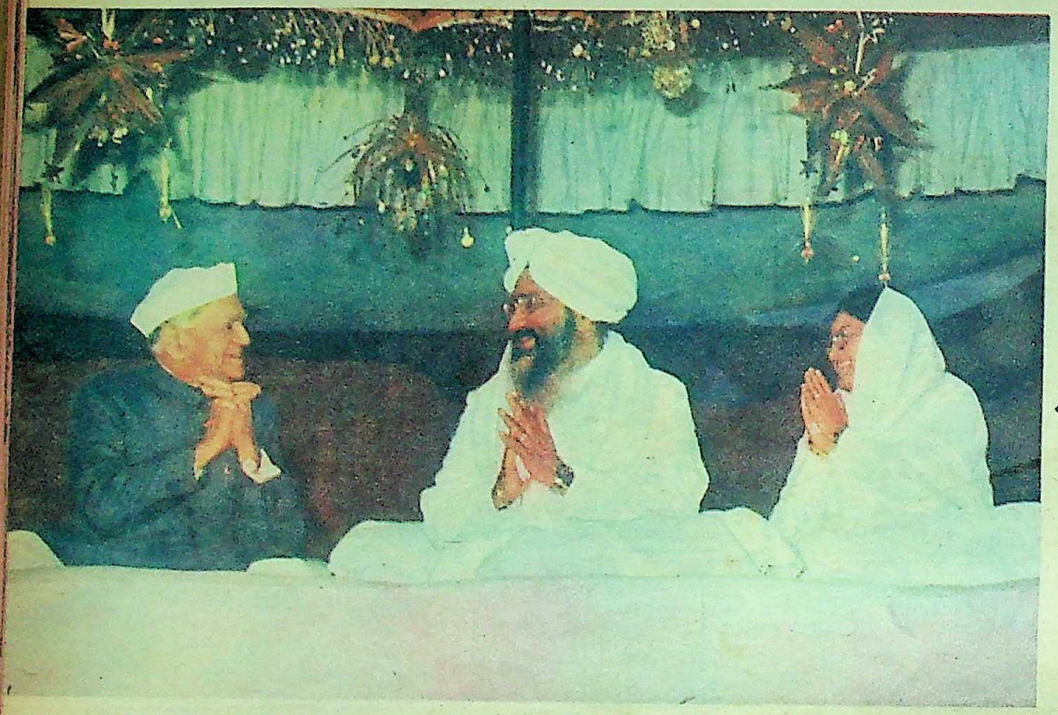
Nirankaris



ALL UNDER ONE UMBRELLA. Baba Gurbachan Singh, head of the Nirankaris, and his wife, Rajmata Kulwant Kaur, with President Fakhruddin Ali Ahmed. The Baba was installed as the Guru in 1963 by his father, Baba Avtar Singh. Gurbachan Singh says: "I have no rituals to impose, no particular recitations to prescribe, no penance to subject my disciples to and no new religion to found. Vegetarianism or non-vegetarianism or this or that political ideology does not stand in my way. My message is for the human being in you—and not for a member of any particular religion, community or nationality." Below: Worth their weight in gold. The holy couple were weighed in currency notes amounting to Rs 6 lakhs at the silver jubilee celebrations of the Nirankari Mission held in 1972. Rajmata Kulwant Kaur is a forceful speaker. She and her husband have addressed congregations all over India and abroad.

Nirankaris claim a following of a good 6 million, 15 per cent of them being foreigners, especially from Britain. Their Tenth Annual Sant Samagam was held in Bombay on January 8 and 9.

Photographs by R. B. BEDI

THE Nirankaris believe in a Formless (*nirakar*) Supreme Being. They must be distinguished from Nirankari Sikhs.

Founded in 1923 by Baba Boota Singh (1873-1943), the Nirankari Mission is free from all traditional taboos and distinctions of class, sex and religion. Hindus, Muslims, Sikhs, Christians, Buddhists—people of all faiths are associated with it.

They have no prescribed ritual or scripture. The stress is on the individual. "Our religion is Truth," they say.

They are free from prejudices. They can drink wine and eat pork, beef and meat. Smoking is not prohibited.

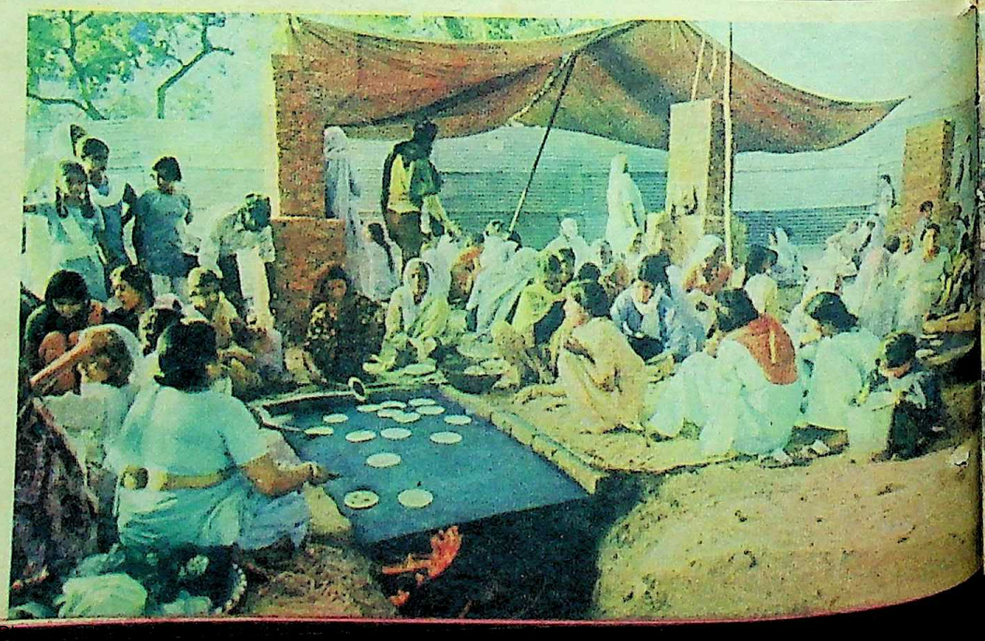
Five Tenets

Many Nirankaris sport turbans and beards, but they do not call themselves Sardars. At their community gatherings, they address each other as "Sant".

The five main tenets laid down by the Nirankari Mission:

1. The mind and the body and worldly possessions belong to God. Man should use these as a trustee.
2. Do not be arrogant about your religious beliefs, caste, creed or nationality.
3. Do not criticise others on the basis of food and dress.
4. Do not renounce the world. Live the life of a normal householder and a bread-winner.
5. Do not start dispensing the *gyan* yourself except when the "Holy Prophet" authorises you to do so.

Baba Mastan Shah of Ajmer, a devout Muslim, takes pride in being associated with the Nirankari Mission. He feels the same



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allegiance to Islam even as a Nirankari Sant, because to him the teachings of Baba Gurbachan Singh represent the Prophet's message in essence.

The Mission claims over 6 million followers, among them Hollywood actresses, high officials, industrialists, workers and peasants. It has 292 Bhavans all over India. It opened an International Front in 1962. 15 per cent of its followers now are from foreign countries: Japan, America, Canada, West Asia and, most important, Britain.

Voluntary Help

This religious mission has a central executive body of seven "stars", with Mr Labh Singh as its President and Dr Des Raj as Vice-President. Every Bhavan has a Seva Dal, including men and women, a security force, which controls traffic patrols at night, sweeps, washes, cooks and serves *langar* to members at large gatherings.

Nirankaris do not hold any one religious book to be holy, though they may quote from the Gita, the Quran, the Bible, the Guru Granth and other religious texts. Nor do they worship at any temple, gurdwara or mosque.

An annual congregation—Sant Samagam—is usually held during the last week of November or December. Nirankaris from every corner of the world flock to receive the blessings of their spiritual head, Baba Gurbachan Singh. He comes to the gathering dressed in white—*churidar*, silk *achkan*, turban and muslin *dupatta* drawn round his shoulders. Baba Gurbachan Singh is a motor mechanic, homoeopath, farmer, designer and badminton player.

A Nirankari greets another by touching his feet. At congregations, they feed each other in a spirit of universal brotherhood. They uphold the ideal of fellowship in daily life and promote social welfare programmes and relief works. Each member contributes a rupee as a minimum subscription to the movement.

The headquarters of the Mission is a reclaimed area by the Jamuna.

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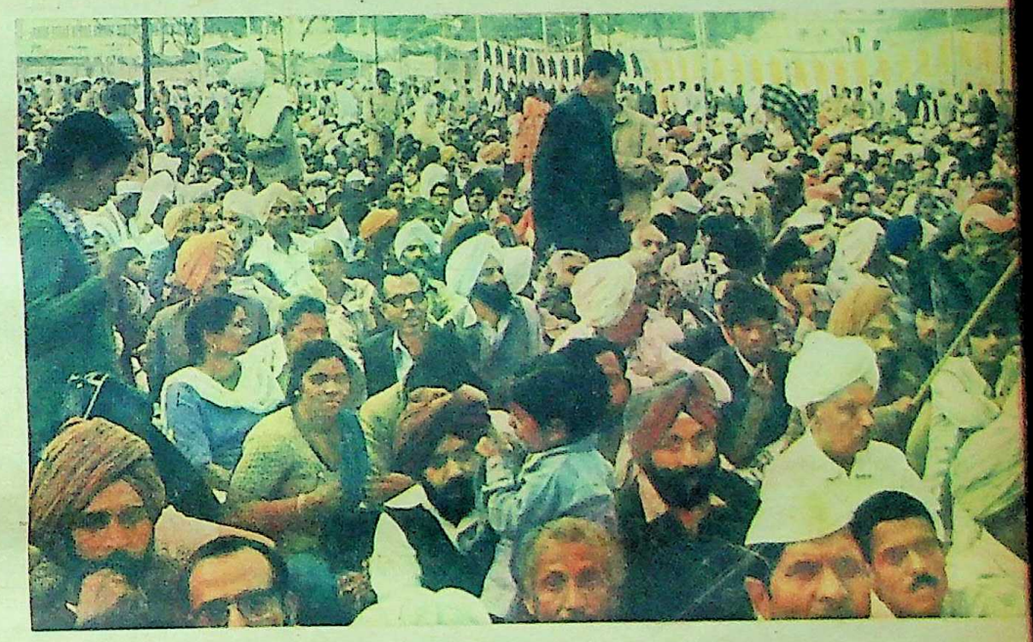
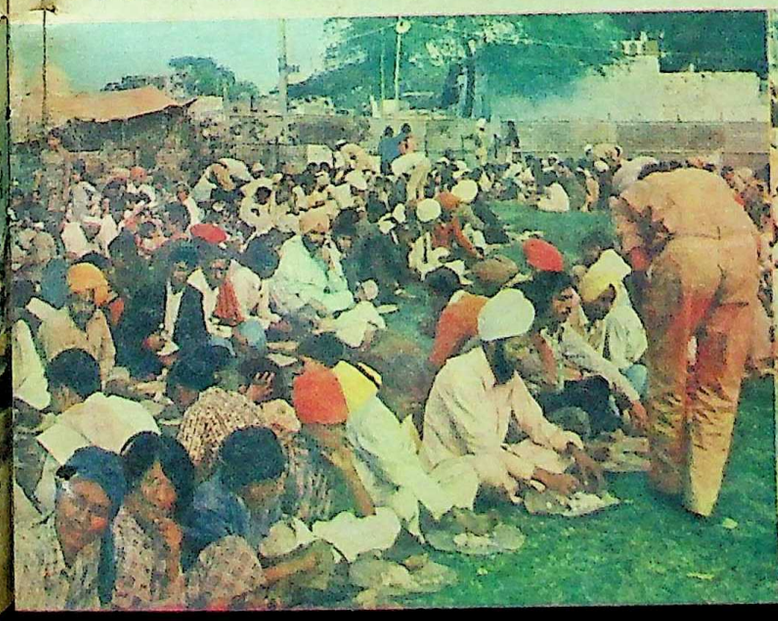
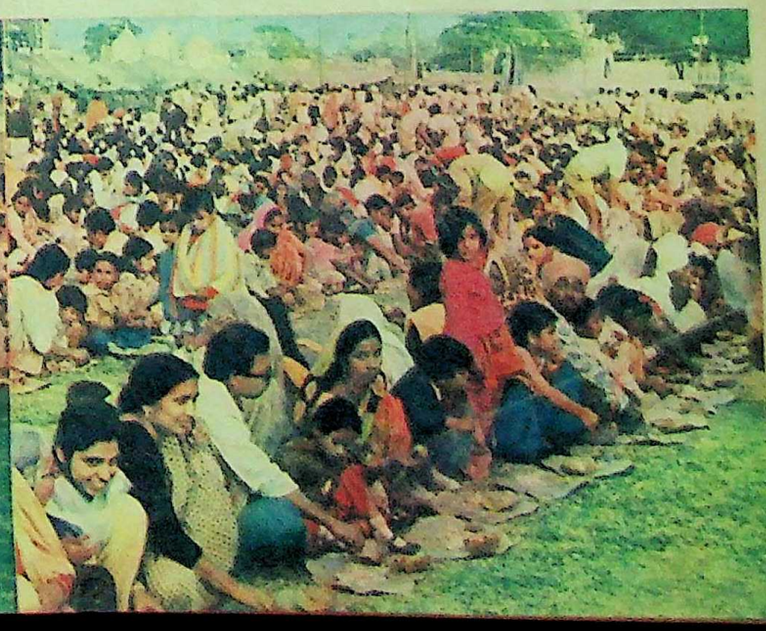


AT AN ANNUAL SANT SAMAGAM of the Mission, held in New Delhi last November, Nirankaris from all over the world came to receive the blessings of their head. Above: A procession of school-children. Below: A section of the audience.

FEED YOUR BROTHER FIRST. The Nirankari Mission has about 292 Bhavans all over India. At congregations, free food is served to one and all (left and below). Nirankaris uphold the ideal of fellowship.





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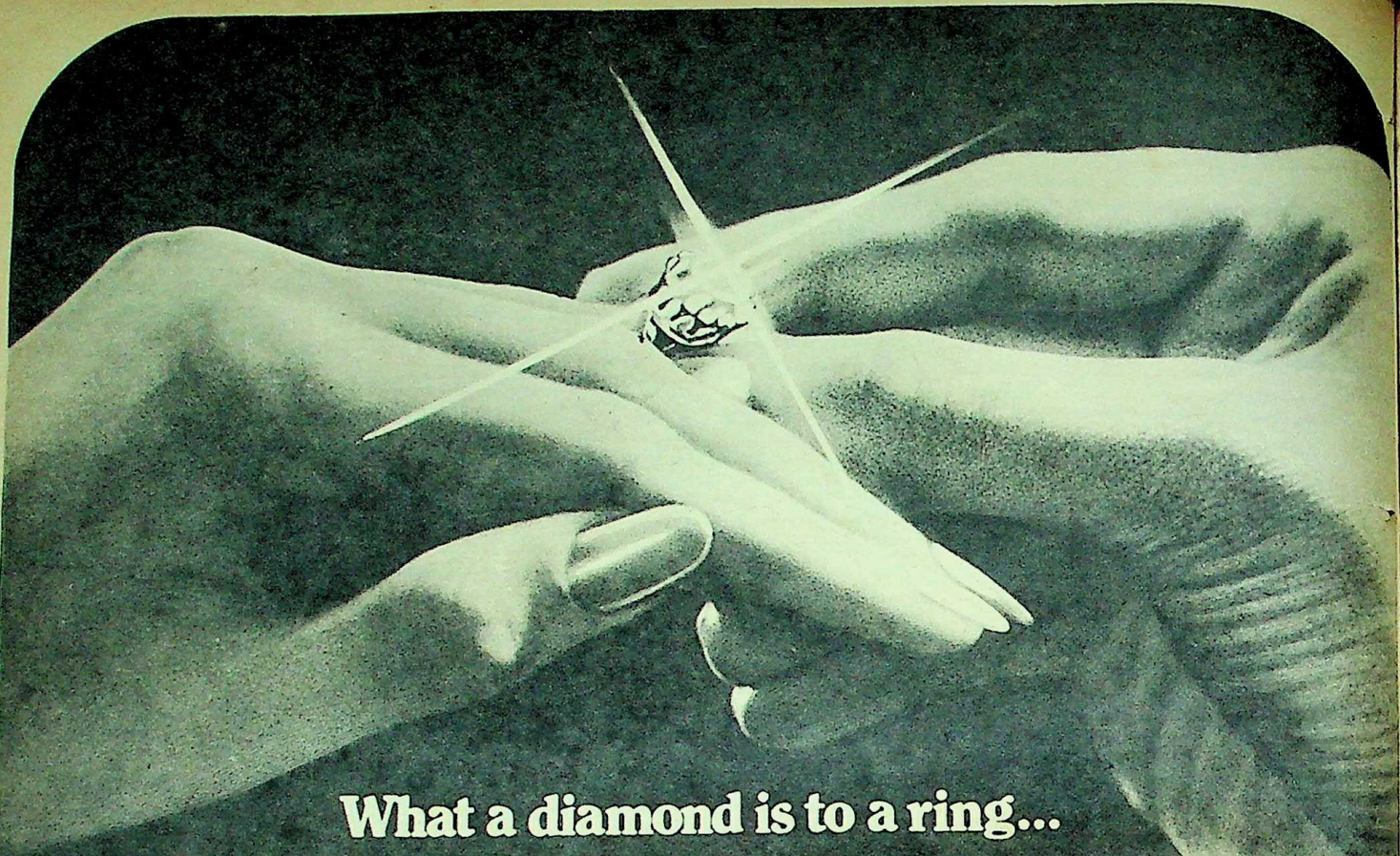
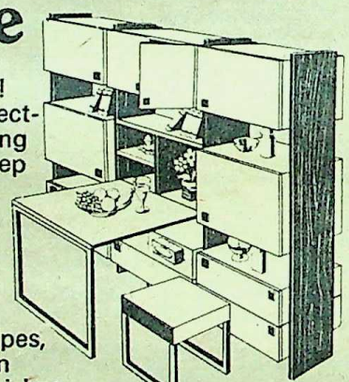


What a diamond is to a ring...

Sungloss is to furniture



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THE RISE AND FALL OF RAJNI PATEL. The President of the Bombay Pradesh Congress Committee has resigned. A former card-holding Communist, Mr Patel joined the Congress at the time of its split in 1969. Claiming to be a close confidante of Mrs Gandhi, he rose to become one of the most powerful men in the party. Though never appointed Treasurer, he became principal fund collector of the Congress. Mr Patel (left) is seen with Union Minister K. V. Raghunatha Reddy

A CRISIS WORSE THAN SUEZ? Sir Anthony Eden, later Lord Avon, died at 79. He was PM of England during the Anglo-French attack on Suez in 1956 following President Nasser's nationalisation of the Canal. The move was condemned by the USA and the USSR and this, telling severely on Sir Anthony's health, led him to resign in 1957. He is seen in Delhi in 1955, when he was Foreign Secretary, with Nehru and Lady Clarissa Eden.

In The News...

FREE MEN. Chandra Shekhar, member of the Rajya Sabha, and Mohan Dharia (left), member of the Lok Sabha and formerly Union Minister of State for Planning, were released from detention.

UNDERSTANDING—BOTH INTERNATIONAL AND PERSONAL. Dr Jonas Salk received the 1975 Nehru Award for International Understanding from President Fakhruddin Ali Ahmed in New Delhi. He is the first scientist to be honoured since the Rs one-lakh award was instituted 12 years ago. Dr Salk—discoverer of the anti-polio vaccine (1953)—was hopeful that current research on the human brain would lead to identifying and controlling hormones and thus blocking the fertility mechanism at the source. Dr Salk is currently engaged in cancer research. He is seen with his French-born artist wife, Francois Gilot, who had lived 11 years with Pablo Piccasso and had borne two children by him.

RENDER UNTO CAESAR THE THINGS THAT ARE CAESAR'S. Freedom fighter 62-year-old Shantilal Mehta (right) has gone to the Ahmedabad city civil court demanding the restitution of conjugal rights. His wife Prabhavati (left) had become a Jain sadhvi (calling herself Shri Praveenashriji) 40 years ago when she was just 18—only four years after their marriage. Shantilal, when his wife became a nun, took another wife, who died later. Shantilal also claimed that Shri Praveenashriji is not a sadhvi, as she has not taken diksha according to the set ritual. Many leading Jains of the city have come forward in the sadhvi's favour.

—Shukhdev Bhachech—

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THE SHANKARS

They are a family of dancers and musicians. Uday Shankar was the first to popularise Indian dance in the West and his brother, Ravi Shankar, took the sitar abroad. Uday Shankar's son, Ananda Shankar, is both a musician and a choreographer.

The author, who is Editor of *Femina*, is herself a singer and a friend of the Shankars.

by VIMLA PATIL

ANANDA SHANKAR, a bespectacled young man in a *kurta* and narrow white Aligarh pajamas, will soon be presenting his own brand of the fusion of Indian and Western music. On the stage with him will be musicians who play traditional Indian instruments like the sitar and the tabla, and those who know next to nothing of the intricacies of Indian music. They will carry electric guitars and play Western drums. The presentation will have audio-visual effects—something never used with a musical performance in India before.

The young man's innovative spirit is not something typical of the seventies, a symbol of the jet age when youthful fashions in music, clothes, language and mannerisms seem to travel faster than ever before. Ananda Shankar's attitude to his work and dreams is part of the rich heritage of the family in which he was born.

How does one begin to write the story of the Chatterjees who earned the title of Hara Chowdhary and later simplified their name to read just "Shankar"? Does one describe their divine madness and spirit of wild adventure which made them undertake the most impossible-seeming ventures? Or does one sing the praises of their achievements, of their halcyon days when, in every sense of the word, they were the earliest ambassadors to take India's art to the West?

I think the best way to begin writing about the Shankars and their contribution to Indian dance and music is to dip gently into the memory-box of my own childhood and see what I can find.

Childhood Memories

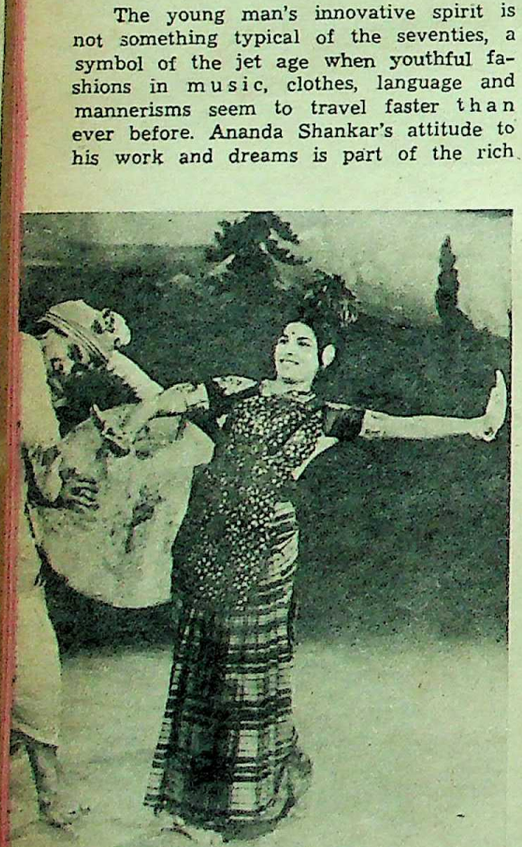
The first memory that I find is a night in the late forties in a now-unknown hall in Bombay. A young, startlingly handsome man called Ravi Shankar is playing on his sitar with single-minded dedication. He is a craze in Bombay. People from far have come to hear him and he plays the whole night. While children in the audience (I am one of them) sleep and awake in turn to listen to him, adults sit glued to the unpretentious *chatais* spread on the floor, enraptured by the sounds he is creating.

I dip further in the box and come up with one more memorable night. The night that I went to see *Kalpana* with my father. My reason for going is a young dancer, a school friend, who is acting in the film. But I do not even remotely realise that the impact of the film, its magnificent proportions, are going to leave such a lasting impression on my mind.

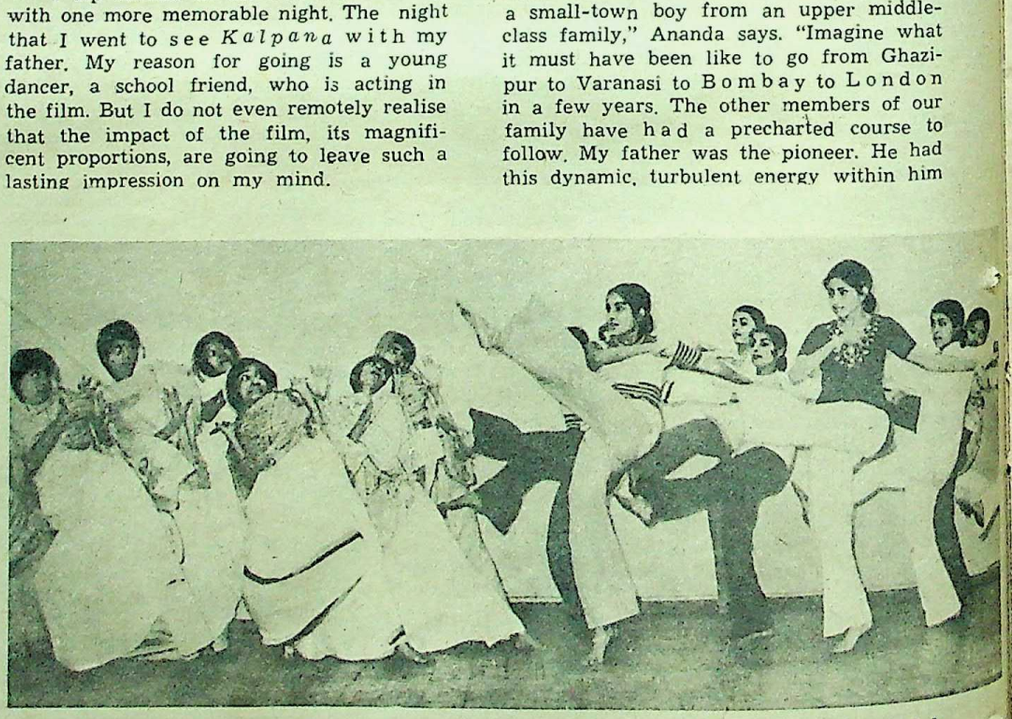
And, now, a recent memory. I meet Ananda, whose music I've heard often. I talk with him of old days, days when music and dance were full-time occupations for those who surrendered to its magic. Ananda reminisces about his father, the legendary Uday Shankar, and his mother, Amala.

Uday Shankar, now a man of indifferent health at 76, lives in Calcutta. Eldest of a family of five brothers—one among whom died early—Uday Shankar spent his childhood in Ghazipur with his mother's family. Dr Shyam Shankar Chowdhary, the father, was an educationist and a barrister, with an average interest in music and art. If he had ambitions for his eldest and perhaps most handsome son, they were futile; for Uday was a prodigal who hated the regimentation of a school. Ananda suspects that the childhood genius of his father began to take some inexplicable shape when he sneaked away from his home in Ghazipur to watch Matadin, an untouchable cobbler, dance for his own pleasure. Uday, known as "Khoka-babu", would vanish for hours and haunt the house of the cobbler to watch him dance. At school, he was termed "backward" but rather talented in art. At home his mother Hemangini, having no daughter, dressed him as a girl and he danced to whatever music he heard.

Shyam Shankar Chowdhary finally sent his eldest son to Varanasi and later to the J. J. School of Art, Bombay. And finally to study art at the Royal College of Art in London. "My father was a small-town boy from an upper middle-class family," Ananda says. "Imagine what it must have been like to go from Ghazipur to Varanasi to Bombay to London in a few years. The other members of our family have had a precharted course to follow. My father was the pioneer. He had this dynamic, turbulent energy within him



A SCENE FROM KALPANA, *a film made by Uday Shankar in 1948. He is seen with his wife, Amala.* Kalpana *had a cast of hundreds and cost Rs 15 lakhs.*



A NEW DANCE FOR OUR TIMES—presented by students of the Uday Shankar India Culture Centre, directed by Amala Shankar. In 1930 the celebrated dancer established the Uday Shankar India Culture Centre in Almora, UP. (It has now been shifted to Calcutta.) Well-known artists taught there, including Ustad Allauddin Khan.

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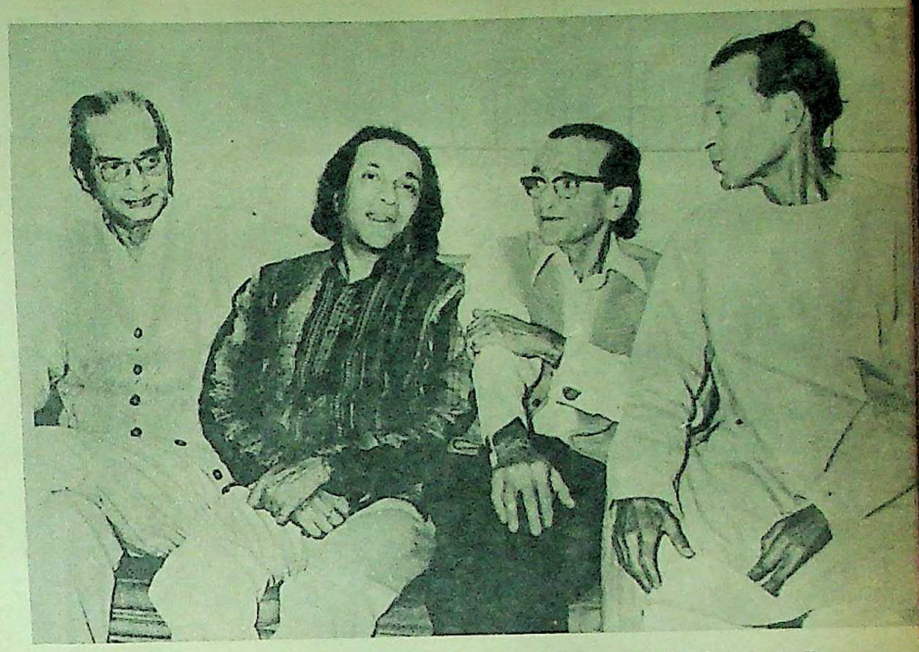

AWED BY SHIVA? Ananda Shankar photographed at the age of four with his father, Uday Shankar, as Shiva. Right: The foursome. From left: Uday (76) lives in Calcutta; Ravi (57) is going to settle down in Varanasi; Rajendra lives in Bombay and heads the cultural organisation, Sancharini; Debendra is a farmer in Nasratpur, near Varanasi.

but he did not know which direction it should take."

Avant-garde painting was what Uday Shankar thought fashionable. He looked at Western art and tried to excel as a painter in the Western sense till his professor, Sir William Rothenstein, dissuaded him. It was Rothenstein who sent young Uday scurrying to the British Museum to pore over volumes on Indian art and sculpture. Uday had never opened his eyes to the treasures that his own country offered and, as he saw the plates depicting the dancing frescoes, he hit the first turning point of his magnificent career.

At about this time, Dr Shyam Shankar Chowdhary himself was in London and, with the dancers he could gather, he organised a stage performance. As fate would have it, Pavlova, the greatest ballerina of the day, happened to see the teenage Uday Shankar dance and was captivated by his charm and inborn sense of movement. She asked him for help in creating dance-ballets on Indian themes and soon the two launched *Radha-Krishna* and other ballets. Uday Shankar, now linked with Pavlova, soon became a familiar name in London and in the cultural centres of Europe and America. He watched her; he studied balletic movements and wanted desperately to learn them. But Pavlova's refusal to initiate him into Western dance was the second turning point in his life. Twice he had wandered into the realms of Western art and twice he had been pushed forcefully back to his own culture and his own means of expressing it.

Search For New Avenues

Once Pavlova went out of Uday's life, there came a period which few know about. Uday was doomed to become an unknown man and could get no work, except as a cabaret artist. He danced with two Swiss women and now his beautiful body and perfect build became his major assets. He drank round after round with clients, often for long nights, pawned his expensive suits to pay rent and often wrapped newspapers around himself under his coat to keep warm in the harsh European winter. He was an atheist and could hardly find solace in religion. With the final humiliation of being thrown out of the cabaret—because "his ribs showed and he was repulsive to the audiences"—Uday retired to a Paris attic and looked for new avenues of activity.

It was then that he discovered the Nataraja in a book by Ananda Coomaraswamy. For hours in front of a mirror, he worked to recreate the angry god's dance of destruction. He imagined the booming drums, the crashing sounds of the cymbals and this dream of being Nataraja was the beginning of his matchless showmanship.

No Acrobatics

"I met the great Kantha Maharaj recently," Ananda tells me, "and he told me that a famous Kathak artist had tried to imitate the 'Gajasuravadha' done by my father. The dancer suffered from a badly sprained back for days. I saw my father do the dance when he was 65 and there were no acrobatics in his performance."

How Uday Shankar met French pianist Simkie, came to India and, with the help of Alice Boner, started his troupe is a long story. During the long and glorious career of the troupe, Uday Shankar collected around him some of the most celebrated musicians of India and, one by one, brought brothers Rajendra, Debendra and Ravi into his troupe. He met Amala, who was visiting a Paris exhibition with her father in 1935, and married her in 1941. Amala performed with him till the end of his dancing career and starred in his ambitious film, *Kalpana*.

In the middle years of World War II, the troupe began to face hard times and returned to India.

The great days of the troupe are remembered clearly by Vishnudas Shirali, the famous composer, who now lives quietly in Bombay and works on a Nehru film for the archives.

Those Were The Days!

"We lived in a house in the Rue de Paris in Bois de Boulogne," he remembers, "and were presented by eminent impresarios in Europe and America." In 1939, Uday Shankar returned to India and, with the help of L. Elmhurst of Dartington Hall, built his second dream: the Uday Shankar India Culture Centre in Almora, UP. It was built amidst the snowy peaks of the Himalayas and Uday Shankar, who felt strongly that there were hundreds of talented dancers who needed a base, believed he would train them in the Centre's cool, sylvan atmosphere. But the payments the troupe had to make to the War Fund mounted and the Centre finally ground to a halt in 1944. It has now been restarted by Amala in Calcutta.

"I call him a genius," says Shirali. "His vision of sound and movement was fantastic. His sense of continuity was unbelievable. Untutored, he dreamt the lines of a dance and rehearsed it the next day. Even his sets, his concept of cosmic sounds, his innovative spirit had the flair of a genius."

Today Uday Shankar is an old man, a stubborn man, who perhaps does not know the magnitude of his contribution to his country. He still has dreams and friends go to his house to share his immense wealth of memories.

Ananda is right when he says that, although the Shankars have played a

—Continued

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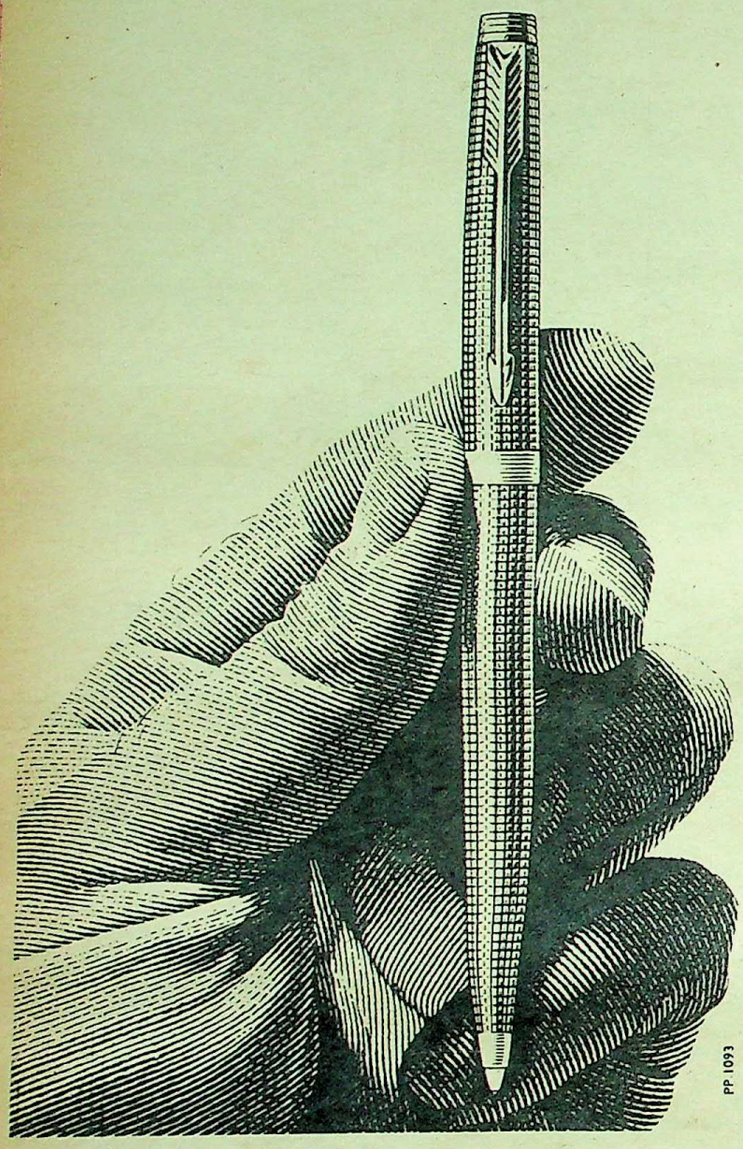

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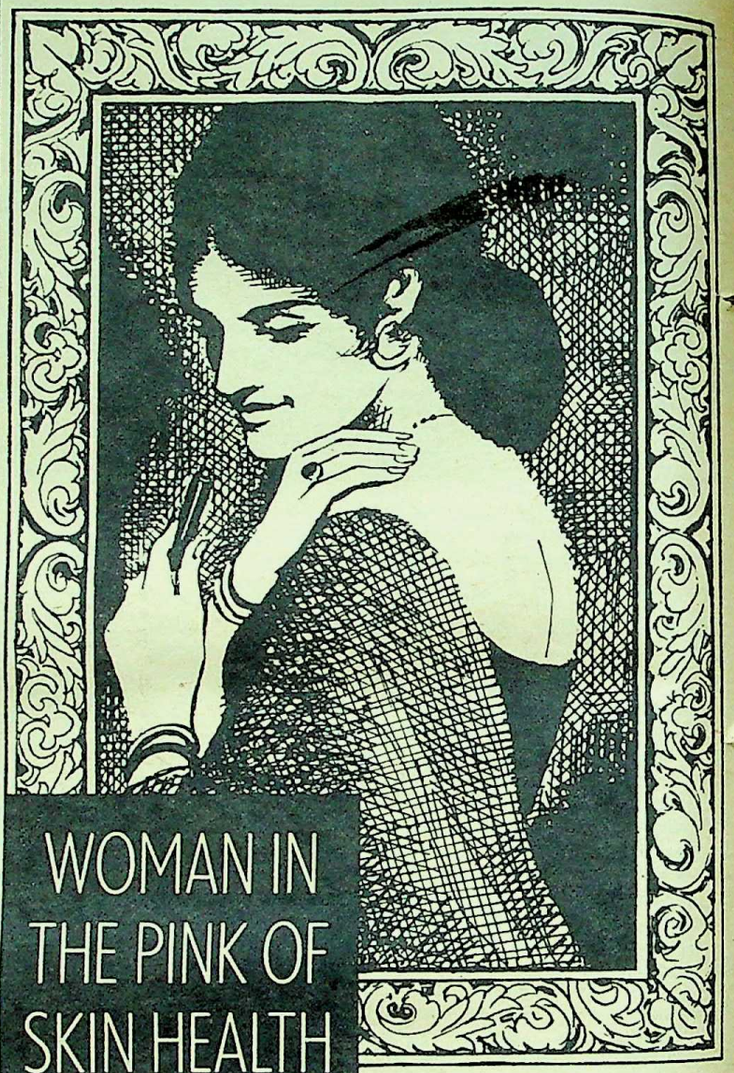
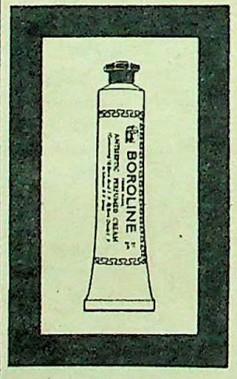


WOMAN IN THE PINK OF SKIN HEALTH



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AN EXPERIMENT IN DANCE AND MUSIC. Ananda Shankar (extreme left) *has introduced a new kind of music with visual effects. He composed the music of Mrinal Sen's* Chorus, *for which he won the 1974 National Award. His wife, Tanusree, is second from right.*

formidable role in promoting showmanship and in taking Indian culture to every country, no Shankar has climbed on the shoulders of the family to achieve fame.

Ravi Shankar, the youngest of them, danced and played various instruments in the troupe but, when he was certain of the direction he wanted to take, he gave up the troupe, came to Maihar with his guru Allauddin Khan and made the sitar his life.

Ravi Shankar emerged as an artist of international fame in 1951 when he met Yehudi Menuhin. Menuhin who, according to Ravi Shankar, "was a Western classical musician deeply moved by Indian music" introduced Ravi Shankar to Western classicists—and instant acceptance of the two was inevitable. Ravi Shankar himself has said that, while he played many prestigious concerts at the UN and in the renowned halls of the West, the real "sitar explosion began in 1966". The Beatles and the Rolling Stones began to use sitar sounds, though not Indian music. In that year, too, Ravi Shankar met George Harrison, who later came to India as his student. "The Beatle scene and the sitar explosion brought me into a position of immense popularity with young people," Ravi Shankar has written. But, in his own country, he has faced criticism for cheapening and commercialising our classical heritage.

International Phenomenon

His contribution to India's conquest of the Western music lover is great. From a good-looking young man who played concerts in the small music circles in Bombay in the forties, from the craze that he became after playing in the great musical events of the early fifties (the Bhatkhande and the Paluskar Anniversary Week), Ravi Shankar has today become an international phenomenon. Whites, browns or blacks—his students have a new and curiously modern understanding of our ancient music. At his own Kinnara School in Los Angeles and at US universities, he has taught many unorthodox students of Indian music. It may be worth while to wager a guess that he is the world's most extensively heard classical instrumentalist.

At 57, Ravi Shankar has had a life brimming with adventure, fame and travel. His eyes now turn homeward and he looks forward to living in his new house in Varanasi, which he has named after his mother Hemangini. His wife, Annapoorna, the daughter of his guru, lives alone in Bombay; and his son, Shubhendra Shankar, has married an American girl.

The Younger Shankars

The younger Shankars are now in the limelight too. Ananda has travelled, seen the many Western experiments in music—including "porn and all"—and realised that he must seek his own medium. "Classical music is serious but serious music is not always classical," he says. "I have left the intricacy of our *swaras* to great musicians. I don't imitate Western pop groups blindly. I do my own thing and people are liking it. Even in small-town Bengal, people walk up to me and say they don't understand what I play but they like it."

Ananda has also directed music in films and won the National Award as the best music director of 1974. He is planning to make a documentary called *Sounds of Banaras.*

Ananda's sister Mamta played the heroine in Mrinal Sen's *Mrigayaa.* His wife Tanusree is a dancer and has starred in a Bengali film. Vijaysree, Rajendra and Lakshmi Shankar's daughter, herself a promising vocalist, has just married the brilliant Carnatic violinist, I. Subramaniam. Their son Kumar, a sound engineer and a fine guitarist, works with George Harrison in London. Sachin Shankar, first cousin of Uday Shankar and trained at Almora, is known for his ever-interesting ballets.

MUSIC IS BORN OF THE DANCE. Ravi Shankar as a child (centre) *dancing in the ballet of brother Uday* (right). *At left is Mahadevan.*

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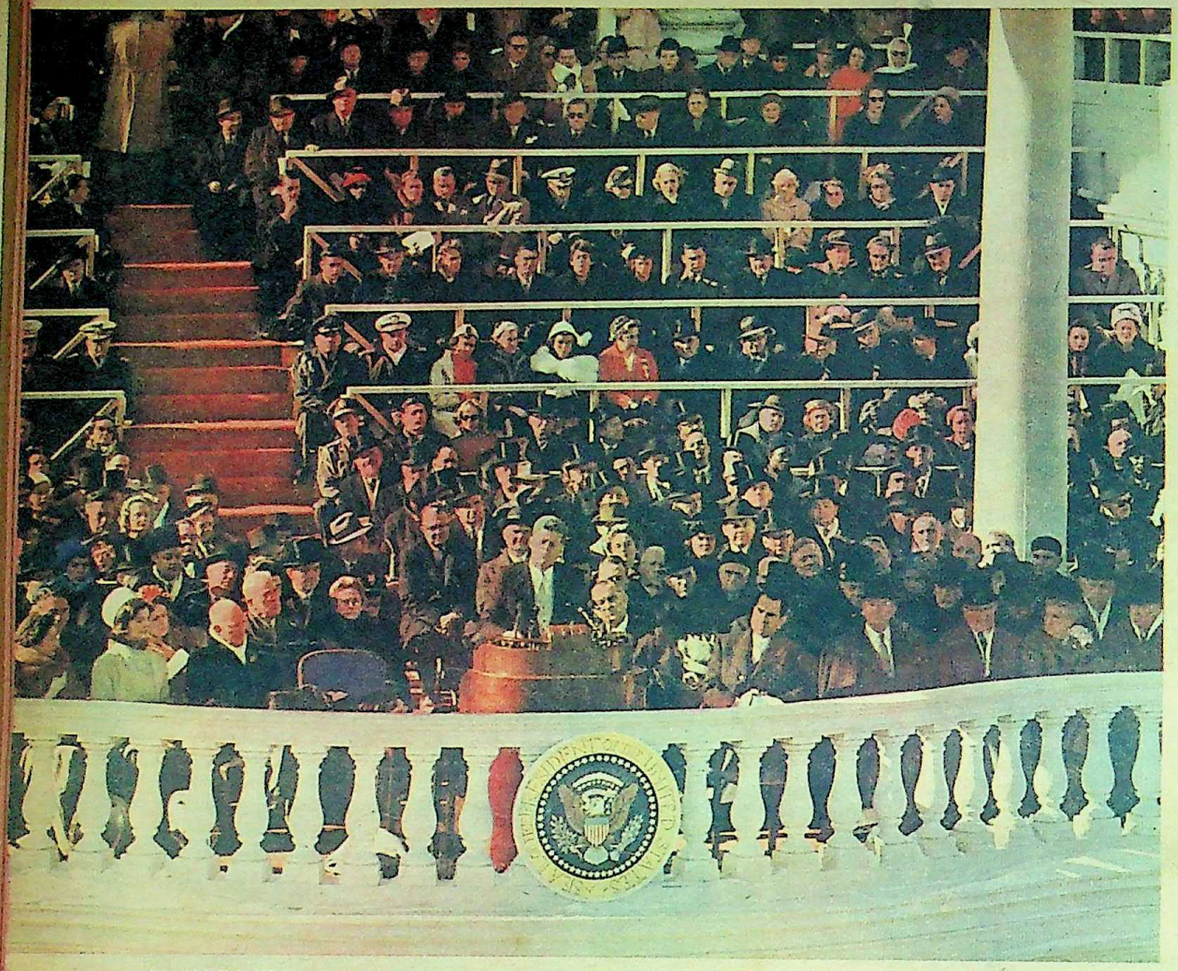
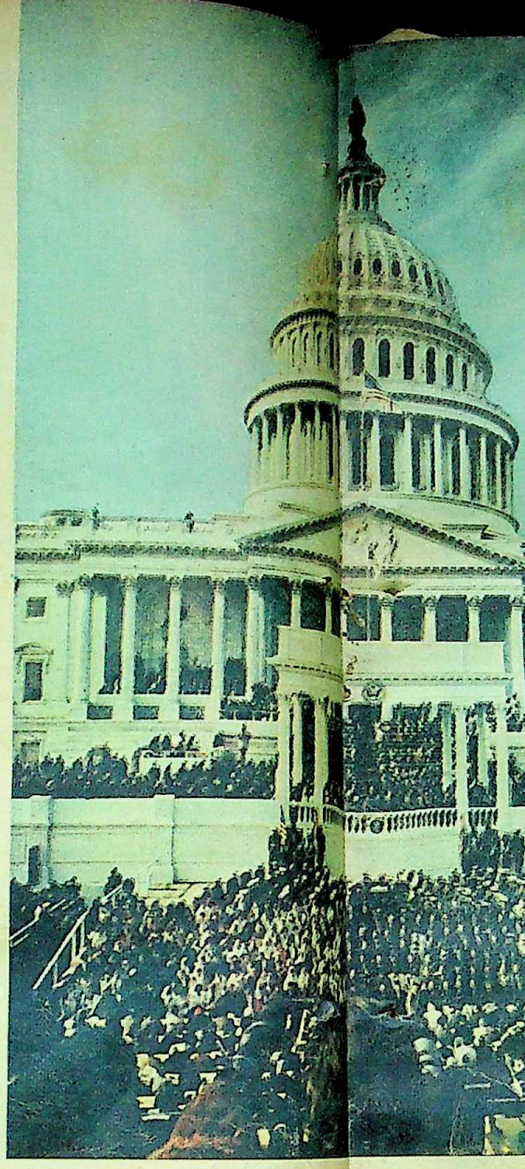
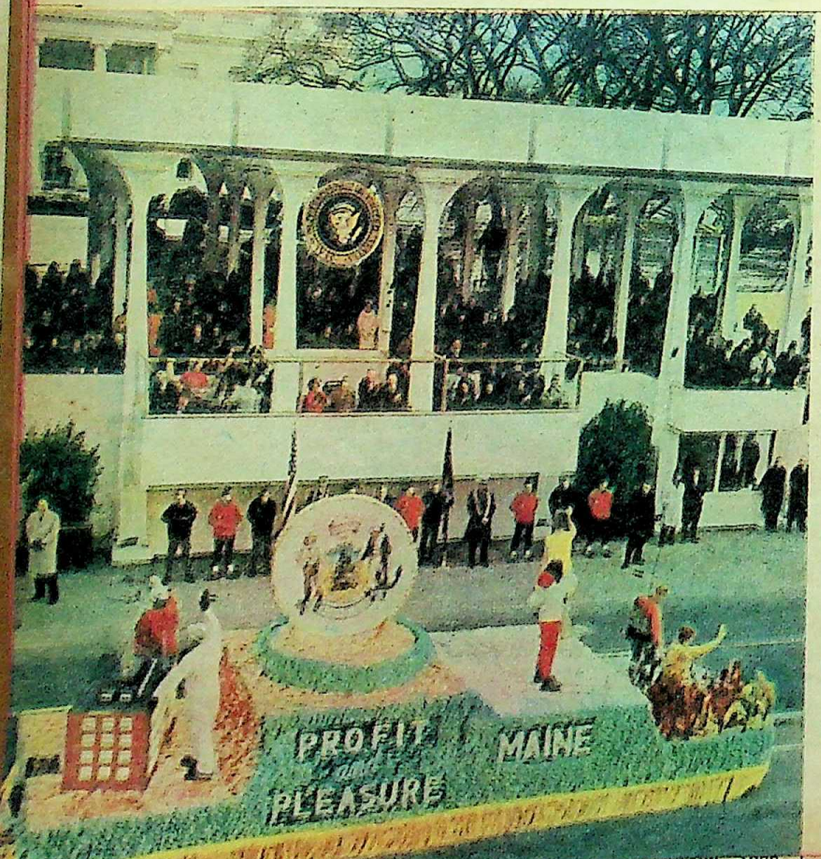




"ASK NOT WHAT THE COUNTRY CAN DO FOR YOU..." President John F. Kennedy (above) *delivers his inaugural address following the swearing-in ceremony in* 1960. Right: *View of the Capitol, Washington, where the Inaugural ceremony is held.* Below: *The float from the state of Maine passes the Presidential Reviewing stand of Mr Lyndon B. Johnson during his Inaugural in* 1965. *This year Georgia (President Carter's state), followed by Minnesota (Vice President Mondale's state), leads the parade.*



Inauguration Of The American President

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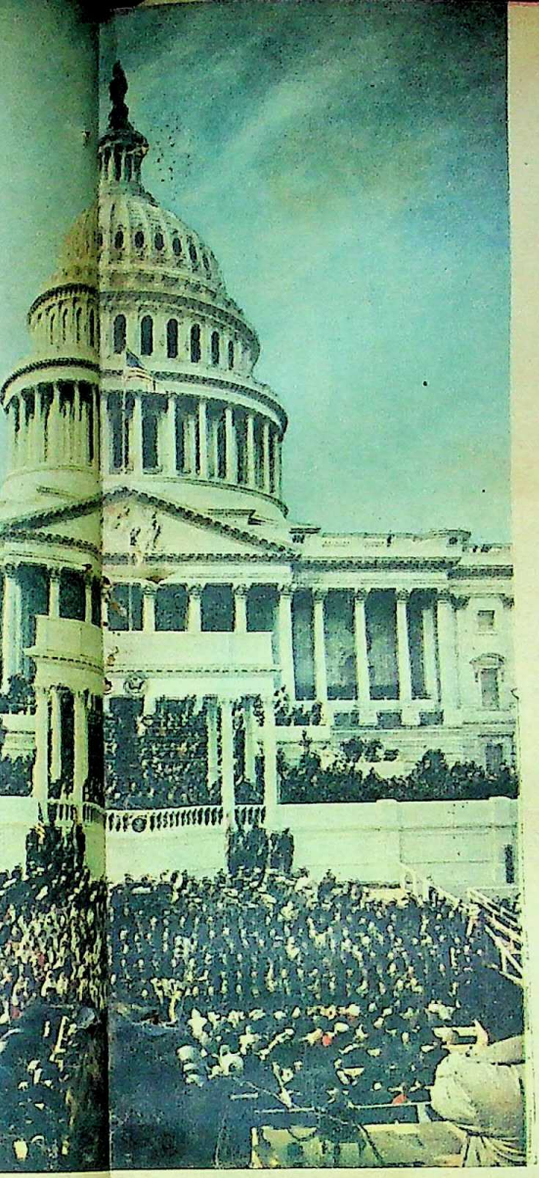

GERALD FORD being sworn in as Vice President on December 6, 1973. He was nominated to the office following the resignation of Mr Spiro Agnew. Nine months later, on August 9, 1974, Mr Ford became America's 38th President, after Mr Nixon resigned.

On January 20, Jimmy Carter becomes the 39th President of the USA. The inauguration has grown from the simple ceremony of George Washington's time into a colourful pageantry costing a million dollars.

by AQIL AHMAD

PRESIDENTIAL inauguration is a typically American institution which has evolved over a period of almost two centuries. In pomp and pageantry it is comparable to India's Republic Day, which also falls in the month of January; both are, however, unlike in historical significance and spirit and character. Walter Lippmann very aptly describes the inauguration as "a solemn and inspiring occasion which marks the acceptance of the verdict of the people on who is to govern the nation. It is a spectacle that can never be taken for granted. Always it is a moment for wonder and awe."

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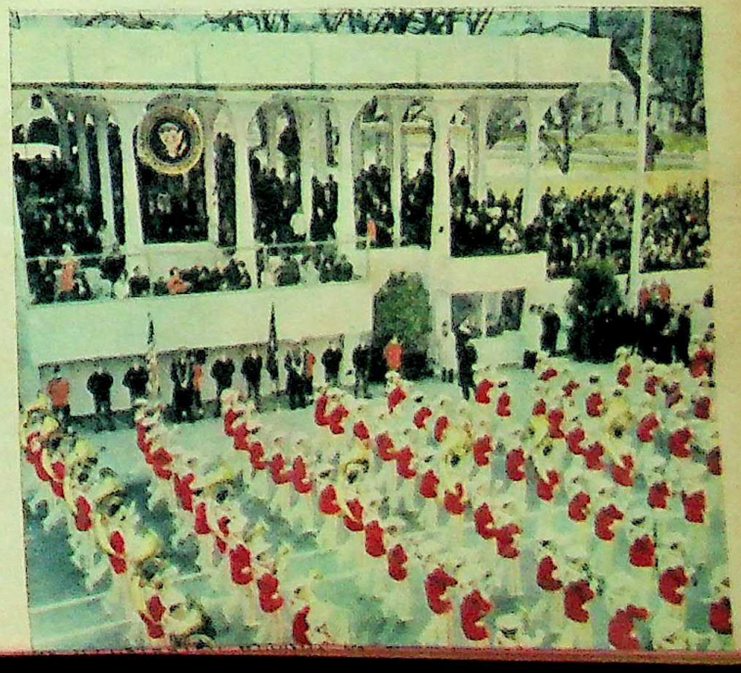

THE TEXAS UNIVERSITY BAND passes the Presidential Reviewing stand in front of the White House during the Inaugural of 1965.

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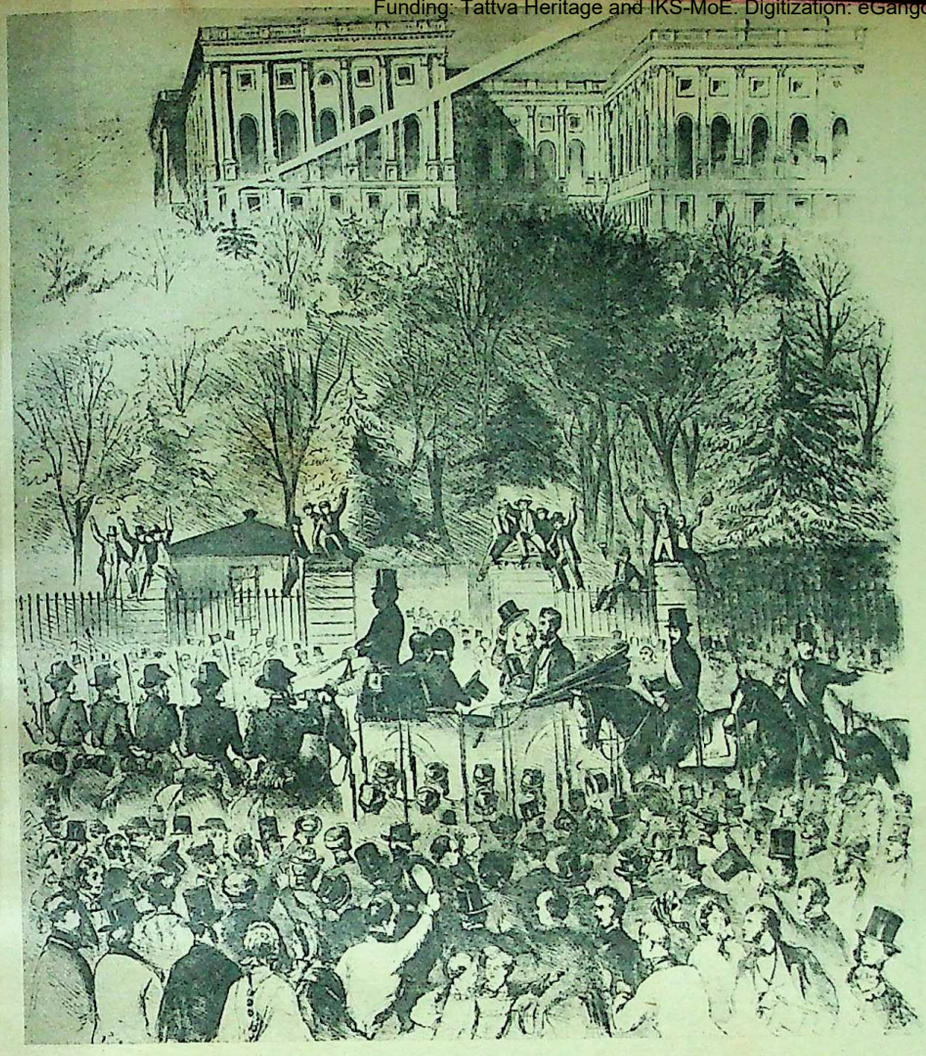

AN EMANCIPATOR RIDES IN TRIUMPH. This engraving from Harper's Weekly *shows the Inaugural Parade of Abraham Lincoln on the way to the Capitol on March 4, 1861. The outgoing President, James Buchanan* (waving his hat), *accompanied Lincoln to the swearing-in ceremony in accordance with tradition.*

The Inaugural cannot be explained without describing how it has evolved. For it is a colourful mosaic of customs and traditions to which successive Presidents have contributed at various stages of American history. Had it not been so, it would have been an event lasting not more than three minutes.

All that the Constitution of the United States provides for the President-elect in Article II, Section I, is: "Before he enter on the execution of his office, he shall take the following oath or affirmation: 'I do solemnly swear (or affirm) that I will faithfully execute the office of the President of the United States and will, to the best of my ability, preserve, protect and defend the Constitution of the United States.' " It is not much different from the oath of office administered to the chief executive of any democratically elected government. How this three-minute ceremony has stretched to a three-day elaborate programme costing millions of dollars is the story of the Inaugural.

The Inaugural Ceremony is held on 20th January, an important event of which is the Inaugural Parade. The President, the Vice President, the Executive, Judicial and Legislative branches of the Government, as well as all the 50 states, participate in the Parade. The honour of leading the Parade following the Presidential Escort is accorded to the home states of the President and the Vice President, respectively, and the Mayor of the District of Columbia as host of the inauguration. Thereafter, the order of precedence is determined by the date on which each state joined the Union or became established as Union Territory.

The Second Division of the Parade consists of the Academies of the Army, Navy and Air Force, Coast Guard, Merchant Marine. In addition to the Academies, the active forces, in order of precedence, lead each division of the remainder parade.

The Third Division consists of the bands of floats representing the people of the individual states and territories, with the home states of the President and the Vice President leading the list.

Following President Carter's wishes, this year's ceremony was simpler than the inaugurations of earlier years. The main event on the great East Steps of the Capitol (Senate and House Building) is estimated to have cost half of what it had cost in 1973—$325,000 compared to $700,000, mainly because this year the pavilion where the President took his oath was not provided with a wooden floor and benches in front of it. Instead, folding chairs were placed on the asphalt that usually is the Capitol's parking lot.

For this ceremony alone, 117,000 tickets were given out. It began with an introduction by Senator Howard W. Cannon of Nevada, Chairman of the Joint Congressional Committee, who is handling the event. Incidentally, the Inaugural Ceremony, according to the Constitution, is a prerogative of the US Congress. A Joint Inaugural Committee of the two Houses is entrusted with and is in charge of all plans, arrangements, invitations, protocol, seating and many other details concerning the momentous event.

Senator Cannon's introduction was followed by selections played by the US Marine Band, an invocation by the Bishop of the United Methodist Church for the state of Georgia, and the *Battle Hymn of The Republic* sung by the Atlanta University Choir.

Vice President Walter Mondale took the oath of office first—it was administered by the newly elected Speaker of the House, Thomas P. O'Neill. The Chief Justice of the United States, Warren E. Burger, administered the 35-word oath of office to President Carter. This was followed by the Inaugural Address. The ceremony closed with the benediction of the Roman Catholic Archbishop of St Paul Minneapolis, Minnesota, and the playing of the National Anthem.

An Austere Inaugural

The Inaugural Parade was also simpler and shorter—the presence of the military was kept to a minimum. The number of priced seats was also reduced considerably to allow for more space at vantage points for the public. For the gala evening the Carter Committee had invited 400,000 people from around the country—including 8,000 Georgians. These functions were held at six different places in the nation's capital and tickets were $35 apiece. The actual expenditure incurred on the entire Inaugural will be known only after final accounting, but it was budgeted to be under 3 million dollars, which is half the cost of the Nixon Inauguration.

If George Washington, the first President of the United States, were to attend the present-day Inaugural, he would hardly realise that this was the same ceremony which he had started when, on April 16, 1789, he set out on horseback from his home at Mount Vernon for New York (at a distance of 480 km) to take the oath of office. With £100 in his pocket, which he had borrowed to meet his expenses, Washington arrived in New York on April 23, 1789.

Seven days later he stepped onto a balcony of Federal Hall at the corner of Broad and Wall Street, placed his hand on a Bible and swore to "preserve, protect and defend the Constitution of the United States". At the end of the prescribed oath, he added words of his own: "So help me God." He then read an earnest six-paragraph speech calling for "united and effective government". At the close he made the announcement renouncing his claim to any remuneration. "I must," he said, "decline as inapplicable to myself any share in the personal emoluments which may be indispensably included in a permanent provision for the Executive Department."

Washington's Second Inaugural in 1973 did not take place in New York, because by then the capital was shifted to Philadelphia. Despite the fact that he had decreed an austere Inaugural, the public enthusiasm was unbounded and a great crowd greeted Washington as he arrived in a splendid

—Continued

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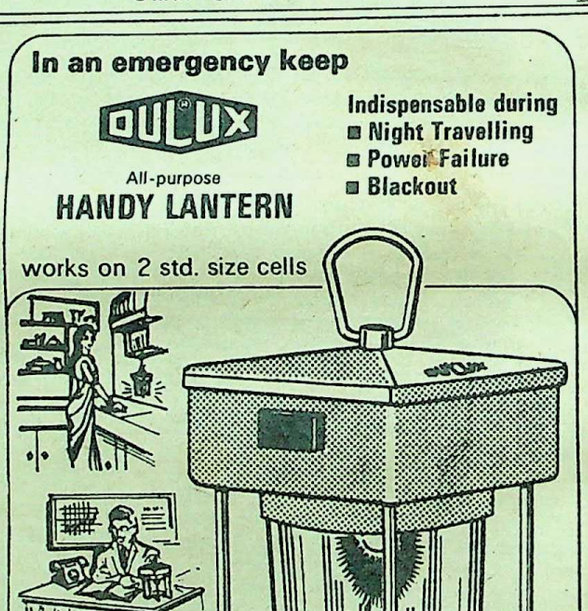

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carriage drawn by six white horses and accompanied by outriders and incense carriers. In contrast to his sombre garb of four years ago, Washington was wearing a black velvet suit with gold buckles, yellow gloves, powdered hair, a cocked hat with an ostrich plume, shoes with diamond-encrusted buckles and a sword in white scabbard. This time the oath was administered by an Associate Justice of the Supreme Court—as against a New York official who had administered the oath at the previous Inaugural—and the six-paragraph Inaugural Address was replaced by a 135-word (shortest-ever) I-will-do-as-before speech.

The Inaugural of 1789 and 1793 had firmly established two of the customs that are now integral parts of the ceremony: addition of the words, "So help me God", after the oath formulation and the delivery of the Inaugural Address following the oath-taking. More importantly, Washington's second inauguration imparted to this solemn ceremony a unique air of festivity and pageantry, which has continued ever since and which gives the Inaugurals their character and flavour. Interestingly his other innovation, of renouncing any compensation for his office, has been unacceptable to his successors.

The Philosopher President

Jefferson was the first President whose Inaugural was held in Washington, as by then the Capital of the United States had moved to its new home. It was a simple affair. Jefferson, dressed in a homespun suit, walked down the muddy Pennsylvania Avenue from his boarding-house, where he had lived as Vice President. A few close friends accompanied him. There is another "first" to Jefferson's credit—he had the oath administered by the Chief Justice of the United States, a practice which has continued ever since.

James Madison, the fourth President, added two precedents of his own to the Inaugural Ceremony—he was the first to preside over an Inaugural Ball and his vivacious wife Dolly came to play an active role in the proceedings. (George Washington's wife did not even accompany him to New York. She joined him later.) Dolly dazzled the 400 guests at the Inaugural Ball night in 1809. She appeared wearing a buff-coloured velvet gown and a matching turban with bird-of-paradise plumes. The enthusiasm and eagerness to catch a glimpse of her rose to such a pitch that a number of windows of the hotel got smashed.

James Monroe added a completely new touch to the inauguration by changing its locale. The 1817 ceremony was held outdoors. He took the oath and delivered his Inaugural Address on a platform in front of the temporary Congress hall, as the Capitol had been burnt by the British in the war of 1812. In his second term, Monroe started another tradition when he escorted his successor to the latter's inauguration. The successor, John Adam Quincy, scored a "first" of his own. Till then all the Presidents had worn knee breeches and stockings. Adams was the first to wear full-length trousers to his inauguration.

A turning point in the Inaugurals came with the election of battle-scarred soldier-statesman Andrew Jackson as President. He had fought a bitter campaign against Adams and had emerged as a symbol of "the common man". The death of his wife by heart attack, which was attributed to the smear campaign of his opponents, had left a bitter taste in Jackson's mouth and had built up public sympathy for him. His inauguration, therefore, was a celebration of the common man's victory. He declined to ride his inauguration, instead he walked bareheaded along the snow-covered Pennsylvania Street at the head of a procession of his plebian followers.

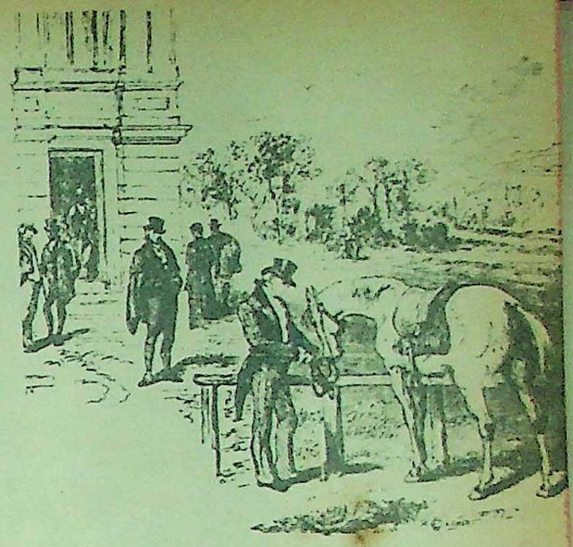
Backwoodsmen, dock workers, smiths and small-time merchants swarmed into Washington, sleeping five in a bed or on billiard tables, and patronised stores that sold Jackson-style cravats and barbers who gave Jackson-style hair-cuts. In short, "it was the reign of King Mob". The mob followed Jackson to the White House and swarmed into it and eagerly descended on the delicacies laid on the table for the official reception. **The crush of the crowd was so great that the President, in clear danger of his life, climbed through a window to safety and galloped to his hotel. In the great stampede that followed, women fainted, men bloodied their noses and limp children were handed out of windows for being revived. When finally the boisterous crowd vacated the White House, it left behind a trail of broken crystal, torn draperies and crushed hand-made French furniture. No wonder that the Jacksonian image remained stamped on the Presidency for decades.**

High Drama

Lincoln assumed presidency in troubled times. The civil war loomed large on the horizon. The Southern states, which had threatened to secede from the Union if he were elected, were doing just that. Amidst this drama and intrigue, on February 11, 1861, Abraham Lincoln left his home in Springfield, Illinois, for Washington, a journey of about 580 miles. There was danger to his life and in fact intelligence reached the party of a definite conspiracy to assassinate him *en route* to Washington. Thereafter, high drama unfolded in which Lincoln disguised himself, changed his route, travelled at odd hours and finally reached Washington, the capital, in secret by a special train, unheralded and unexpected, in the small hours of the morning.

The inauguration ceremony was undertaken in an atmosphere of grim forebodings and under strict security arrangements. Riflemen in squads hid on the roofs of certain commanding houses along Pennsylvania Avenue. Police escorts worked close to the President-elect. Lincoln wore a new tall-hat, new black suit and black boots, and an expansive bosom. He carried an ebony cane with a gold-top. Chief Justice Taney administered the oath of office. The artillery boomed a salute to the tenth President.

Then came the historical Inaugural Address in which Lincoln raised the clarion call for conciliation specially directed to the southern secessionists: "In your hands, my dissatisfied countrymen, and not in mine," he said, "is the momentous issue of civil war. The Government will not assail you. You can have no conflict without being yourself the aggressors. You have no oath registered in Heaven to destroy the Government, while I shall have the most solemn one to 'preserve, protect and defend it'." The day's proceedings ended with a gala Union Ball, the hall floodlit by five giant gas chandeliers. Lincoln shook hands from 8.15 to 10.30 at the rate of 25 hands a minute. The marine band played Hail to the Chief.



JEFFERSON'S PADAYATRA TO THE CAPITOL. Thomas Jefferson's Presidential Inaugural was a simple affair—he walked to the Capitol accompanied by a few friends and addressed the rally dressed in a home-spun suit. He was the first President to hold his Inaugural in Washington and also the first to take the oath of office from a Chief Justice of the Supreme Court.

The Lincoln Inaugural stands as a watershed in the history of installation ceremonies of US Presidents. By this time the basic format of the celebrations had emerged and the customs and traditions covering it were well defined. Hereafter the changes that occurred were mainly caused by technological developments. The horse-drawn carriage, for instance, was replaced by a flashy automobile in 1921. This happened in the inauguration of President Wilson's successor, Warren Harding. That was also the first inauguration in which loudspeakers were used.

First Use of Airplane

The broadcasting facility was brought into play in 1923 in the inauguration of Calvin Coolidge. It is ironical that Coolidge, with a reputation for being ultra-taciturn, spoke for full 40 minutes, reaching an estimated audience of 20 million. This Inaugural was also marked by the first use of the airplane, though in a rather indirect way, in that a New York newspaper air-delivered to Washington copies of its Special Inaugural Edition. It was much later, in 1929, that airplanes took part in the Herbert Hoover Inaugural Ceremony.

The wondrous technological achievement—television—was pressed into service for the first time in the inauguration of Harry S. Truman in 1949. This had a far-reaching impact, as people across the vast expanse of the American continent had a sense of participation. The Inaugural was literally brought into the living rooms of the Americans. The day does not seem very far when people of the world will be able to view this ceremony in live telecasts.

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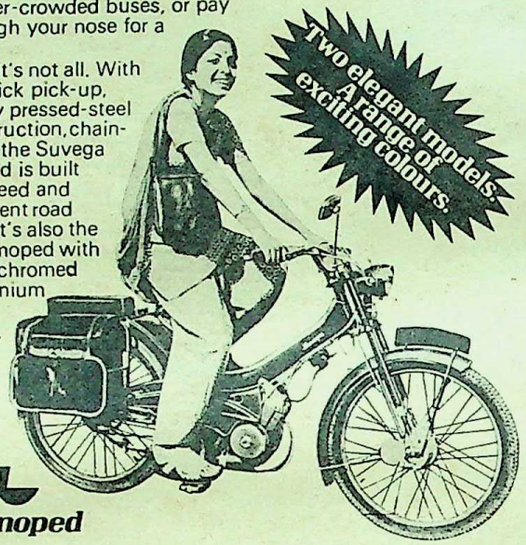

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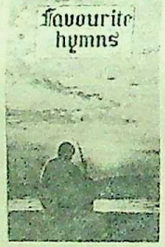

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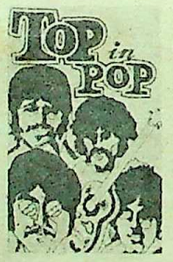

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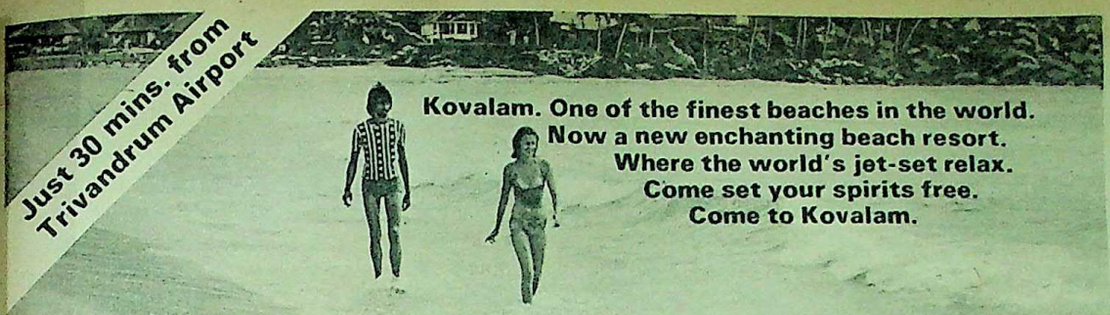

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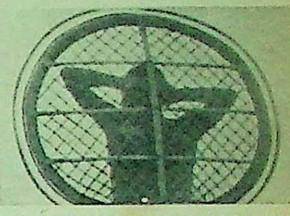

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Lizards

There are 3,000 species of lizards, of which only two varieties are venomous. Some lizards make nice pets. They live by "bluff", changing their colour or body structure to frighten off the enemy.

by T. S. N. MURTHY

Photographs by Sherman A. Minton, Jr

LIZARDS are remnants of the reptiles that dominated the earth 150 million years ago. Few animals are so widely distributed and diversified. 3,000 kinds of these scaled reptiles established themselves in every conceivable part of the globe except the polar regions. One has only to recall such diverse creatures as geckos, chameleons, iguanas, skinks, tegus, agamids, monitors, slow-worms and so on. They vary in size from the 2-inch-long skink to the 10-ft-long and 300 lb-heavy Komodo dragon (*see box*) which looks like a crocodile.

They are the shortest lived among the reptiles. They have a stentorian voice to match the calling notes of frogs and birds and possess "climbing" feet that enable them to crawl upon ceilings and barks. Their tail can be disposed of at will and regrown later. They are Nature's acknowledged quick-change artists in the matter of colour.

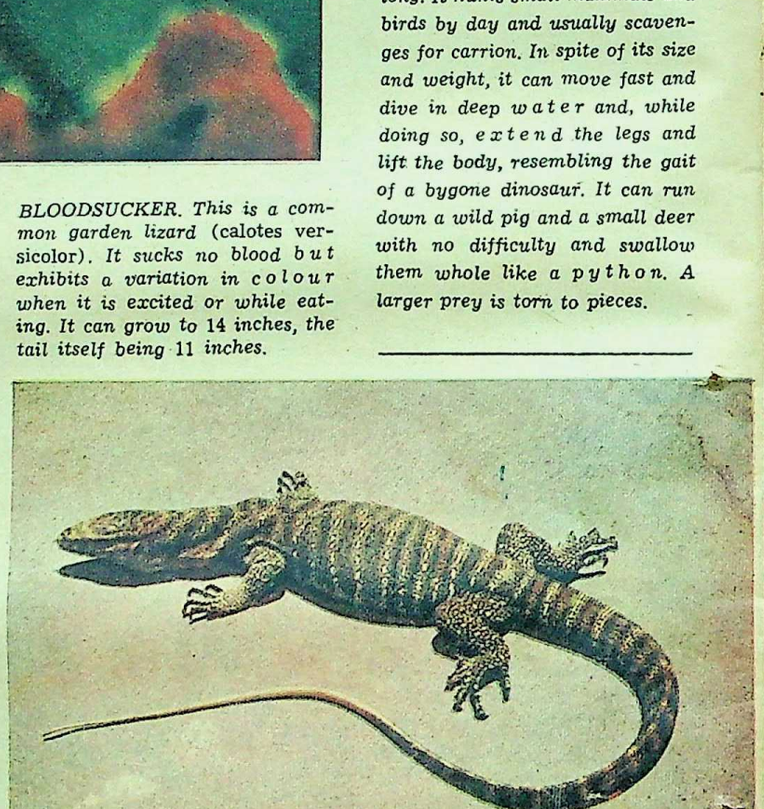
In the night, the geckos are attracted towards the light and come in search of insects. Their amazing ability to run is due to the clinging pads on the underside of their toes which are made up of plates bearing minute hook-like cells. **All geckos are not house dwellers. There are geckos on the ground, in the forests and on treetops. They get their name from clicking sounds such as** yecko **and** gecko **produced when they press the tongue against the roof of the mouth.**

The tokay of Asia, named after its guttural rumble *touk-tay*, is a giant among geckos. It grows up to 1½ feet and can bark and bite like a dog. While most geckos are gentle little creatures that can be tamed

BLOODSUCKER. This is a common garden lizard (calotes versicolor). *It sucks no blood but exhibits a variation in colour when it is excited or while eating. It can grow to 14 inches, the tail itself being 11 inches.*

A LAND CROCODILE

The Komodo dragon is the longest and heaviest living lizard. Because of its enormity, it was mistaken for the crocodile. The natives of the Komodo Island in Indonesia call it buaza durat—*a land crocodile. It is an extremely active, savage carnivore. It is natural that it should have been an object of terror and wonder to the natives till this sensational find of our generation was made known to science in 1910. It remains a puzzle how such a giant creature remained obscure for so long. It hunts small mammals and birds by day and usually scavenges for carrion. In spite of its size and weight, it can move fast and dive in deep water and, while doing so, extend the legs and lift the body, resembling the gait of a bygone dinosaur. It can run down a wild pig and a small deer with no difficulty and swallow them whole like a python. A larger prey is torn to pieces.*



THE COMMON INDIAN MONITOR (Varanus bengalensis). Below: *This spiny tailed lizard can be tamed.*

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

and treated as pets, the tokay, glittering in the darkness with its cat-like eyes, is an exception. **Sometimes it gets involved in combats with large snakes for hours. The battle usually ends with the snake coming out the victor.**

No living reptile has developed the powers to fly like birds and bats. Yet the 8-inch-long dracos of the forests of South and South-East Asia have earned the distinction of being the "flying dragons", because they can slide by means of "wings" which are nothing but the folds of the scaly membranes supported by six pairs of laterally movable and greatly prolonged ribs of the breast. They can undertake sorties of more than 30-40 feet in search of their staple diet: tree ants.

How They Live

Lizards live by intimidating their enemies through bluff and gorgeous display of body structures. The frilled lizard of Australia unfurls its umbrella-like throat fan (which enormously increases the animal's size) and its small mouth to frighten the enemy. **The armadillo lizard of South Africa protects itself by holding its tail in the mouth, giving thus a coiled appearance to its enemies. The blue-tongued skink of Australia, when threatened, puts out its brilliant purple tongue and puffs up its body.** Horned lizards of the USA squirt blood, swell up and sometimes bite feebly. The "thorny" or "mountain devil" is the name given to the 8-inch Australian lizard, *Moloch horridus*, because of its spiny body and stubby head. It requires 1,000 to 1,500 ants for a single meal.

The feet of a chameleon are like the jaws of pliers and are used for effective grasping of the twigs of trees, the home of the lizard. The chameleon, which can shoot out its sticky telescopic tongue (often longer than the animal itself), is the sharp and accurate shooter in the animal world.

Most spectacular is the ability of a chameleon to move each of its eyes wholly independent of one another so that the animal can see forward with one eye whilst looking sideways or backward with the other. This is one of the few examples in nature of visual organs that operate on the principle of a pinhole camera.

The monitors—with their flexible heads, mouth wide open and hissing loudly, their snake-like tongues protruding far beyond the mouth and their muscular tails that can deliver heavy blows—are like the dragons of yore, except that they cannot breathe fire.

All About Monitors

Monitors—which are also lizards close to snakes, having been derived from the same stock—are more serpentine in character, that is why the young of these lizards are called Gho-samp (Biscobra) and are regarded as venomous. These big lizards occur mostly in the hotter parts of the world.

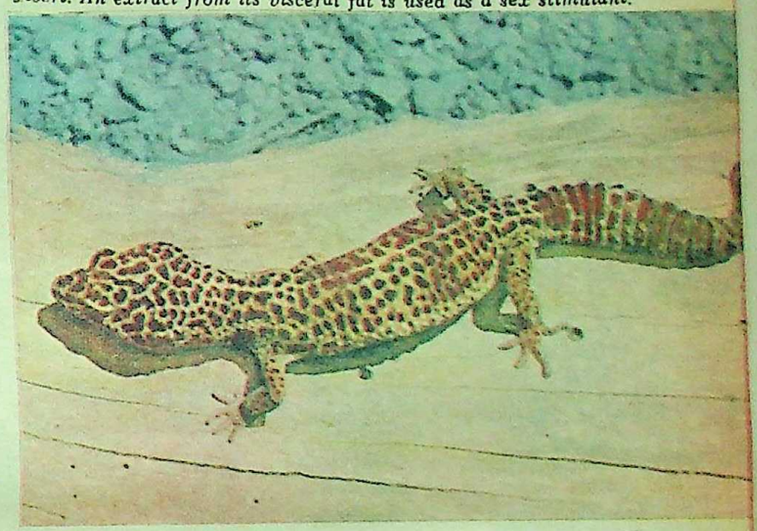
Despite their massive bodies, monitor lizards are good climbers, runners, swimmers and fighters. Actually, some water monitors can swim remarkably well. They relish fish, crabs, frogs, birds, eggs, rats and rotten flesh. Their special liking is for hen's eggs. Monitors do not normally chew or crush their food, as other lizards do, but swallow their prey whole or in large chunks. An aquatic monitor, Kabara goya, eats like a mammal. Seizing its prey in its powerful jaws, it shakes it violently. Then it holds down the prey under the grip of its strong claws. Its rapacious nature is well illustrated when it starts gulping down its favourite food—hen's eggs. In one sitting, it can swallow 8 to 10 eggs.

The gripping powers of the common Indian monitor were put to use by the army personnel and burglars in the olden days. Large specimens were deployed as grapnels. Tied around the loins of the lizards was a rope, which was sent up a wall too high to climb and in which there was a crevice at the right height. The lizard entered this crevice and held on fast enough to support the weight of a man scaling the wall. The most insurmountable enemy forts are believed to have been captured by such use of monitors by some Maratha warriors.

Only two desert-living lizards of the USA—the Gila Monster named after its home, Gila, in Arizona, and the Beaded Lizard, so called because of the beadlike tubercles on its back—are venomous. They are no serious hazard to man despite a record of some human fatalities due to their bite.

With their beady eyes and gaudy "warning coloration" and a forked tongue darting in and out just as in snakes, these heavy-bodied reptiles look every inch potential killers sufficient to keep their offenders at bay. They are lethargic. Thy cannot even pursue a running prey but depend on nestling birds and small mammals in the desert, on eggs of other lizards and birds, for their food.

THE OPHIMOROUS TRIDACTYLUS (*popular Hindi name:* Zalim Sanda) *is also known as the sandfish because it "swims" across the desert. An extract from its visceral fat is used as a sex stimulant.*



THE DESERT GECKO (Eublepharis macularius) *is found in the arid zones of Asia. Its tail is rich in fat.*

It is incredible how such sluggish creatures get active in a flash if molested. With the purple tongue protruding, the body thrust forward and hissing violently, they manoeuvre to plunge their death-dealing fangs into the flesh of the victim. **The venom glands of these lizards are in the lower jaw, not in the upper jaw (as in snakes), making it difficult for them to use the swift stab of a viper or a cobra. It appears instead that these lizards, when they bite, beg for time to hang on and chew the victim's flesh.**

The eggs of monitors are a delicacy and the animals themselves provide a meal. A curious-looking spiny-tailed lizard, Sonder (Uromastix), of North-West India, often exhibited on pavements in our major cities, is captured in large numbers by the desert people for its flesh. The head and the feet are not eaten, but the spiny tail is considered a great delicacy, and the meat is said to be sweet.

Preparations made from the visceral parts of the Sonder, the Indian Sand Lizard and the Indian Sand Swimmer, a skink of the Punjab, are effective as sexual stimulants.

The drain on the populations of these lizards has compelled our Government to declare them as protected species, clamping a total ban on the trade of their skins.

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40 THE ILLUSTRATED WEEKLY OF INDIA, JANUARY 23, 1977

LIZA

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LIZARDS OF INDIA

India has 150 of the world's 3,000 species of lizards; their number, however, has been dwindling. The water and desert monitors are now a "protected" species. A ban has been imposed on the export of chameleons and the spiny-tailed lizards.

by ROMULUS and ZAHIDA WHITAKER

INDIA is full of interesting lizards; from the massive eight-foot water monitor to the minute, legless burrowing lizards. It is believed that lizards are the forerunners of snakes and indeed snakes and lizards have so much in common that they are classed in the same order: Squamata. Lizards belong to the sub-order Sauria and are a fascinating and diverse group of reptiles.

In India we have about 150 species of lizards easily observable in any part of the country—of the families gekkonidae, agamidae, chamaeleonidae, scincidae, dibamidae, lacertidae, anguidae and varanidae. Some of these are champion swimmers, others accomplished burrowers and still others a marvel in the fine art of gliding. Contrary to popular belief, there are no venomous lizards in India; in fact there are only two in the world: the Gila Monster (pronounced Heela) and the Beaded Lizard, which occur in south-western United States and Mexico.

The following description of the different lizards groups is general but will indicate the wide variety we have *in India* and help to identify those that are commonly seen. Just as the average snake's food is rats, most lizards are insect-eaters and play a big role in controlling pests.

THE GECKOS: The geckos or "fly-catchers", as they are sometimes called, are the lizard group we are most familiar with. In the South the species that most frequently inhabit our houses are the Brooke's Gecko and the Tree Gecko. A healthy gecko population in the house helps control problem pests like cockroaches. With their toe-pads enabling them to stick to the walls and ceiling and pursue insect prey, and with their long-range good vision and crafty stalking, there are few insects that escape these dauntless predators.

Most geckos are nocturnal and not often seen by day; this is in marked contrast to the other lizard families which are almost entirely diurnal. It is an amusing sight to watch the house-geckos emerge from their hiding-places as darkness sets in and the lights are switched on. When left alone, they become fairly tame, allowing you to stand and watch their activities within touching distance. In fact our neighbour in Madras feeds her house-geckos on grains of boiled rice on the end of a stick!

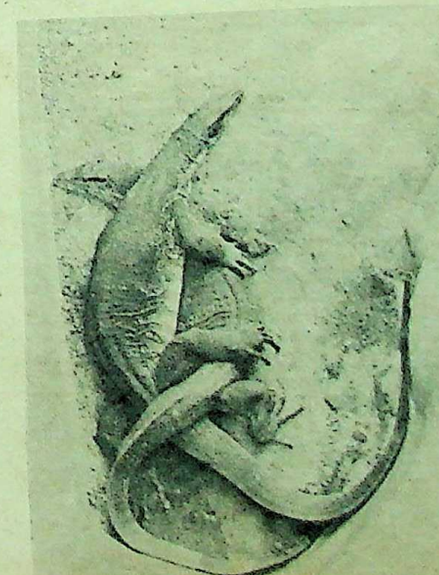
Every now and then, there are news items in the local papers about geckos falling into food and people becoming sick or dying after partaking of it. The *Indian Express* of March 28, 1975, reported that students of an elementary school had "vomited and fallen unconscious after consuming *rava kichdi* served to them in the afternoon. A lizard had been found in the food." **Although it is true that geckos are prone to infection by the bacterial Salmanella, it is hard to believe that, cooked, they could produce such severe results in humans. It looks like the lizard is the scapegoat!**

There are several species of forest geckos about which little is known. We do know however that most geckos lay 2-4 eggs (winter and summer months in Madras) and, unlike other lizards, do not bury them but find a crevice in a tree, rock or even inside radios, bookshelves, etc, to lay them. Some geckos which lay eggs that have an adhesive surface deposit them on tree-bark or on the underside of a leaf. As with many reptiles, 60 days are the average incubation period for the brittle, fragile eggs. The young are bright replicas of the parents.

The females are smaller and more timid than the males. When food is scarce, big males, and sometimes females, may bite off and eat the tails of smaller individuals and will devour whole young (not their own). Males seem to have strong territorial instincts and "rule" their small territories possessively. One large male Tree Gecko, *Hemidactylus leschenaulti*, inhabiting our verandah seemed surprised one evening to find another male (the kitchen resident) in his territory and the resultant combat lasted well over 40 minutes during which the intruder was gripped by the neck and twisted about. After considerable squealing and thumping, the challenger finally retreated to his own abode.

Geckos are harmless, interesting little animals that should be treated as welcome guests in every house in return for the free pest control services they render us. In other words, on hearing the familiar "tuck-tuck-tuck" call, one can be sure that the ecological balance is being well maintained in the home.

WATER MONITORS MATING. These are our largest lizards, growing to 2½ metres. Although sluggish and corpulent, they are capable of bursts of speed when chasing prey.



—Harry Miller

THE FLYING LIZARD. It can glide from one treetop to another in search of ants. The wing-membranes are an extension from the ribs.

THE AGAMIDS: This is a large group and includes ground, tree and rock dwellers. The most common lizard, to be seen in almost every garden, is the Garden Lizard (*Calotes*), erroneously called "blood-sucker". In the mating season the males are a beautiful sight, with red or orange throats and bright yellow body. Territorial and mating display consists of "push-ups", energetic bobbing of the head and "dewlap" (chin-pouch) display.

In some Muslim countries, the up-and-down head movement is regarded as praying; in fact one agamid with this behaviour pattern has the species name *islami*, while another that does not conform to "bobbing" is named *kafiri*. In rainy months the female lays 10-15 oval, soft, white eggs in a hole which she digs with her front feet. After laying, the scooped-out earth is filled back into the hole, then she "packs" it by pounding on it with her head.

In the South, a fairly well-known rock agamid is the black-and-orange lizard that is commonly seen in the low hills of the southern Deccan, sunning itself on rocks. This is *Psammophilus dorsalis*; the male's beautiful colours in the breeding season and its size make it an impressive but common sight in the vicinity of Bangalore.

The most stunning lizard you meet in the lower Himalayas is the Himalayan Rock Lizard (*Agama tuberculate*). An adult male is almost 40 cm long and is bluish black,

—Continued

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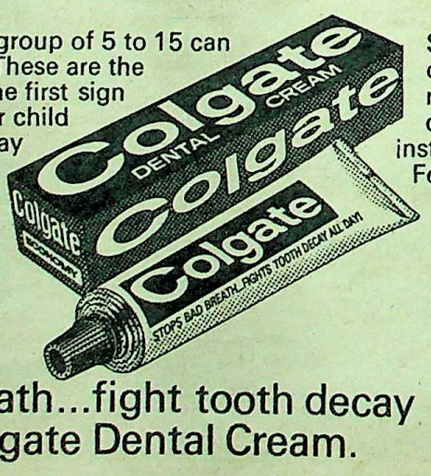

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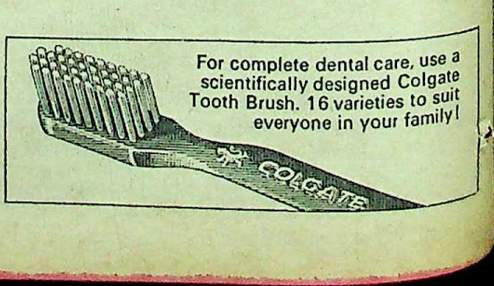

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with bright orange spots on the breast and the sides, and tinged with purple on the neck and the belly!

By far the most fascinating lizards in this group are the flying lizards (draco), which are found in the evergreen forests (and now plantations) of Tamil Nadu, Kerala, Karnataka and Assam. These beautiful denizens of tall trees can spread orange "wings" (called patagia) which are elongated ribs and glide from tree to tree.

Although they spend most of their life in trees, the female (identifiable by her tiny yellow dewlap as compared to the male's long yellow "flag") comes to earth to dig her nest and lay eggs, after which she covers and deserts them. They seem to feed on ants and other small insects.

Another interesting agamid is the spiny tailed lizard (Uromastix hardwickii) **which is found in north-western India. Some tribals eat the flesh; and the oil is sold for its purported medicinal value. The spiny tail is a defence mechanism. To capture the lizard or bring it out of its hole the tribals scratch a stick near the entrance, at which the lizard, responding to the "attack", sticks its powerful spined tail out of the burrow. This is grabbed and the reptile pulled out. This odd-looking lizard feeds, among other things, on locust hoppers—a vital role in desert ecology. The ground agamid,** Sitana ponticeriana, **is a fast little lizard common in most dry, open areas. It sometimes takes to bipedal running. The male has an outsize gular pouch which is blue during the breeding season.**

All Indian agamid lizards are known to be oviparous (egg-laying), but the agamid, *Cophotis ceylanica*, endemic to the mountains of Sri Lanka, bears living young.

THE CHAMELEONIDAE: In India this group is represented by one species (*Chameleo zeylanicus*). The chameleon is the slow-motion clown of the lizard world, with protruding, individually rotating eyes, coiled, prehensile tail, clamps for feet and a 20-cm tongue which is accurately flipped out to catch insects. It is a fatally slow creature, therefore easy to catch or kill, but this is offset by its ability to change colour. Put a chameleon in a tree and turn away for a few moments. You will have trouble finding your animal again, if you ever do! Because of its odd shape, people are foolishly afraid of this captivating lizard.

The female lays 12-35 eggs. M. A. Smith (*Fauna of British India, Vol. II*) quotes an interesting account of this process first written by Trench: "...the female descended to the ground and began to make a hole, digging like a terrier, packing the loose earth with her forelegs and kicking it out behind with her hind-legs. That night she roosted in a bush, but low down and not in her usual place. All next day she dug furiously in the loose mould and did not emerge at night. Next day, a very attenuated chameleon emerged at 2 p.m. and spent all afternoon in pulling the loose earth back with her forepaws, ramming it well behind her with her hind-legs... Next morning she completed the filling up of her burrow." The 31 eggs were buried about a foot below the surface of the ground.

THE COMMON SKINK is found throughout the country, particularly on the plains and lower hills.

THE MONITOR swells up when it faces a threat. The tail is bent backwards, ready to strike.

THE SCINCIDAE (SKINKS): Next to the geckos, this is the largest lizard group in India. Skinks vary in size from the large 20-inch Tytlers' skink of the Andamans to the tiny 5-cm forest species of South India. Skinks are the fast, glossy lizards that glide so effortlessly through grass and bushes that they appear to have no legs and are often understandably mistaken for snakes. They inhabit a wide variety of habitats, from the seashore to 2,500 metres in the hills. Some species have red or blue easily detachable tails. **This is a defence mechanism as the colourful tail attracts predators away from the head; if caught, the tail can be shed on attack.**

THE ANGUIDAE: This family is represented by only one Indian species, of the genus, *Ophisaurus* (ophi = snake), which is found in the Eastern Himalayas. As there are hardly any vestiges of limbs left, it looks very much like a snake. Of course you can tell it is a lizard by its ear-opening and eyelids which snakes do not have.

VARANIDAE: This family consists of the genus *Varanus*. There are four species of Varanids or monitor lizards found in India: the common monitor (*Varanus bengalensis*); the water monitor (*Varanus salvator*); the yellow monitor (*Varanus flavescens*); and the desert monitor (*Varanus griseus*).

The water monitor is the largest Indian lizard and the second largest lizard in the world, growing to 2½ metres! Although at this size it is corpulent and sluggish-looking, it is capable of bursts of speed when chasing its prey or escaping. It has a varied diet including crabs, fish, carrion, rats, birds and insects. It inhabits coastal mangrove regions and is found in the Sunderbans and coastal Orissa and the Andaman and Nicobar Islands. The Ahmedabad Zoo successfully bred this now rare and protected lizard. Near Colombo in Sri Lanka, it is common to see these great lizards near the roadside.

The common monitor is found throughout India and grows to about 1½ metres. Though basically a plains animal, it is also found in the mountains up to 2,000 metres and from dry scrub to thick rain forest areas. It feeds mainly on frogs, rats, birds and insects.

The yellow monitor is common in parts of North India. It closely resembles the common monitor. About this and the desert monitor, which inhabits desert regions of the north-west, little is known.

Being large conspicuous animals with palatable flesh and commercially valuable skins, monitors are heavily hunted in many areas. The eggs (10-20) are laid in holes on secluded piles of rock and debris. Often, termite mounds are used for this purpose and the eggs are left insde. The termites then cover up the hole, thus protecting the eggs from predators. When the young hatch about two months later, they do not leave the mound immediately but fatten up on termites before breaking out into the world. This is a striking example of commensalism in nature.

Monitors can give a painful but harmless bite but the usual mode of defence is thrashing with the tail, which is accurately lashed from side to side to give a stinging "thwack" if the lizard is threatened or injured. The long forked tongue is an effective sensory organ and is used when hunting for food or a mate. Monitors are not vocal, making a hissing sound when on the defensive; however, their sense of hearing is fairly well developed.

LACERTIDAE: Though abundant in Africa, this group is sparsely represented in India (most are found in North and Central India) and they remain largely unstudied. Bhatnagar and Bhanotar report that one of the desert race-runners of north-western India, *Acanthodactylus cantoris*, is also a locust predator. To help regulate its temperature in the hot months, this lively lizard will bury itself under cooler sand for a few moments and re-emerge. The striped "race-runner" (*Ophisops beddomei*) is a common skink-like lacertid of the low rocky hills of Southern India.

They Need Better Protection

India is rich in lizards; and it is time that we began to consider how deforestation, exotic plantations, the use of chemical pesticides and other man-made tragedies are affecting this interesting and useful animal group.

The water monitor and the desert monitor are protected under Schedule II of the Wildlife Protection Act of 1972 (no catching or killing without special permit) and these two lizards plus the common monitor and the spiny-tailed lizard are also banned for normal export. The chameleon is also partially protected from export. A study of the status of Indian lizards and their natural history is of prime importance before any further exploitation for skins, purported medicines, etc, is permitted.

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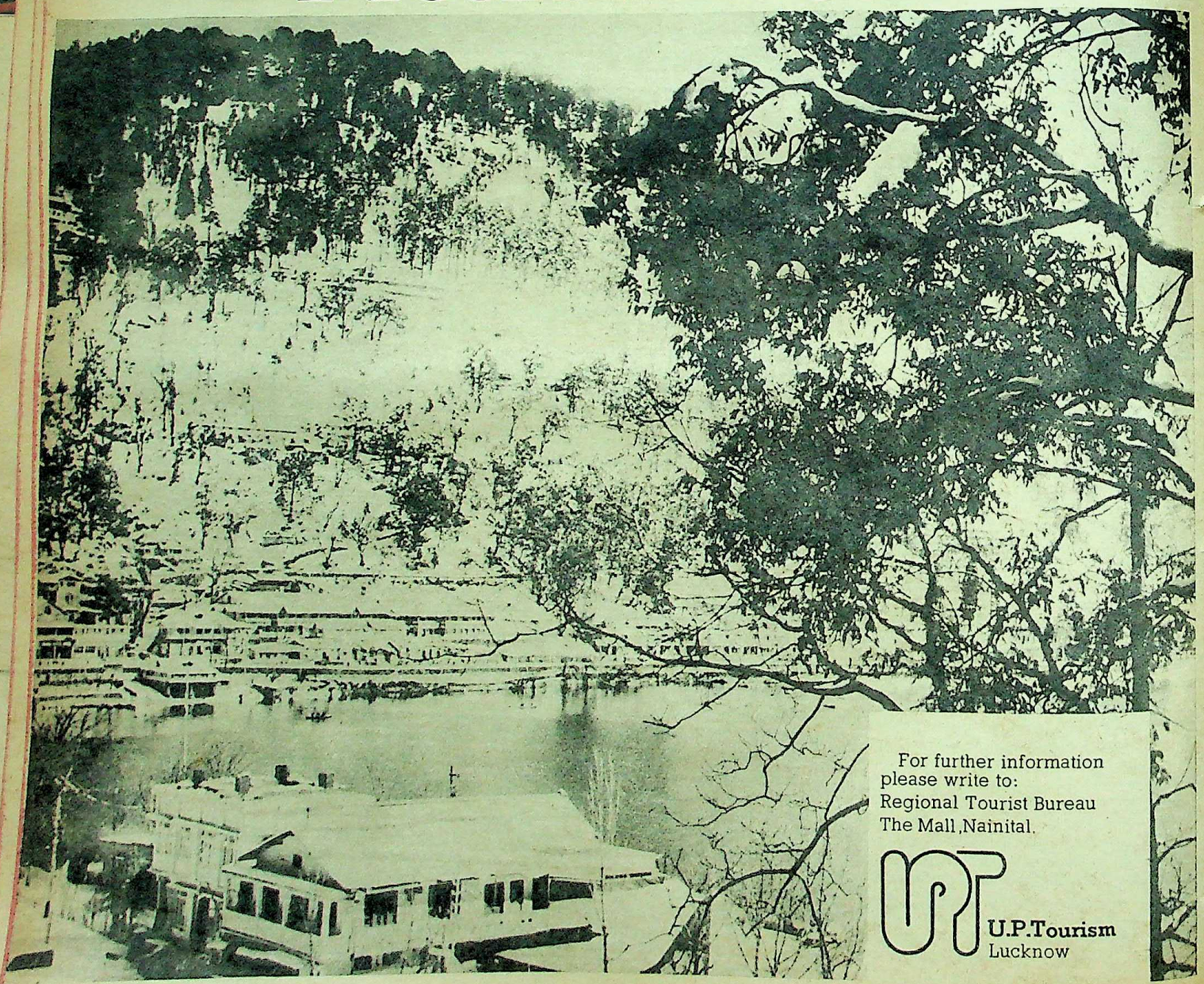

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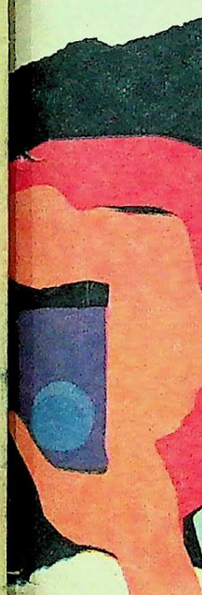

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Dead Man Tells A Story

by R. RAJ GOPAL

At first everyone was sceptical. Such evidence had never been admitted in court before. Were they dealing with a child's hallucinations or with a cold-blooded murder?

DEPUTY Superintendent Kulkarni was reading the day's paper. The intriguing, shocking heading, BOY RECALLS PREVIOUS BIRTH, under the picture of a child, with two ladies representing his mothers in his present and his past birth, caught his eye. He read on, with growing scepticism:

Sundarajan, four-year-old son of R. Ramanathan, Manager of Srinivas Press, Madras, recalls his previous birth vividly. At the boy's instance, Mr Ramanathan has come down to Bombay with him and successfully traced his mother in his last birth. The boy says his name in his previous birth was Surendranath, aged 29 when he died. He was a freelance photographer by profession...

"What!" exclaimed Kulkarni, putting down the paper. "Hell, it can't be! Preposterous!" Rapidly he re-read the item, gulped his coffee and got up. In ten minutes he was out, his car heading towards the address mentioned in the paper. He arrived in Girgaum, located the house and raced up the stairs.

Kulkarni's request to see the boy frightened his parents. His uniform was intimidating. But after a few reassuring words, they brought the boy to him. His father introduced himself, his wife and the boy's widowed mother by his previous birth. The Deputy Superintendent asked the boy, in English, if the name Kulkarni—Inspector Kulkarni—meant anything to him.

Wtihout hesitation the boy replied: "Yes, I know you, Inspector. I came to meet you on an important matter but was prevented from doing so. On my way back, I fell down and know nothing more."

Kulkarni gasped. "I'm Deputy Superintendent now, but I'm the man you wanted to meet all right." He hesitated, then began to question the boy. After 15 minutes, he turned to Ramanathan. "Mr Ramanathan, your son's evidence is required in an important case. I'd request you not to leave the city for a few days till the case is cleared."

Ramanathan stared at him. Reluctantly, he agreed. At Kulkarni's bidding, the boy turned to his past mother and told her of the location of a key. The mother excused herself and returned with it. "We found this key in his cupboard. We didn't know what it was for, but kept it all this time as a memento."

Armed with a magistrate's warrant, Kulkarni drove to the National Bank at Thakurdwar. There he showed it to the Manager and demanded the opening of a locker in the name of Surendranath. The Manager arranged a *panchanama* with two lawyers and a Bank Director and the locker was opened. It contained documents relating to the renting of the locker itself and a packet of films and photographs. A quick excited glance at the photographs brought a shocked grin to Kulkarni's face. After showing them around, he took official charge of them.

Bhupendralal, businessman and film producer, and two others were duly arrested and charged with the murder of P. M. Iyer, a news agency reporter. At the Esplanade Court, the Metropolitan Magistrate

—Continued

CC-0. Talwalker

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

refused bail to the accused. The case was committed to the sessions.

THE Public Prosecutor, Shanker Tamhane, in his opening remarks, said that Bhupendralal, posing as a businessman and film producer, was in reality an ace smuggler, the chief liaison man of an international gang. The victim, P. M. Iyer, a veteran crime reporter of the Herald News Agency, was on to the truth and Bhupendralal had him liquidated. The heinous murder was committed four years ago with the assistance of his two bodyguards. Bhupendralal might have continued to masquerade as a law-abiding and philanthropic citizen but for a providential happening; and the bizarre truth would unfold in the evidence presented before the court, the Prosecutor concluded.

The first witness was called: Sundarajan. There was a surprised flutter and some stifled giggles as the boy was assisted to the witness's dock, where he was made to sit on a high-backed chair. "Silence!" shouted the court clerk.

Defence Counsel Harish Hasnani, the famous criminal lawyer, rose to object to the examination of the child. "He is too young, Your Honour, to understand the meaning of the oath and there are psychological reasons why his evidence cannot be depended upon. It's utterly futile to examine him."

There was a little silence, then the Judge observed: "I see your point, Mr Hasnani, but, in view of the peculiar circumstances of the case, I am allowing the examination. You may however record your objection and refer to it in your address."

The story that was elicited from the boy after a series of questions from the Prosecutor and the Judge was this: Sundarajan in his previous birth was Surendranath, a free-lance photographer and a constant friend of P. M. Iyer. (At this revelation, Bhupendralal, the first accused, perceptibly bristled.) Iyer had confided in him about the "scoop of his career", the disclosure of the true identity of Bhupendralal. He had all the facts and figures and wanted the news to hit the headlines on the day he presented the police with his carefully amassed evidence.

The night Iyer was murdered, Surendranath was to join him at 10.30 at Ash Lane. Here Iyer had an appointment with an agent who was to give him a concluding piece of evidence, armed with which they had planned to go to the news agency office near by. There Iyer would submit his copy to the news desk, after which they were to proceed to the Police Special Branch. Iyer had wanted Bhupendralal arrested the same night.

But Bhupendra was one step ahead. At 10.30 p.m., instead of the agent, Bhupendra and his henchmen met Iyer. When Surendranath came to the end of the lane, a frightful scene met his eyes. Bhupendra was struggling to hold Iyer's hands, a henchman had caught him by the throat and the other goon was stabbing him in the back.

Surendranath had only a second to make up his mind: he took out his camera, attached his flash and took two photographs. The second flash caught the eye of the assailants. Bhupendra left his henchmen to finish the job and ran after Surendranath, who knew he was running for his life. He sprinted down the lane to Veer Nariman Road, jumped into a passing taxi and escaped before Bhupendra and his men could pursue him in their car.

At this stage, the Judge asked Sundarajan why he didn't go to the help of his friend Iyer. The boy hung his head for a while, then said: "Self-preservation. I was one against three. My professional interest took hold of me. And that way I could help avenge my friend also."

"There you showed courage too," remarked the Judge, smiling.

That very night Surendranath developed the film and took two prints each of the two photographs and put the film and the prints in a cover. The next morning, with the envelope, he went to his Thakurdwar bank, rented a locker and deposited the locker receipt and the envelope there. Then he hastened to the Special Branch and sought out Inspector Kulkarni.

When Head Constable Waingankar asked Surendranath to state his business, he gave his card and said he had some important evidence in a case and wanted to meet Inspector Kulkarni. Waingankar said Kulkarni was out to investigate the murder of P. M. Iyer. (The morning papers had reported the murder, under mysterious circumstances, of Iyer.) Saying he would meet the Inspector on the scene of the crime, Surendranath rushed out of the office.

As he was about to cross the traffic island at Phule Market, he saw a car speeding towards him. It was Bhupendra's car! Frightened, Surendranath began to run across the island. He escaped the car but, in his panic, stumbled on the border stone-blocks and fell. That was all he knew.

DEFENCE Counsel began his cross-examination: What's your name, boy?

Boy: Surendranath.

Counsel: No, your name now.

Boy: Sundarajan.

Counsel: That's right. Do you know this gentleman, Sundarajan? (pointing to Bhupendralal)

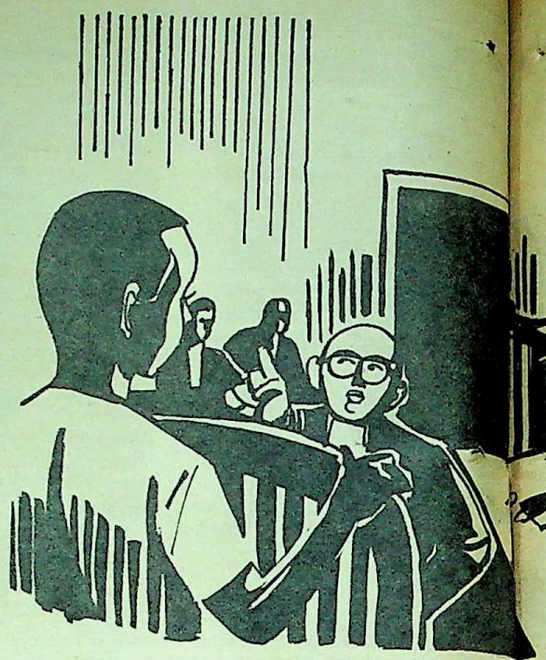
Boy: Yes.

Counsel: No, as Sundarajan you don't know the accused. As Surendranath you claim to.

The Prosecutor rose to his feet. "He is confusing the poor boy, Your Honour." But, before the Judge could intervene, Defence said: "I've nothing more to ask the witness."

The Prosecutor called Padmabai, the past-birth mother of Surendranath. She admitted her conviction that Sundarajan was her son Surendranath in his past birth, because of his narration of details of his life which could not have been known to anyone else. She had not known of the existence of the account in the Thakurdwar bank while he was alive and, as only Rs 10 was shown to his credit in the pass book of the bank account, she had not bothered to claim it. Nor had she known that the key she found in the wardrobe was the key of a bank locker.

Defence Counsel waved his hand when asked to examine her.



Deputy Superintendent Kulkarni was the next witness. He narrated how he had been called upon to investigate Iyer's murder. Four knife wounds had been found on Iyer's back. After removal of the body for autopsy, he had returned to his office. There Surendranath's body was laid out on the verandah. A doctor pronounced that the man had died of heart arrest. H. C. Waingankar told him of Surendranath's earlier visit. Kulkarni did puzzle over the photographer's death, but there were no further leads to connect him with Iyer—till years later he read the news item of Sundarajan's past life as Surendranath.

Kulkarni then disclosed how he had traced the boy and got the whole story out of him. He had gone to the Thakurdwar bank, picked up the envelope from the locker and then arrested the three accused. He added that, from what Surendranath had said, Bhupendralal was implicated in the photographer's death as well. He had died in his attempt to escape the car.

Defence Counsel: Who told you the story of Iyer's murder?

Kulkarni: Surendranath.

Counsel: Where is Surendranath? (Kulkarni points to the boy.) But that's Sundarajan. You're confounding one with the other. The person who told you the story, I say the "story", is Sundarajan. Is that correct?

Kulkarni: Sundarajan recalled his past life as Surendranath.

Counsel: I'd request you to confine your answers to my questions, Superintendent. Had you ever met photographer Surendranath?

Kulkarni: I found his body...

Counsel: Did Surendranath tell you anything about who killed Iyer?

Kulkarni: I told you I learnt about Iyer from the boy Sundarajan who...

Counsel: Look
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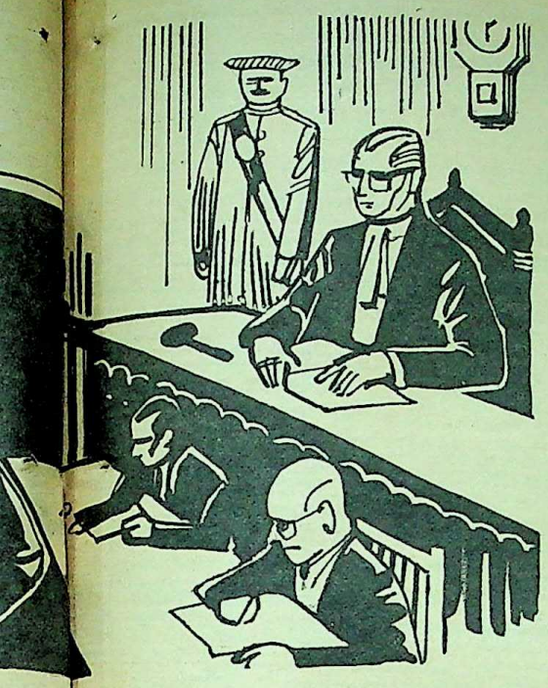

Counsel: Look here, Mr Kulkarni, answer my question. Did the photographer tell you anything about Iyer?

Kulkarni: Sundarajan, recalling his past birth as Surendranath, told me...

Counsel: No. That's not the same thing. You have yourself deposed that, before he could tell you anything, Surendranath died of a heart attack...

The Prosecutor jumped to his feet. "I object, Your Honour. The learned counsel is drawing a red herring across the trail."

The Judge said: No, Mr Prosecutor, it is very clear to me what Defence is driving at. Proceed, Mr Hasnani.

Counsel: I've finished, sir, I've nothing more to ask the witness.

H. C. Waingankar told the court of Surendranath's visit on the morning after Iyer's murder and how his dead body had been picked up from the road and brought to the Special Branch office. Defence Counsel had nothing to ask of Waingankar.

THE next witness was the Manager of the National Bank at Thakurdwar. He narrated how one day, four years ago, Surendranath, an account holder, had come to him to engage a locker by paying an annual rent of Rs 40. He had not seen the man again.

Prosecutor: Didn't you know him personally?

Manager: No. He had opened an account, I found, only three months earlier with Rs 10. Later, two cheques, of Rs 100 each, were credited into the account. There were no withdrawals. As he was not a frequent visitor, I had nothing further to do with him.

Prosecutor: Why did you not contact his parents after he was dead?

Manager: As a rule, we wait for his heirs to come and make a claim. About the locker, when the first year of rental is over, we adjust the rental for three more years and, two months ago, the rental for the fifth year was adjusted. There is now a balance of Rs 76.98 in the account, including the interest.

Prosecutor: So you go on adjusting rentals from the account? When do you search for the heirs? Or when do you open his locker?

Manager: When there is no money in the account for rentals, we try to contact his legal heirs. If we fail, we advertise in a newspaper, asking anyone having the key of the locker to make a claim. When that does not bring results, we break open the locker, in the presence of two lawyers and a Director, and the contents we put aside. In this case, because of the apparent nature of the photographs, we would have called in the police and handed them the pictures.

Prosecutor (to Hasnani): Your witness.

Defence Counsel: Would you recognise Surendranath if he stood before you?

Manager: I might. I'm not sure.

Counsel: (calling for the boy): Do you recognise Surendranath?

Manager: No.

Counsel: Why not? The Prosecutor says he is Surendranath.

Manager: The Surendranath I knew and vaguely remember was about 30 and would have been 34 now.

Counsel: So this is not Surendranath?

Manager: No, but...

Counsel: Thank you, that's all.

IN his defence, Bhupendralal, Accused No. 1, stated that he was not a smuggler, that he had no motive to kill Iyer and that he was not the man in the picture at all, though one of the assailants resembled him. He said all charges against him were false and he was not guilty. The other two also pleaded "Not guilty".

Defence Counsel called four witnesses, who vouched for the character of Bhupendralal. Tamhane declined to cross-examine any of them.

Hasnani, winding up, said: "I've never witnessed more irregular court proceedings in all my life. First, the examination of a four-year-old child is farcical—his evidence cannot be believed, because children are given to fantasies which they believe to be true. It's amazing the court accepted his evidence at all. Also, there is always the possibility that he could have been tutored.

"The whole edifice of the prosecution case is built on hearsay evidence. Where is Surendranath, the key witness in the case? He is not bodily present. Even if you believe that Sundarajan, in his previous life, was Surendranath—which I don't believe—what was said here as quoted by Surendranath were the words physically uttered by Sundarajan. Which means they were second-hand—all hearsay, in simple legal language.

"The photographs should have been attested to by the author of the photographs; the time and the place of the scene should have been established..."

The Judge intervened: "When no one knew the existence of those photographs, how could anyone but Surendranath locate them, Mr Hasnani? Further, is there any doubt that the pictures are of the three accused assaulting the victim?"

Hasnani replied: "I absolutely deny the men in the pictures have anything to do with my clients. The photographs are fakes, fabrications. The accused were not at the place shown in the pictures. We have not produced any alibi, as the incident relates to a time long ago. Despite the eloquence of the Prosecutor, I say that, if Your Honour convicts these persons, it would be the greatest legal murder in the history of jurisprudence." Hasnani sat down amidst dead silence.

PROSECUTOR Tamhane, in his reply, said: "I would like to first answer the Defence objection to examining the child. While generally speaking he may be right, is it mere hallucination that has made the boy trace his previous-birth mother? Is it a fantasy that all the particulars of his past life are corroborated by his mother? Is it hallucination that unearthed the pictures after four years?

"On the question of Surendranath's evidence being styled 'hearsay', I would draw the court's attention to this fact: A child born in Madras speaks Tamil. But when he begins remembering his previous birth, he speaks the languages he knew in his last birth: Hindi and English. In court he gives evidence in English. I say, then, it is Surendranath who speaks and his evidence is not hearsay." Tamhane thumped the table to emphasise his point.

"The evidence of Sundarajan, whom we have established was Surendranath in his past birth, as firmly corroborated by his mother Padmabai, and the photographs exhibited before you, Your Honour, clearly show that Bhupendralal and the other two accused caused the death of P. M. Iyer by repeatedly stabbing him. Surendranath took the pictures, developed the prints, kept them in the locker and died immediately thereafter. Where was the time to fabricate anything?

"The murder motive can only be to silence for ever the man who would have exposed the real profession of Bhupendralal—smuggling on an international scale. We haven't any evidence yet of his smuggling activities, but investigations are afoot and we are confident of proving that too. But of the murder they have committed, there is no reasonable doubt.

"The learned Counsel has been at pains to question the evidence of Sundarajan as, in his view, he was not Surendranath. But may I ask him who else could have established the existence of those photographs about which no one knew all these years? No, Your Honour, we have conclusively proved the crime committed by the three accused and I pray that nothing but the maximum punishment to them would serve the ends of justice. Bhupendralal silenced Iyer because he thought a dead man tells no tales, but Surendranath has proved that even a dead man can tell his story."

Tamhane sat down amidst cheers. The Judge brought down his gavel and the clerk shouted: "Silence!" The Judge, after a moment's pause for the murmurs to subside, reserved judgment.

Interested readers are invited to send in their reasoned verdicts on the case.—Editor

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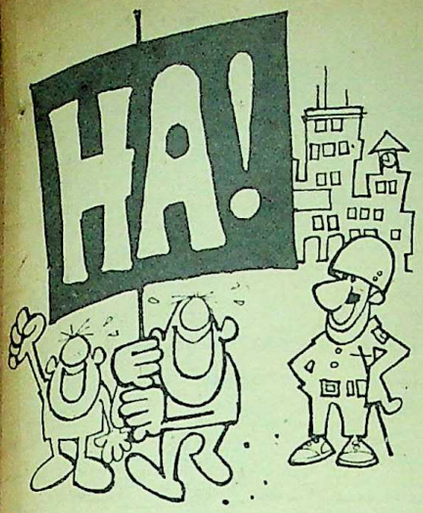


MARRIAGE is like a ship. His Lordship meets Her Ladyship, and their good fellowship ripens to companionship, and from there to courtship. At the marriage registry, they both use penmanship, then honeymoon on a steamship and, once they are back home, she tries to assume leadership. "Home sweet home" is soon a battleship, with the result that they are soon before a judgeship, who throws their partnership into receivership and goes in for some extra-curricular sportsmanship as her alimony ship comes in.

WODEHOUSE, dedicating one of his books to his wife and daughter, wrote: "Without whose unfailing help and advice this book could have been written in half the time."

BOOMER, who was very proud of his voice, wished to sing at the village concert. Two of the promoters of the affair were discussing his application.

"Boomer certainly has an amazing voice," said one of them. "I remember the last time he sang in public his voice so completely filled the hall that the audience went out to make room for it!"

DID you hear about the lawyer's daughter who told her boy-friend: "Stop and/or I'll slap your face?"

USED-CAR DEALER (driving up a hill): "This is the opportunity of a lifetime."
Customer: "Yes. I can hear it knocking."

PATIENT: "It's a painful thing to mention, but my wife thinks the fee you charged for my operation was far too high."

Surgeon: "But, my dear sir, surely you do not set the same low value on your life as your wife does."

"IS Dan a confirmed bachelor?"

He is now. He sent his picture to a Lonely Hearts Club and they sent it back with a note saying: "We're not *that* lonely."

MARRIAGE begins when she sinks in your arms and you end with your arms in the sink.

DURING his honeymoon, the Scotsman took his wife to see the dentist who, after making an examination, said: "Dear, dear, these teeth ought to have been taken out years ago!"

"All right," said the Scot. "Carry on and take them out and send the bill to her father."

A MAN and his wife were studying a religious painting at an art gallery when he said: "I wonder why angels are never portrayed wearing beards?"

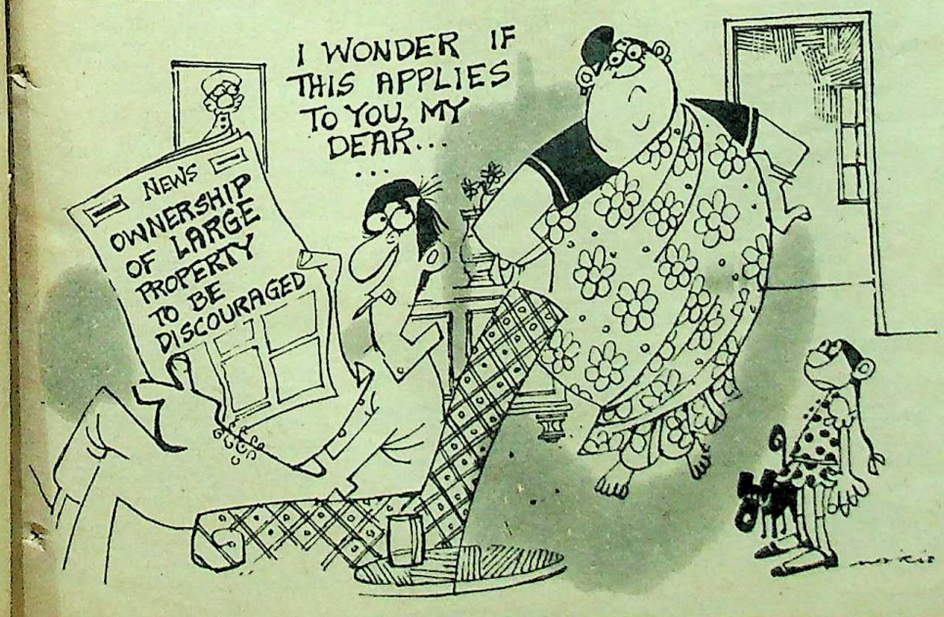
"I suppose," came the reply from his wife, "it's because a man gets to heaven by a very close shave."

THE local undertaker had called on a man who had not paid up all his instalments for his mother-in-law's funeral. "Now look here," said the undertaker, "if the amount outstanding is not paid up by Saturday next, up she comes."

—R. Muthuswamy

THIS WEEK

by MARIO



The Lighter Side Of Life

In Castro Valley, California, the Quick family hopes to repeat last summer's business of renting their duck to "rid your garden of snails, slugs and other offensive creature the ecologically sound way".

* * *

Extras for passengers in Argentinian Alfredo Julio's taxi can include a striptease by his 19-year-old daughter Anita. For a mere 80 pence, the passenger can huddle in his seat while she strips off and performs a sort of seated wriggle, which is all the cramped space allows. With one glare of his eyes, Father Julio manages to enforce a strict no-touching rule.

The love marathon of Lucia Carlevera ended after a hectic 26 hours. During that time, the 27-year-old Brazilian cabaret singer "entertained" no fewer than 64 men in love sessions for which they were required to donate the equivalent of £6 to charity. And the generous Lucia also donated the £80 she won in a wager that she could make love non-stop for more than 24 hours. Just one sad sequel. The Rio de Janeiro club that staged the marathon has now been fined and closed.

* * *

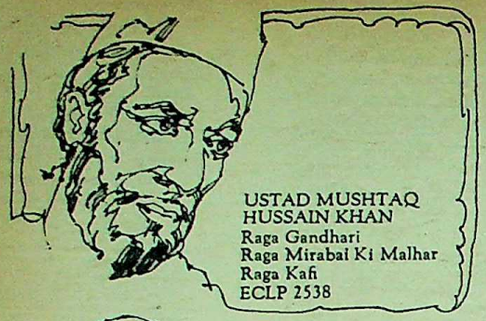
While the congregation of a little Austrian church near Kufstein was being led by their priest in a prayer for the safety of holiday-makers enjoying winter sports in the vicinity, Dutch skier Pieter de Gruyt lost control, hurtled over a protective bank and crashed through the church window. He was unhurt, but three members of the congregation had to be treated for shock.

* * *

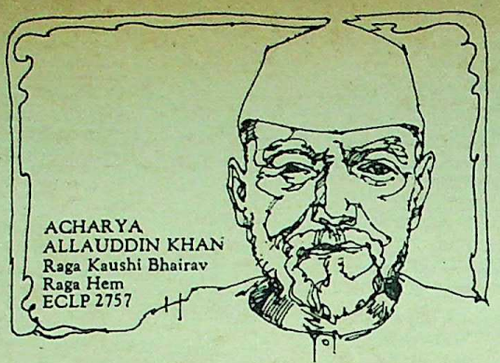
West German housewife Frau Leni Miller was bitterly disappointed when her husband, Alois, cancelled their planned winter holiday in Switzerland to take part in a car rally in Bavaria. And when she learned that he was taking his pretty secretary, Fraulein Renate Koch, as co-driver, she demanded to know why she herself couldn't have gone. Her husband laughed and told her: "You? You'd be hopeless!" Without telling Alois, Leni enlisted her brother's help to get revenge and entered the rally. They came second—five places ahead of her husband and his partner.

—R. M.

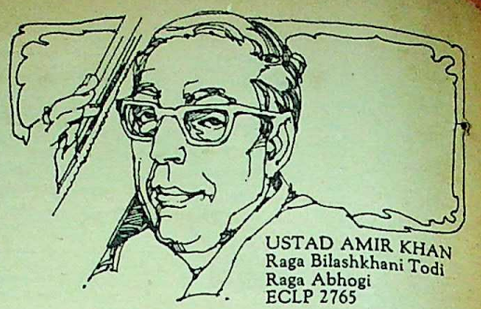
Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.



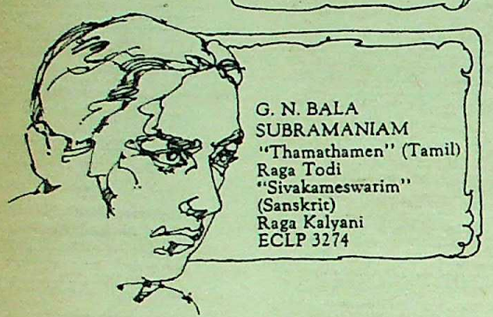
USTAD MUSHTAQ HUSSAIN KHAN
Raga Gandhari
Raga Mirabai Ki Malhar
Raga Kafi
ECLP 2538



ACHARYA ALLAUDDIN KHAN
Raga Kaushi Bhairav
Raga Hem
ECLP 2757

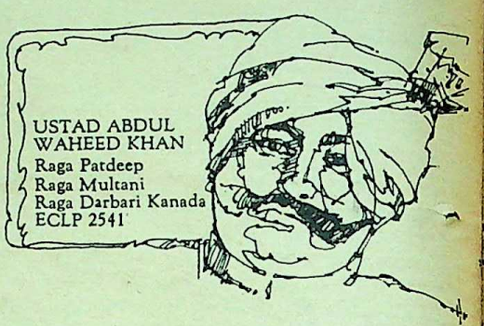


USTAD AMIR KHAN
Raga Bilashkhani Todi
Raga Abhogi
ECLP 2765



G. N. BALA SUBRAMANIAM
"Thamathamen" (Tamil)
Raga Todi
"Sivakameswarim" (Sanskrit)
Raga Kalyani
ECLP 3274

An invitation from the past



USTAD ABDUL WAHEED KHAN
Raga Patdeep
Raga Multani
Raga Darbari Kanada
ECLP 2541

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Raga Mishra Khamaj
Raga Bhairavi
EALP 1516

USTAD FAIYAZ KHAN
Khayal—Raga Bhankar
Raga Des
EALP 1365

D. V. PALUSKAR
Khayal—Raga Kamod
Raga Bageshri Kanada
EALP 1366

PANNALAL GHOSH
Flute Gat—Raga Piloo
Raga Bhairavi (Thumri)
Raga Darbari
EALP 1367

SEMMANGUDI SRINIVASA IYER
Raga Janaranjani
Raga Poorvi Kalyani
Raga Varali EALP 1369

PT. OMKARNATH THAKUR
Lecture—Demonstration of Raga Bilawal
Khayal —Raga Alhiya Bilawal
33ECX 3303
USTAD HAFIZ ALI KHAN
Khayal—Raga Chander Bhankar
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PANNALAL GHOSH
Kaling Vijay—7LPE 4003

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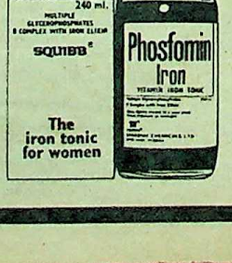

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Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

STARS FORETELL

by S. K. KELKAR

Sunday, January 23

For luck today, wear or use: Royal purple, 3, amethyst.

BIRTHDAY FORECAST: Auspicious planetary aspects will make you drop your Aquarian seriousness and become talkative and sporting. A good year for scientists, artists and writers, but people connected with mass communications and journalism will find it difficult to achieve their target. Businessmen may plan a new venture. Employees will find working life interesting, except in April. Family life is pleasant.

Monday, January 24

For luck today, wear or use: Scarlet, 9, bloodstone.

BIRTHDAY FORECAST: You will be very energetic and achieve something rare this year with the help of devoted friends. Those who are serving may have to face tough conditions in April, though temporarily. From the money point of view this is a good year—a windfall helps you to create assets. From the personal angle, you will take a lot of interest in social activities. A pleasant trip to a beauty spot will highlight family life.

Tuesday, January 25

For luck today: wear or use: Silver grey, 2, aquamarine.

BIRTHDAY FORECAST: Unfavourable aspects between the Moon and Mars-Pluto may make you hesitant, uncertain and also impractical. Try to avoid these drawbacks, otherwise good opportunities may be lost. In business and vocation, do not become too ambitious and invest disproportionately. Employees must keep smooth relations with colleagues and superiors. Young people enjoy a tender romance.

Wednesday, January 26

For luck today, wear or use: Bright yellow, 5 onyx.

BIRTHDAY FORECAST: You will become eminent in the field of your choice. This applies especially to scientists and research scholars. A lean year from the financial point of view, so save money to face odds in August-September. Maintain domestic peace by avoiding clashes within the family. Indifferent health may bring you down in August-September.

Thursday, January 27

For luck today, wear or use: Navy blue, 8, jade.

BIRTHDAY FORECAST: As your solar horoscope is slightly afflicted this year, do not become too idealistic or rigid in your outlook. Take care not to clash with people who matter, otherwise chances of success will be spoilt. Employees will have to work hard.

Friday, January 28

For luck today, wear or use: Orange, 1, diamond.

BIRTHDAY FORECAST: Stars that are favourable indicate you will take keen interest in all activities and reciprocate family and social obligations with the utmost care. An especially good year awaits businessmen, actors and scientists. Money comes in and makes your financial position comfortable, but keep generosity within limits.

Saturday, January 29

For luck today, wear or use: Deep purple, 3, amethyst.

BIRTHDAY FORECAST: The auspicious Jupiter-Mars combination this year predicts that you will enjoy life to the fullest. Sports, travel, hunting, politics, science and dramatics claim a lot of your time and attention. Honour awaits sportsmen, actors and research students. Avoid important changes till the middle of 1978.

THIS WEEK FOR YOU

(*December* 21 to *January* 19)

Capricorn (Makara):

Expenses on entertainment and pleasure will be on the increase. Job activities too will prove strenuous. Till Tuesday, enjoy yourself, but thereafter you must do serious work.

(*January* 20 to *February* 18)

Aquarius (Kumbha)

You are heading towards a very pleasant but busy and heavy schedule. Family matters are under very happy stars. Guests will drop in and give you a surprise.

(*February* 19 to *March* 20)

Pisces (Mina)

One of the pleasantest weeks of the year. You will be surrounded by exciting company of the opposite sex. The last two days are particularly nice and enjoyable.

(*March* 21 to *April* 20)

Aries (Mesha)

The next few weeks are likely to prove a turning point in business. Your income will slowly and steadily reach a new high. Do not get too involved in group activities.

(*April* 21 to *May* 20)

Taurus (Vrishabha)

A lucky period for negotiations as also for job hunting. In personal affairs, the approval and recommendations of influential people will enable you to go ahead.

(*May* 21 to *June* 20)

Gemini (Mithuna)

A bright period from the career and business angle. Politicians and social workers will long for a coveted position and make fresh moves to secure public support.

(*June* 21 to *July* 20)

Cancer (Kataka)

The next few weeks are meant for hard work and strenuous assignments. Try to secure the cooperation of colleagues to put through troublesome jobs and maintain your status.

(*July* 21 to *August* 21)

Leo (Simha)

You are all set to break away from old colleagues and start on a fresh job. Anxiety may grip you on Sunday. Tuesday brings good news from an important source.

(*August* 22 to *September* 23)

Virgo (Kanya)

Don't get too involved in other people's affairs. A chronic health ailment may trouble you. A time to lie low. The last three days of the week are good.

(*September* 24 to *October* 23)

Libra (Tula)

The generation gap may create minor rifts and bitterness. Avoid speculation. Friday brings in money after business negotiations during midweek. Relax during the week-end.

(*October* 24 to *November* 22)

Scorpio (Vrishchika)

Those in employment may be saddled with heavy responsibilities for the next couple of weeks. A young and energetic personality may come into your life and win your heart.

(*November* 23 to *December* 20)

Sagittarius (Dhanu)

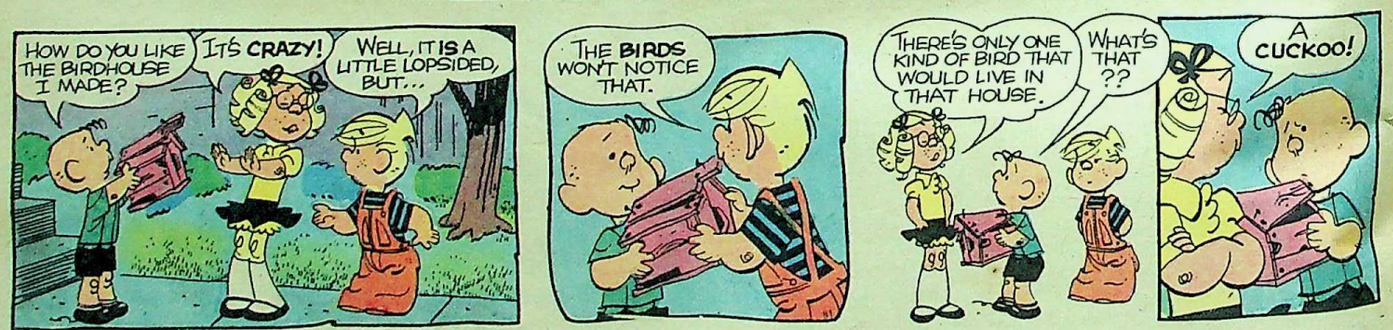
Changes in schedule are likely by the week-end. Till then, business deals will be profitable. Do not let complications develop in overseas business. Saturday is good for a trip.

CC-0. Bhagavad Ramanuja National Research Institute. Melukote Collection.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

HUBERT

by Dick Wingert



Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

beetle bailey

by mort walker

?

FOR GOSH SAKES, WHAT ARE YOU DOING?!

EYE EXERCISES. YOU SHOULD TRY IT

WELL, I'M NOT GOING TO LOOK SO SILLY!

Y'KNOW, SARGE IS RIGHT. I THINK WE ALL SHOULD EXERCISE OUR EYES

NOW WHAT?

MORT WALKER 10-17

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The PHANTOM

by LEE FALK

LITTLE JAIME... CONFUSED... WONDERS...

THAT PHANTOM.. IS HE A MAN... OR A MOUNTAIN..?

AND MY PAL JOONKAR...IS HE REALLY... EMPEROR?

DID THE PHANTOM.. REACH THE SHIP...OR DID THE SHARKS GET HIM...?

17TH CENTURY PHANTOM TALE OF JOONKAR.

"KEELHAULING"...JOONKAR IS LOWERED BENEATH THE SHIP...AS PUNISHMENT...

...DRAGGED BENEATH THE KEEL... UP THE OTHER SIDE...

YOU DARED...HIT MY FACE...YOU'LL NEVER FORGET IT...!

GASP...

LOWER HIM... DO IT AGAIN!

AS THE PHANTOM WAITS... A SHARK MOVES IN...

A QUICK KNIFE STROKE FINISHES THE SHARK...

SY BARRY 8/8

WHAT IS IT? PULL HIM UP!

LINE'S STUCK... CAUGHT ON SOMETHING...

UH...NOW IT'S LOOSE... BUT HEAVY...!

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?!

CONT'D.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

HOW TO ENTER

This literary pastime is purely one of skill in which every clue permits of only a one-word solution.

These Quotation Clues are actual quotations from authors, and they are sensible, witty and delightful, and therefore, they are in themselves truly educative and entertaining. Moreover, there is no element of chance in this contest, because there is NO "Adjudication Committee" to decide the final solutions, and there is only one CORRECT ANSWER to each quotation clue—the word used by the author in his or her work.

The names of the authors are published in the "Sources" along with the correct solution.

The Entry Fee for each Entry Square is Re 1/-. You can send the Entry Fee by Money Order, Postal Order or "QUOTES" Cash Receipts. Money Orders are to be addressed to "QUOTES" No. 235, Competition Dept., The Times of India, Bombay-1 and the M.O. Receipt is to be enclosed with your entries as token of payment. You will receive the M.O. acknowledgement for the remittance through the Post Office subsequently. Postal Orders are to be crossed and made payable to "QUOTES" No. 235, at Bombay-1. "QUOTES" Cash Receipts can be had from our agents or direct from us.

RULES & CONDITIONS ON P. 60

ENTER REGULARLY AND WIN.

Please remember that if you use only one of the squares, the other blank square must be struck out in ink.

"QUOTES"—A NOVEL LITERARY PASTIME

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CONTEST OF SKILL! ★ Re.1/- PER ENTRY

FIRST PRIZE Rs. 20,000

RUNNERS-UP (UNDER 3 ERRORS) Rs. 5,000

Here's "QUOTES" No. 235, OUR NEW YEAR BUMPER OFFER with a handsome First Prize of Rs. 20,000! Find the suggestion in the clue or use your memory, knowledge and skill to spot the CORRECT WORD from among the words given at the end of each clue.

CLOSES: FRIDAY, FEBRUARY 11, 1977

CLUES ACROSS

1 I know what it is to you to be in the army, how you feel about it, being the best in your ——. (GRADE|TRADE)

3 He gave us a ——, straightened each limb,
Set us a few mental exercises
And left us to our own devices.
(POISE|VOICE)

4 The older you got, especially after that thirty-five mark, that was the mark, the more the awareness of all the badness, and paradoxes, and baffling conditions, situations, and problems of this life, this world, this one and only human life, and world, pounded at you, from all quarters, giving you no quarter, —— you, and finally —smothering you. Was that it? All of it? (HUNTING|HURTING)

5 I don't care a —— what mood you're in. I'm sick of always doing what I'm told. (BIT|JOT)

8 He lit a cigarette; —— at the bookshelf above his desk. Holy Bible, Common Sense, Age of Reason, Rights of Man. Four books worn from the handling. Pages marked, words underlined, comments scribbled in the margin. (GLARED|STARED)

9 'Upon the wings of the ——.' He smiled unexpectedly and she smiled back as she went to the kitchen. (WIND|WISH)

10 She'll live a ——, frightened, inactive life. She'll be discharged from the hospital tomorrow. (LONE|LONG)

11 The destroyer's sonic messengers were —— at her hull. (RAPPING|TAPPING)

13 Paper-pushers can't figure me out. All they understand is bullshit and ——, which amount to the same thing. (POLEMICS|POLITICS)

14 A —— light seemed to flash across its surface; but that was an illusion, caused by the flattening of the white wave-caps. (LIVID|VIVID)

15 He is such a darling, but he is always so desperately ——. (RIGHT|TIGHT)

CLUES DOWN

2 "A man should be judged by his own ——." (RULER|RULES)

6 A bad —— has a long life. (LESSON|PERSON)

7 His eyes were getting a little —— and tired now, for it was his forty-fifth one, at least, some of them ten pages long, no less. (BLEARY|BLURRY)

12 He wasn't a martyr, after all. He felt he could in all fairness and without any prejudice or damage whatsoever to his cause—his reputation, his profession, skip the ——. (LAST|REST)

SOLUTION IN THE "WEEKLY" OF MAR. 6; RESULTS IN THE "WEEKLY" OF MAR. 13.

Address Envelope:—"QUOTES" No. 235, Competition Department, "Times of India" Offices, Post Bag No. 702, Bombay-1.

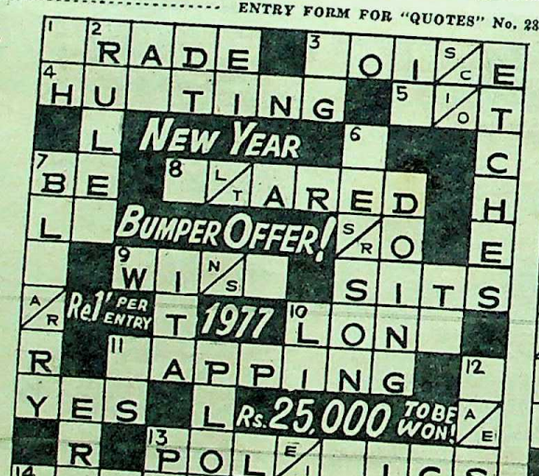
ENTRY FORM FOR "QUOTES" No. 235

CUT ALONG THIS LINE

"QUOTES" No. 235

CLOSING DATE: FRIDAY, FEBRUARY 11, 1977.

Enclosed Money Order Receipts/ Postal Order/ "Q" Cash Receipts Nos.....



I Entry Re 1/. "QUOTES" №235

II Entry Re 1/. "QUOTES" №235

CUT ALONG THIS LINE

FULL NAME Mr. / Miss / Mrs.

IN INK & BLOCK LETTERS

ADDRESS .....

In entering this contest I agree to abide by the Rules & Conditions and accept the Competition Editor's decision as final and legally binding.

CUT HERE ..... CUT HERE

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What do you want from a hair dye?

Please tick:

☐ Natural look ☐ Easy-spreading ☐ More permanent
☐ Used like a shampoo ☐ Built-in hair conditioner
☐ Quick application ☐ Perfume
☐ Ease of washing out excess dye.

NEW NATURENE

the real shampoo-in hair dye offers you all this—and more!

Unique fragrance
An extremely pleasant perfume—no harsh, artificial odour.

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So easy to apply.

Exclusive hair conditioner
Only Naturene contains amide—a conditioner exclusively formulated by Helene Curtis. Keeps your hair really soft, really manageable.

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Gives you 25% more value for your money.

Try it once—you'll never want any other shampoo-in hair dye.

Available in natural black and dark brown—for both men and women.

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Naturene—the hair dye that won instant success in Japan and U.S.A.

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RULES AND CONDITIONS OF "QUOTES" CONTESTS

CLUES AND ENTRY FORMS ON P. 58

1. All entries must be on "Quotes" Entry Forms. All letter spaces in all squares entered must be clearly filled in with INK in **block letters or typewritten.** Only one letter must be written in each blank space. The Entrant's correct name and address must be written in the space provided and also on the back of the envelope.

2. The Entry Fee is Re. 1|- per entry. Entry fees must be sent by Indian Postal Order, Money Order or "Quotes" Cash Receipts. **Postage stamps or Postal Orders bearing Postage stamps or currency notes or coins** will not be accepted. Postal Order remittances must be crossed and made payable to "Quotes" No. 235, Money Order remittances must be addressed to "Quotes" No. 235, Competition Department, The Times of India, Bombay-1. Money Order receipts, Postal Orders or "Quotes" Cash Receipts must be attached to Entry Forms and their official numbers written in the space provided on the Entry Form. If this is not done, the Entry or Entries will be disqualified without intimation to the Sender.

3. Local entrants may deposit their entries in the LOCAL ENTRY BOX at our offices in BOMBAY. Closing Date for all entries is Friday, February 11, 1977. Entries received after this Closing Date are liable to disqualification at the discretion of the Competition Editor. No responsibility can be accepted for entries lost, mislaid or delayed in the post or otherwise. **Proof of posting will not be accepted as proof of delivery or receipt.**

4. Alterations, erasures, indistinct letters, mutilations, substitutions or omissions in an entry square will each count as one error.

5. The First Prize will be awarded to the solver who submits an Entry which agrees with the Correct Solution. Failing an All-Correct entry, the First Prize will be awarded to the nearest correct entry. In the case of a tie or ties, the First Prize amount of Rs. 20,000 will be divided equally. The Runners-up prize-money will be distributed among such solvers and in such proportions as the Competition Editor thinks fit. A contestant can receive only one prize in this Contest. All prizes are payable in Indian currency and in India only.

6. Employees of "The Illustrated Weekly of India" and allied publications are not allowed to enter for this Contest.

7. Any entry that does not comply with these Rules and Conditions, or with the directions and conditions printed on the Entry Form containing the entry, is liable to disqualification. Where the entry fees sent by a reader are insufficient for the number of squares entered, and enclosed in one cover, all or any of such squares shall be liable to disqualification. It is an express condition of entry that the decision of the Competition Editor on all matters relating to this Contest shall be final and legally binding.

8. These Rules and Conditions constitute a binding contract between the promoters of "Quotes", (Messrs. Bennett, Coleman & Co Ltd.) and each entrant and such a contract shall in every case be deemed to be made in Bombay and intended to be entirely carried out in Bombay. No suit in regard to any matter arising in any respect under this Contest shall be instituted in any Court save the City Civil Court of Bombay or the Court of Small Causes at Bombay. No other court shall have jurisdiction to entertain any such suit.

9. No suit shall be instituted in respect of a claim for a prize unless notice in writing, setting out in clear terms the grounds of such a claim, has been given to the Competition Editor within fifteen days of the first publication of the prize-list of the Contest.

10. In no case shall the promoters of "Quotes" be liable for any claim for a prize arising under this Contest after the expiration of one month from the date of the publication of the prize-list unless the claim is then the subject of a pending action.

The Correct Solution and "Sources" of "QUOTES" No. 235, will also appear in "The Times of India" dated Tuesday, February 22, 1977.

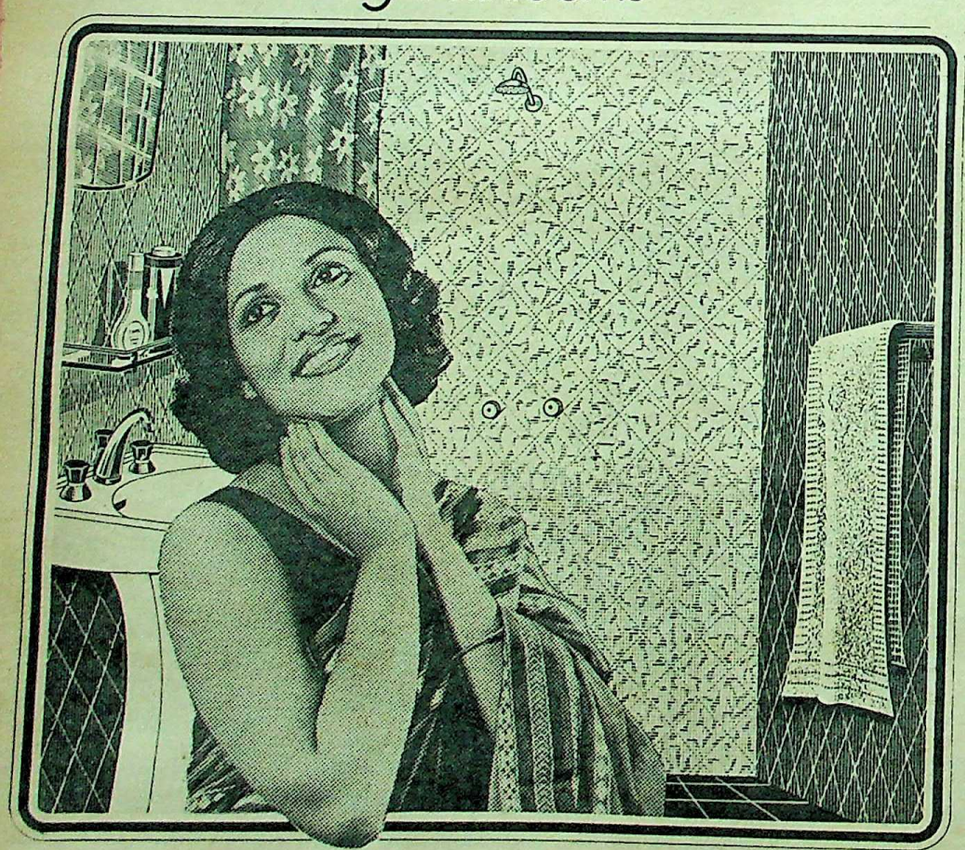
COPY SQUARES

Copy Square No. 1

Copy Square No. 2

THESE SQUARES ARE FOR YOUR COPY ONLY AND NOT TO BE USED AS ENTRY FORMS.

"Somany-Pilkington's Wall Tiles have done wonders to my bathrooms"



Somany-Pilkington's Wall Tiles are easily washable and completely hygienic. Available in many designs and lasting colours, including gleaming white, they look marvellous.

You can even buy these tiles in pastel shades such as Ivory, Orchid, Mist Grey or in Nebula designs—at just the price of white tiles.

And the sanitaryware made by Hindustan Sanitaryware & Industries Limited and metal fittings by Soma Plumbing Fixtures Limited, go beautifully with Somany-Pilkington's Wall Tiles.

For price-list and other details, contact your nearest dealer.

Your Trump Card for beautiful bathrooms

SOMANY-PILKINGTON'S LIMITED
A sister concern of Hindustan Sanitaryware and makers of India's largest exported wall tiles

HINDUSTAN SANITARYWARE & INDUSTRIES LIMITED
Makers of India's largest selling, largest exported bathroom equipment

Soma Plumbing Fixtures Limited
A wholly owned subsidiary of Hindustan Sanitaryware

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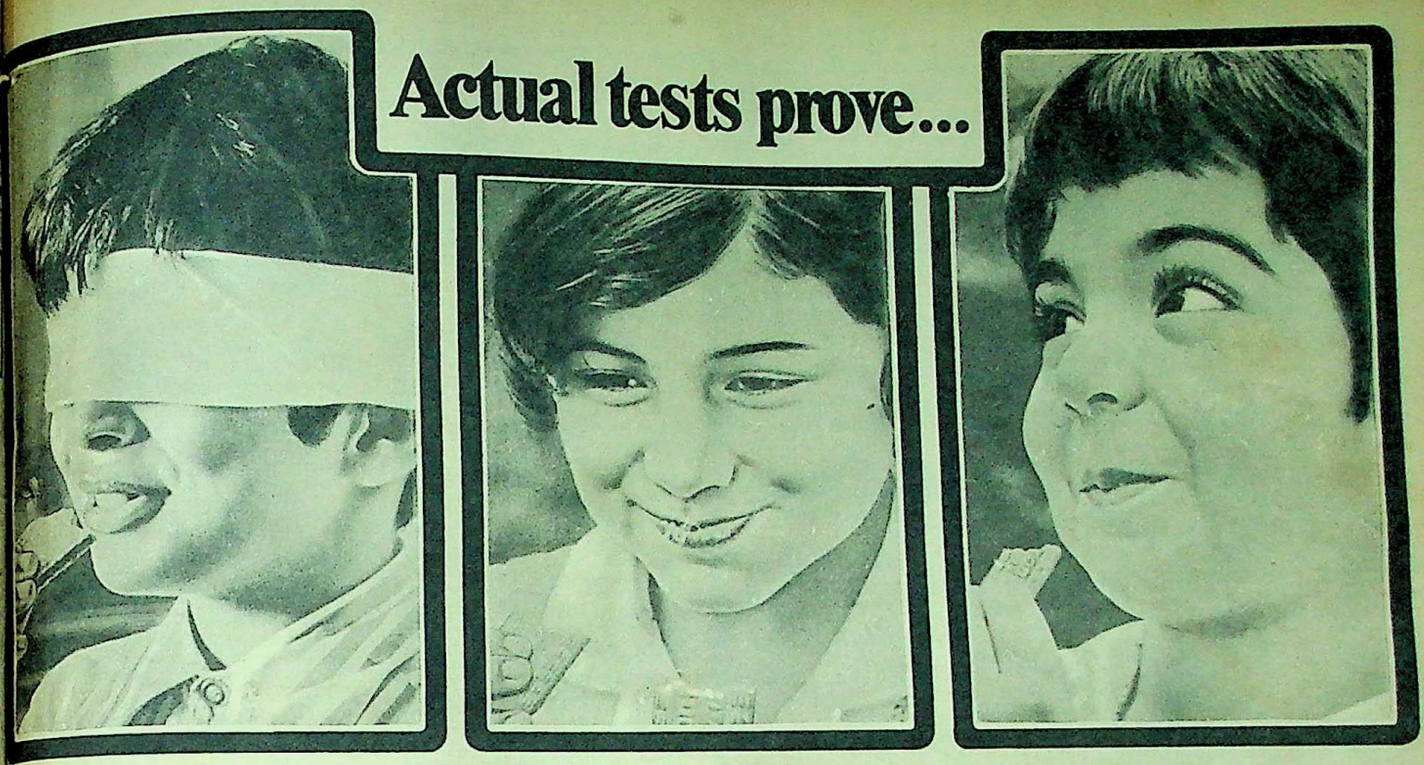
Funding: Tattva Heritage and IKS



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Britannia GLUCOSE D—
the sweet taste of energy!

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CC-0. P

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Kissan Products Ltd., Bangalore-560 016.

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Funding: Tattva Heritage and Ind...

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How Powerful Is The Prime Minister ?

by Dr Rafiq Zakaria

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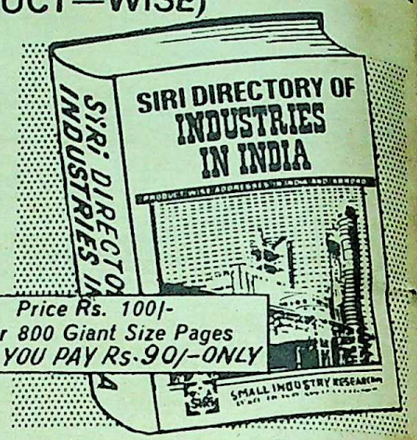

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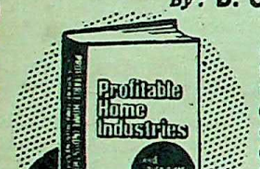

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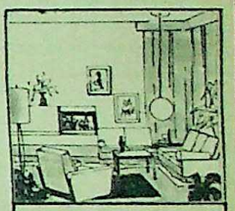

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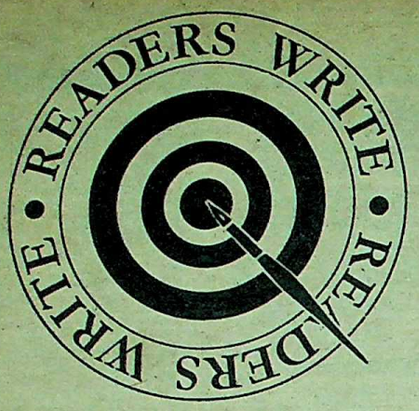

Let's Sell India...

Sir—Hats off to S. K. Kooka for his article ("How To Sell India Abroad", January 2). I hope our Cabinet members read it.

Tezpur — REETAN GANGULY

Sir—The article should serve as an eye-opener—the Tourism Department could earn valuable foreign exchange.

Pune — DEEPAK MANTRI

Sir—"How To Sell India Abroad" was a rare treat.

Nellore — J. V. REDDY

Sir—The need to sell India abroad is not clear. Further, S. K. Kooka's package may actually be counter-productive and end in killing the goose that laid the golden eggs.

India evokes, in the mind of the tourist, visions of beggars, crowds, open-air ablutions, burning ghats and *burqas*—in fact, a congruity of secularism and non-secularism which offers a respite from civilisation into slumming and "raw" living. Improvements will not only make handouts scarce, but keep away tourists in droves.

Calcutta — M. B. SARANGAPANI

Sir—The author has recommended that the CMs of the Southern States should help hotels to provide more room for tourists. In the South, and especially in Tamil Nadu, hotels have to pay 10 to 25 per cent of their gross income as Corporation Tax. When it suits the Government, hotels are called an industry and taxed; but when it is a question of giving concessions, they are not regarded as an industry.

Madras — K.RAM

Sir—The idea of setting up a College of Tourism is admirable.

Sonepur — PRUTHWIRAJ MISHRA

Sir—The article should make us realise our duty towards visiting foreigners. Recently, when I took a German tourist round Calcutta, a snake-charmer demanded *Rs 10 for taking a photograph of his snake.* When I objected, he picked up a quarrel with us: a crowd gathered and my German friend paid up just to escape.

Calcutta — KANTI RAWAT

Sir—The author has completely ignored the major Buddhist centres like Bodh Gaya, Nalanda, Rajgir and Saranath, which attract tourists from South-East Asia.

Jamshedpur — B. N. BOSE

Sir—The author tells us that, when David Lean showed an interest in making a film in India on Tipu Sultan, he was discouraged by the Government. Naturally. Our own film-makers so desperately lack themes that they copy foreign films. Now S. K. Kooka wants us to give up the few themes over which we have a monopoly.

Since Bhagwan S. Gidwani has written *The Sword of Tipu Sultan*, surely Indian film-makers should have the first opportunity to make a hash of it. I only hope they do not have Tipu bursting into song—even if Kishore is the playback—in the midst of a battle.

Calcutta — R. MAZUMDAR

Sir—I am sorry to learn that David Lean could not make a film on Tipu Sultan. I hope both he and the Government of India will reconsider. I recommend adapting Gidwani's *The Sword of Tipu Sultan.*

Delhi — SUSHIL KUMAR

Sir—The author has shown us how to attract tourists and earn foreign exchange. But he has not fulfilled the title: *"How To Sell India Abroad".*

Jamnagar — DILIP R. SHAH
YOGESH D. VARIA

Sir—S. K. Kooka does not know as much about selling India abroad as Khushwant Singh knows about selling the WEEKLY in India.

Udaipur — R. K. GARG

Caught In A Nutcracker

Sir—I enjoyed reading Ram S. Tarneja's article ("The Manager", January 2) and Laxman's cartoons were fabulous. But to me, a manager is a person caught in a nutcracker, between his boss and his wife. How can he "manage" the situation?

Ranchi — R. SUBRAHMANYA SHARMA

Sir—The author has condensed a chapter of material into a crisp two-and-a quarter page article. It deserves to be circulated as a reprint among managers.

Jamshedpur — HARSUKHRAI J. KHARA

Wine, Women And Wadekar

Sir—Ajit Wadekar ("My Tour of Pakistan", January 2) has laid such a great emphasis on drinks that it leads one to believe he preferred lifting his elbow to lifting his bat.

Cochin — M. G. MENON

Sir—Wadekar had no better reason than Pataudi to represent India in Pakistan. The latter was honest enough to declare himself out of touch.

Dharwar — BINDU PADASALGI

Sir—The article reads like a schoolboy's first letter to his parents—too much egocentric enthusiasm backed by too little literary flair.

Hyderabad — V. NAND KUMAR

Sir—All Wadekar talks about is wine and women—most certainly, your influence!

Bombay — J. UDAY BHAT

Sir—Let me remind Wadekar that we, in India, also have very filthy cities like Sialkot. His article is in poor taste.

New Delhi — JAGDEEP MEHTA

The Right Word for A Nut

Sir—The name "Kerala" is not derived from *Kera*, meaning coconut ("Coconuts", January 2). *Keralam* is a variant of the Tamil word *cheral*, which means mountain slope.

Rather than the coconut giving its name to the land, it was the land that gave its name to its product.

Trichur — T. RAJAN

Sir—Coconut in Telugu is not *tenkava* but *tenkaya.*

Masula — ARUNA

Sir—It is absurd to say that coconut is called *thengu* in Malayalam. The most common word is *nalikeram* and, of course, *thenga* is also used. *Thengu* in Malayalam means coconut-tree.

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Affectionate Reader

Sir—A warm handshake, a tight hug and a kiss on your bearded cheek for the January 2 issue.

Raniganj — P. S. NAGI

Without a Turban Before Krishna

Sir—If Amarjeet Singh ("Readers Write", January 2) could remove his trousers and don a dhoti to enter the Guruvayur temple, why could he not take off his turban? How can he compare the totally cosmetic value of the turban with the religious significance of the brahmin's sacred thread?

Pondicherry — YANNI DAS

Sir—If Sikhs can remove their turbans while playing hockey and football, they can do so to enter a temple.

New Delhi — I. P. K. MENON

Sir—Will Amerjeet Singh, as a Sikh, justify asking non-Sikhs to cover their heads while entering a gurdwara?

New Delhi — A. V. RAJAN

CC-0. Bhagavad Ramanuja...

Sir—I once visited the hot springs at Rajgir, near Patna, a holy place for Hindus and had to come away disappointed when I saw a notice, saying: NON-HINDU STRICTLY NOT ALLOWED TO ENTER. This is an extreme form of religious bigotry peculiar to Hindus.

Jagraon — H. G. PAL SINGH

"Who Killed Rajeshwari?"

Sir—Benedict Costa ("Who Killed Rajeshwari?" December 19) says:

"During a search of Nagamani's house, the police found the petition that Sukumar had written to the Chief Secretary. This caused many to believe that 'high officials were favouring Nagamani'. Mrs. Vaidyanathan contacted the higher-ups in Delhi and a CBI enquiry was ordered."

I quote relevant extracts from a letter of September 9, 1973, with a contradiction to the press by the Government of Bihar:

"Something has been said about the letter of Sukumar to the Chief Secretary allegedly found in Nagamani's posesssion. On a careful study of the materials recovered and the search list which was prepared, it is perfectly clear that no such letter was found in the possession of Nagamani. What was actually found was a letter written by Sukumar to Nagamani himself. The original letter of Sukumar to the Chief Secretary is still in the Government files."

Secondly, no CBI inquiry was ordered. I had myself, after getting the approval of the Chief Minister, written to the Cabinet Secretary of the Union Government, some time in August 1973, requesting him to ask the CBI to take up the case for investigation. After carefully considering the matter, the Director decided not to take up the case, as he felt that the State Police were fully seized of the matter and there were no inter-State ramifications.

New Delhi — P. K. J. MENON
Retired Chief Secretary, Bihar

Conversions Not Bought

Sir—Christianity raised the status of untouchables, provided them with education and basic amenities. This is why caste Hindus feel jealous and remark: "Conversions are mostly bought... not by conviction but by various inducements offered."

If it were not for Christian missionaries, many Adivasis would still be leading a primitive, animal life.

RGK's article may offend "high-caste" Hindus. But none from the "low castes" will protest against it.

Bangalore — A. R. ACHUTHAN

Sir—The author has omitted one important contribution of the Christian missionary—his efforts towards the eradication of untouchability.

Jodhpur — J. M. SEQUEIRA

Adoration And Worship

Sir—The caption under the picture of Our Lady of Perpetual Succour says: "The adoration of Mary is similar to ..." The term "adoration" is never applied to Mary or any other saint. There is an essential difference between "adoration" and "veneration" or "worship". In Christianity only God is adored.

Bombay — M. T. V.

The Illustrated Weekly of India

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HOW POWERFUL IS THE PRIME MINISTER?
The Prime Minister, says Sidney Low, could command greater power than the German Emperor or the American President. Lord Morley is more explicit: "The flexibility of the cabinet system allows the Prime Minister to take upon himself a power not inferior to that of a dictator, provided always that the House of Commons will stand by him." Does the Indian Constitution clearly define the powers of the Prime Minister? By Dr Rafiq Zakaria. **Page 6**

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Cover painted by S. Mali.

NEXT WEEK

BACK TO THE POLLS: Mrs Gandhi has done it again. In keeping with her style she has kept the political initiative firmly in her hands and announced fresh elections to the Lok Sabha. Why the poll now and not earlier or later? Will it lead to what the Prime Minister calls the restoration of the political process? Distinguished political pundit Inder Malhotra analyses the poll prospects.

BINAYAK ACHARYA: Profile of the new Chief Minister of Orissa.

HEM KUND: The "pond of gold" in the Himalayas, where Guru Gobind Singh meditated, P. K. Nijhawan describes the breathtaking beauty of this place of Sikh pilgrimage.

THAI PUSAM IN SINGAPORE: Photographs in colour.

ANTHROPOLOGY OF HINDI FILMS: Concluding Swami Agehananda Bharati's critical appraisal.

THE NIGHT OF THE STORM: Story by Trevor Drieburg.

LETTERS FROM JAWAHARLAL NEHRU: Extracts from Volume IX of the "Selected Works of Jawaharlal Nehru" covering the years June 1938 to July 1939.

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—T. S. Nagarajan

"THE SUN AROUND WHICH THE PLANETS REVOLVE," says Sir Ivor Jennings about the office of the Prime Minister. Mrs Gandhi (seen here with grandchildren Rahul and Priyanka) has been Prime Minister of India since January 24, 1966.

How Powerful Is The Prime Minister?

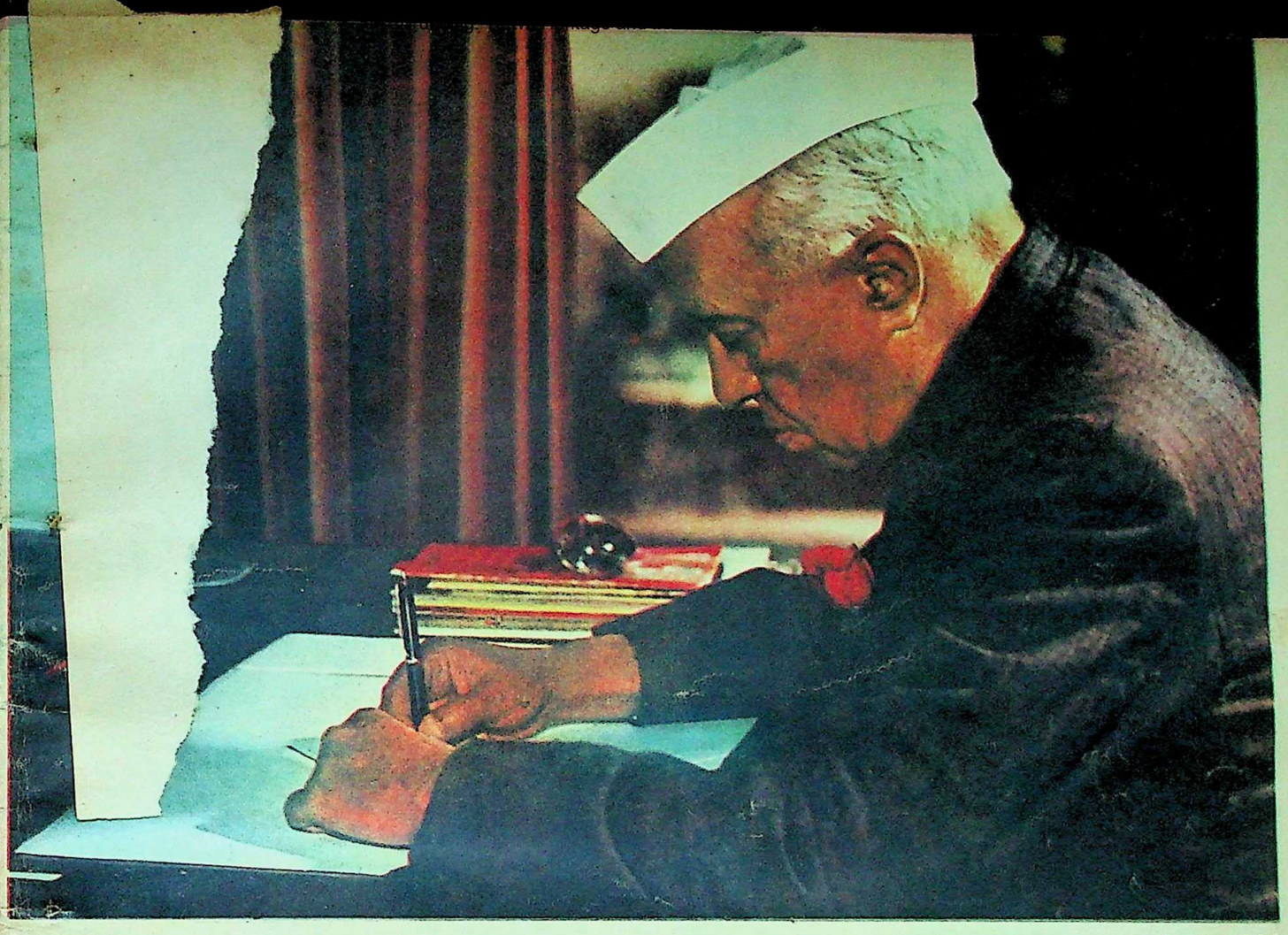
by Dr Rafiq Zakaria

The Prime Minister of India is indeed powerful. But no more than the Prime Ministers of Britain: Lloyd George, Winston Churchill, Harold Wilson or James Callaghan. And considerably less powerful than the Presidents of France or the United States: General De Gaulle or Giscard d'Estaing, Franklin Roosevelt or Jimmy Carter. In Western democratic systems, Constitutions have been amended to arm governments with extraordinary powers and restrictions have been placed on the scandalous misuse of the mass media.

Does our Constitution clearly define the powers of the Prime Minister? How have they evolved during our brief history since independence? Can we be guided by British conventions or comparisons with Prime Ministers and Presidents of other countries? The question is crucial to the right functioning of our democracy and has assumed special significance since the recent amendments to the Constitution.

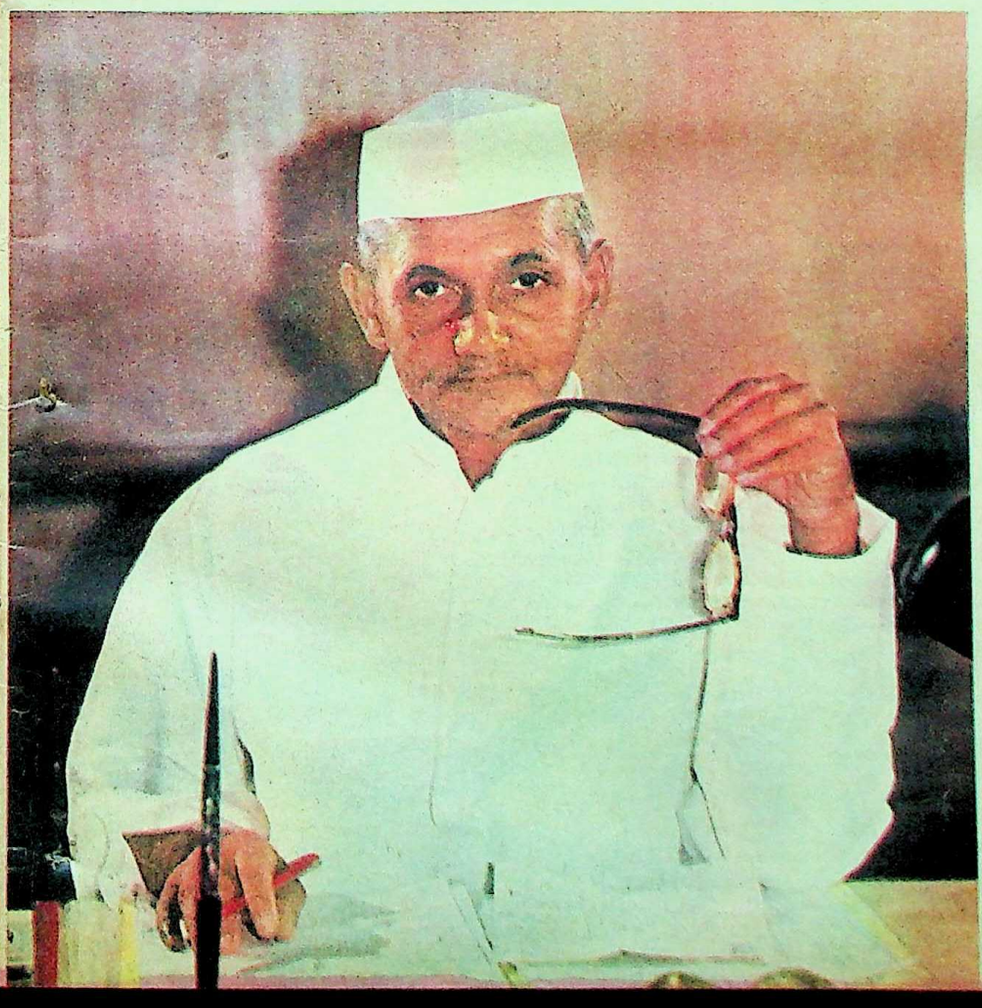
HOW powerful is the Prime Minister? The question has intrigued our constitutional pundits ever since the establishment of the Republic under the new Constitution. It is inherent in the situation under a parliamentary system of Government, where the Prime Minister, to use the words of Lord Morley, "is the keystone of the Cabinet arch". The Cabinet is, of course, collectively responsible to Parliament and its every member is, both in fact and law, the Government as far as his own ministry or department is concerned; but as the nominees of the Prime Minister are the ministers subordinate to him? The first question that has to be sorted out is therefore the power equation between the Prime Minister and his Cabinet. Which of the two is more powerful?

The debate is not confined to India, which has opted for the Westminster model;



—Jaywant Ullal

"AFTER ALL, I AM THE PRIME MINISTER OF INDIA and the Prime Minister is the Prime Minister," retorted Jawaharlal Nehru when C. D. Deshmukh charged him with taking a decision without consulting the Cabinet. Panditji was Prime Minister from August 14, 1947, until his death on May 27, 1964.



it has been going on in the Dominions, more so in Britain itself. In his latest book, *The Governance of Britain*, which he wrote after his retirement from Downing Street, Harold Wilson deals with this at great length.

Firstly, ministers (who have necessarily to be members of Parliament) wield considerable influence among their own group and the general public. They are not theoretically the subordinates of the Prime Minister; in their functioning they are supposed to be his equals. Hence the doctrine, *primus inter pares*, first among equals, propounded by Bagehot about the Prime Minister. Secondly it was on this basis that another doctrine, namely that of

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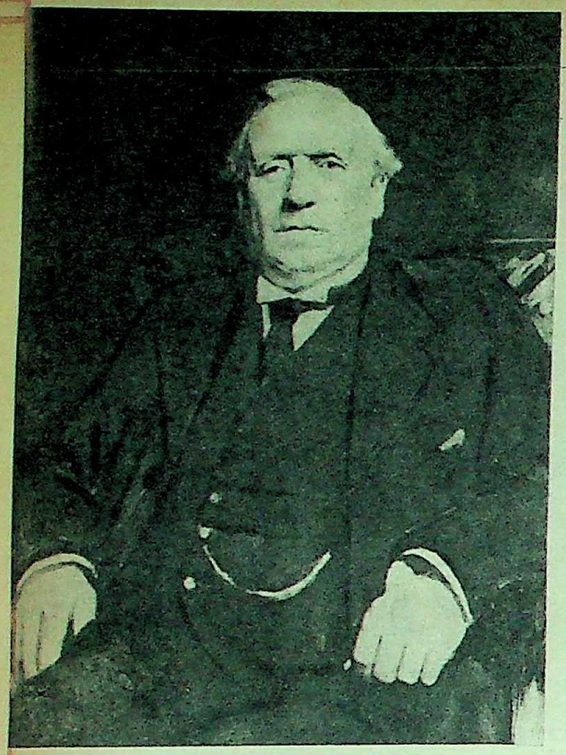
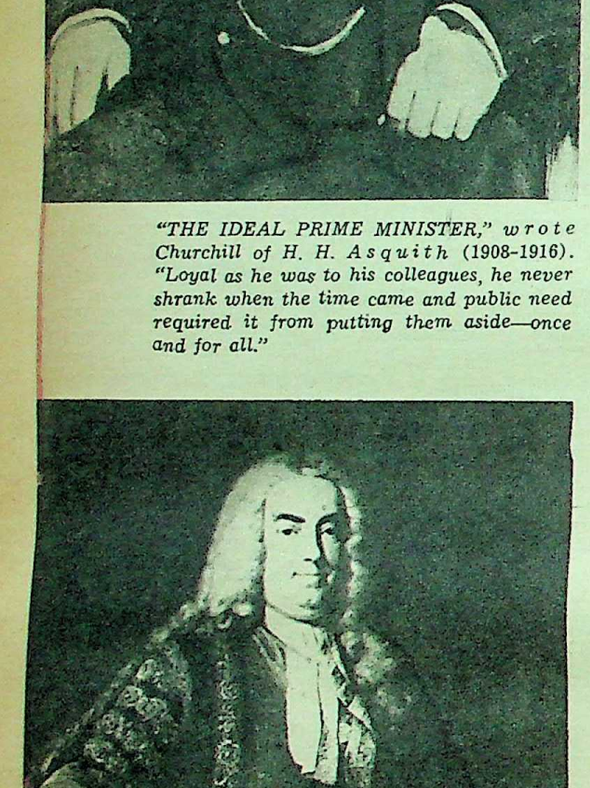
LAL BAHADUR SHASTRI (June 6, 1964, to January 11, 1966) began to assert independent authority even though he had been elected under the patronage of the Congress President Kamaraj and the "Syndicate". By the time of the 1965 Indo-Pak war, he was able to establish his supremacy.



"THE IDEAL PRIME MINISTER," wrote Churchill of H. H. Asquith (1908-1916). "Loyal as he was to his colleagues, he never shrank when the time came and public need required it from putting them aside—once and for all."



I AM NOT A PRIME MINISTER. Sir Robert Walpole, the first British Prime Minister (1721-1742), denied that he held any such office. In those days this office was not legally recognised. Walpole cannot really be compared with a modern Prime Minister.

DON'T QUESTION MY AUTHORITY. Once Sir Winston Churchill became Prime Minister (1940-45 and 1951-55), his supremacy was indisputable. As Herbert Morrison points out, "As Party Leader, he controlled the Conservative machine both inside and outside Parliament and therefore could dictate his terms, not merely to the House of Commons, but to Labour members of his Cabinet."

collective responsibility of the Cabinet was evolved: whatever different views different ministers may have on different issues, they are and must act as a unit before Parliament and the public. This was not so in the beginning. In fact, Sir Robert Walpole, the first British Prime Minister, denied that there was any collective responsibility among ministers. Each minister was a law unto himself—all were equal but none more equal than the other. He, therefore, protested when he was called the First Minister (or Prime Minister). The opprobrium attached to the term was such that he did not want it to be associated with him. Gradually the acceptance came, not without some resistance now and then, until, as late as in 1905, the office of the Prime Minister received the sanction of law; consequently the concept of collective responsibility of the Cabinet was also accepted.

Cabinet Stood or Fell Together

It was then that the Cabinet was vested with the final authority. As Lord Morley explains: "As a general rule, every important piece of departmental policy is taken to commit the entire Cabinet, and its members stand or fall together. The Chancellor of the Exchequer may be driven from office by a bad dispatch from the Foreign Office and an excellent Home Secretary may suffer for the blunders of a stupid Minister of War. The Cabinet is a unit—a unit as regards the Sovereign and a unit as regards the Legislature."

After the outbreak of World War I, the position, under the unchallenged leadership of David Lloyd George, changed radically. The Prime Minister became the effective head. And since then there has been a gradual increase in his power. As Herbert Morrison pointed out. "....by 1931 Cabinet Government in Bagehot's sense of the word had become an anachronism. It finally disappeared under the Churchill war regime. Once Sir Winston had accepted the leadership of the Conservative Party, his supremacy became unchallengeable. As Party Leader, he controlled the Conservative machine, inside and outside Parliament, and could therefore dictate his terms, not merely to the House of Commons, but to the Labour members of his Cabinet...."

After World War II, this tendency continued; even the mild and unassuming Attlee became a powerful Prime Minister and his successors have wielded much greater authority. The roots of such supremacy are inherent in the parliamentary system. The Prime Minister, as Sidney Low expresses in his classic, *Governance of England,* could command greater power than the German Emperor or the American President, "for he can alter the laws, he can impose taxation and repeal it and he can direct all the forces of the state. The one condition is that he must keep his majority, the outward and concrete expression of the fact that the nation is not willing to revoke the plenary commission with which it has clothed him."

British PM — a Dictator ?

Lord Morley is more explicit: "The flexibility of the cabinet system allows the Prime Minister to take upon himself a power not inferior to that of a dictator, provided always that the House of Commons will stand by him." That is why Richard Crossman, with all the knowledge and wealth of parliamentary experience that he possessed, wrote a fine eulogy on "The Passing of Cabinet Government" where members of the Cabinet were too busy—even if they disagreed—to do more than protest and where each of them owed "his allegiance not to the Cabinet collectively but to the Prime Minister, who gave him his job and who may well have dictated the policy he must adopt."

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He therefore christened the post-war epoch as that of Prime Ministerial Government.

The constitutional development in India has to be viewed in the background of these significant changes in the British system, where the Cabinet was once the hyphen which joined and the buckle which fastened the legislative to the executive part of the state and which now has become nothing but an instrument to carry out the Prime Minister's will.

President vs PM

The supremacy of the Prime Minister has been recognised in our Constitution right from its enactment; the relevant articles are quite clear about it though, in the initial stage, because of the personalities involved, some controversy about, one, the relationship of the Prime Minister with the President and, two, between the Prime Minister and the members of his Cabinet was sought to be created.

In theory, all ministerial appointments are, no doubt, made by the President but the appointees are in reality the nominees of the Prime Minister. That is so in the British system; and that is the position in India. Neither the founding fathers intended otherwise nor does the whole intricate fabric of our Constitution allow any deviation from this well-settled fact.

The first President, Babu Rajendra Prasad, tried initially to assert himself but he was advised by Mr Motilal Setalvad, who was then the Attorney-General, that all executive authority in law and in fact was vested in the Prime Minister. Explaining the various intricacies of the relationship, Mr Setalvad said that this was the position not only in regard to appointment of Ministers and all other dignitaries but also in regard to every kind of administrative or legislative action.

Sir Alladi Krishnaswami Iyer, the eminent jurist, was also of the same opinion. **After quoting such constitutional pundits as Sir Ivor Jennings, Prof Holdsworth in Halsbury's** Laws of England, **and Prof Dicey, he observed that "the King can act only on the advice of his Ministers in regard to every sphere of activity". The vagueness of the wording in the relevant articles, however, gave many others who were interested in creating a rift between the President and the Prime Minister enough scope for mischief.**

President Can Only Reign, Not Rule

Knowing the danger involved, especially to the smooth functioning of the Government, Mrs Gandhi insisted in 1969 that the President should be the choice of the Prime Minister. Sir Ivor Jennings, with his keen constitutional insight, advised that this "somewhat hazardous experiment should be corrected". As he put it, "Constitutional monarchy has been evolved in Great Britain by a long, and at times stormy, process of evolution. It is easy to translate this system through the appointment of a Governor-General, but it may be less easy where an elected President, presumably a politician of some ambition, assumes royal functions. We have trained our kings and governors-general to be copy kings. There is some risk that a President will desire to set his own precedents and that the Council of Ministers will not always agree with him."

KEEPING HIM IN HIS PLACE. Our first President, Dr Rajendra Prasad, tried initially to assert himself but he was advised by Attorney-General, M. C. Setalvad, that all executive authority was vested—in law and in fact—in the Prime Minister. The 44th Amendment merely clarifies and reiterates what the founding fathers had intended should be the position of the President—a symbol of dignity with ceremonial functions.

Taking note of this situation, the Supreme Court of India made it clear in a judgment, delivered on August 23, 1974, almost one year before the declaration of the present Emergency, in the case of Shamsher Singh vs State of Punjab and another, that where the Constitution mentioned the pleasure of the President, it meant the pleasure of the Minister concerned.

After almost 24 years the Supreme Court confirmed what the Constituent Assembly had unequivocally intended. In fact, during an interesting debate on this question, a member, after listening to the official version, observed, tongue in cheek, "So the name of the President is merely a misnomer. It is to be adopted because we have perhaps no other alternative and because we are not prepared to call the head of the state by the name of king."

Our founding fathers never wanted the President to rule; they intended that like the British Queen he should only reign. The latest constitutional amendment in this regard puts the seal on this view. It is, in fact, the culmination of the historic process, which began with the first Prime Minister and ended with the unequivocal declaration by the Supreme Court. Neither the Emergency nor the personal wish of Mrs Gandhi as misrepresented by many Western journals has anything to do with it. From the time of its enactment, the Constitution provided for the Prime Minister's rule; the latest change has merely made the original position clear beyond any doubt.

Another serious challenge to the authority of the Prime Minister came from the

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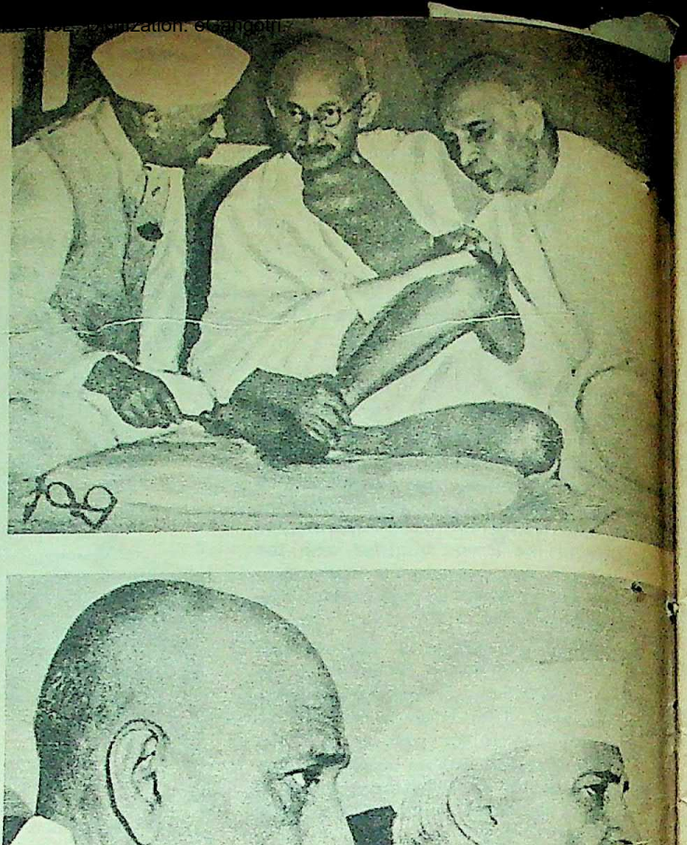
THE PRIME MINISTER WIELDS THE STICK. Says Lord Morley: "The flexibility of the Cabinet system allows the Prime Minister to take upon himself a power not inferior to that of a dictator provided always that the House of Commons will stand by him." And Lord Home adds: "Every Cabinet Minister is in a sense the Prime Minister's agent—his assistant."



"HE IS ONLY THE FIRST AMO. NG EQUALS—the Prime Minister has no overriding powers over his colleagues," claimed Deputy Prime Minister Sardar Vallabhbhai Patel. "If he had any... his position would be that of a virtual dictator." This is an outmoded Bagehotian doctrine, which has been replaced by what Richard Crossman calls "Prime Ministerial Government" where the Prime Minister is all in all.

first Deputy Prime Minister, Sardar Vallabhbhai Patel. He insisted that the position of the Prime Minister is one of *primus inter pares*. He represented to Gandhiji in a letter: "The Prime Minister's position, according to my conception, is certainly pre-eminent; he is the first among equals. But he has no overriding powers over his colleagues; if he had any, a Cabinet and Cabinet responsibility would be superfluous. In my view the Prime Minister, as the leader of the party and the head of the whole administration, is inevitably concerned that Cabinet decisions are effective and that there is no conflict between one ministry and another."

He emphasised that the entire responsibility for implementing the policy of the Government rests upon the ministers and the ministries under them: "I feel sure that this position of the Prime Minister not only safeguards his pre-eminence and makes him an effective head of the administration but is also fully in accord with the democratic principles and rules of ministerial and cabinet responsibilities."

Nehru did not agree. He asked, "Am I to be constrained in taking any action... which I consider necessary? That surely is an impossible position for me or for any Prime Minister anywhere....If I am to continue as Prime Minister, I cannot have my freedom restricted and I must have a certain liberty of direction. Otherwise it is better for me to retire."

Is Prime Minister A Mere Figurehead?

In his memorandum to Gandhiji, Nehru explained the position further: "In the event of the Prime Minister not functioning in this way, then he can hardly carry on except as a mere figurehead and much harm may be done to the services as well as to the public at large by the enunciation of contradictory policies by ministers." Patel contested this approach and said that it would raise the Prime Minister to the position of a virtual dictator, which he felt "is wholly opposed to the democratic and cabinet system of government."

Gandhiji was to have sorted out their differences but on the day the meeting for this purpose was to have been held he was assassinated. In the shadow of this tragedy, both Nehru and Patel sank their differences and thereafter worked together, the Sardar acknowledging gracefully the supremacy of the Prime Minister in all spheres of political and administrative activities. After Sardar Patel's death, there was hardly any conflict between the Prime Minister and his colleagues; a few like Mr C. D. Deshmukh, who disagreed with his point of view on a particular issue, had to resign and leave the Cabinet.

Something More Than a PM

The Deshmukh episode is, in fact, illustrative of the over-all authority of the Prime Minister. Piqued by Nehru's announcement of the formation of a bigger bilingual State of Bombay, Mr Deshmukh charged him in Parliament with taking decisions without consulting the Cabinet in a "cavalier and unconstitutional manner" ... and castigated "certain unauthorised members of the Cabinet, including the Prime Minister".

Nehru retorted, "After all I am the Prime Minister of India and the Prime Minister is the Prime Minister. He can lay down the policy of the Government." He reacted sharply to Mr Deshmukh's attack: "To

say that the Prime Minister cannot make a statement is a monstrous statement itself." He added, "I am something more than the Prime Minister and we are all something more. We are the children of the Indian revolution."

Nehru's stand was in conformity with that of the British; as Lord Home, writing in *The Observer*, London, explained, "Every Cabinet Minister is in a sense the Prime Minister's agent—his assistant. There is no question about that. It is the Prime Minister's Cabinet, and he is the one person who is directly responsible to the Queen for what the Cabinet does."

Nehru was, no doubt, a mighty leader, but even during the one-and-half-year regime of Lal Bahadur Shastri, the position of the Prime Minister continued to be supreme. Though he owed his election to Mr K. Kamaraj, the then Congress President, and the members of the so-called Syndicate, Mr Shastri began to assert his authority as the days passed and by the time of the Indo-Pakistan war in 1965 he was able to establish his supremacy. **He was, however, clear in his approach in this regard from the beginning; that was why he refused to accept his rival, Mr Morarji Desai, as Number 2 in the Cabinet and displayed no hesitancy or concern in accepting the resignation of Mr T. T. Krishnamachari who was close to Mr Kamaraj.**

Mrs Gandhi As Leader

After Shastriji's death Mrs Indira Gandhi became the Prime Minister mainly for two reasons: one, she was more popular among the masses than any of the other contenders and, two, the Syndicate believed that she would be more subservient to its dictation. Mr Kamaraj, who exercised tremendous influence at this time as the Congress President, also considered her to be more amenable to his wishes than, for instance, a person like Mr Morarji Desai who, he thought, was too inflexible to lead a composite state like India. It took Mrs Gandhi some time to assert herself as the Prime Minister but, as the issues arose, she was able to show to both her party and the people that she had a mind of her own; initial diffidence gave place to self-confidence which led to more and more decisiveness in action.

Mrs Gandhi's greatest quality is her innate sense of taking the right decision at the right time. Sometimes these decisions were not liked by some of her colleagues. But once she was convinced about them, she went ahead, unmindful of what others thought. Her decision to devalue the rupee took most of her Cabinet by surprise; it upset Mr Kamaraj whose support was invaluable to her at that time. Likewise, her insistence on selecting Dr Zakir Husain as the Congress candidate for the Presidentship of the Republic, in the face of opposition by many members of the Congress High Command, was an act of great courage; it helped to put teeth into her new and emergent leadership.

A PM Must Be Effective

Apart from the constitutional sanction that the office of the Prime Minister has, it requires of its holder certain great qualities for the job to be carried out effectively and properly. The day any Prime Minister allows himself to be a tool in the hands of others, the whole political fabric of our Republic will be destroyed.

The right of the Prime Minister to choose his colleagues and to allocate to them different portfolios is an essential feature of this system. Nehru exercised it without any hindrance after Patel's death in 1950. Before this the Sardar managed to influence the formation of the Cabinet and induct quite a few of his favourites. Shastri was much indebted to the Syndicate to ignore the wishes of its members. Mrs Gandhi listened to them at first but the result of the general election in 1967, in which no fewer than twenty-three Central Ministers (including stalwarts like S. K. Patil) were defeated, made her task easier.

After the 1969 split in the Congress her strength grew, reaching its climax in 1971, when the mid-term poll gave her more than a two-thirds majority in the Lok Sabha. It was a personal triumph which dumbfounded the Oppostiion, including her erstwhile colleagues in the Old Congress. Mrs Gandhi's hold on her own party as well as the nation was total and she was now in a position to exercise her authority, unhindered by any group or pressure. However, as the erudite Mr L. N. Sharma, in his book, *The Indian Prime Minister*, points out:

"The Prime Minister of India, however powerful, is limited by the compulsion of geography, religion, caste and community besides political and personal pulls and pressures, in the formation of his Government." These compulsions are inevitable in the larger interests of national unity; no Prime Minister can afford to ignore them. Nehru had admitted it publicly; at a press conference he said that in selecting ministers "one consideration, apart from quality or merit, is some kind of geographical distribution."

Mrs Gandhi has, however, been less of a victim to any such territorial or even communal considerations than any of her distinguished predecessors, including her great father. She has chosen her colleagues more on merits and their capacity to deliver the goods than either Nehru or Shastri. Sometimes the persons chosen might not have justified her trust; if they failed, they had to quit.

Leader Should Be A "Butcher"

Whenever the nation's interest so demanded Mrs Gandhi has never hesitated to follow the Gladstonean dictum: "The first essential for a Prime Minister is to be a good butcher." Friends have been sacrificed if and when they ceased to be effective instruments; foes have been forgiven if and when their cooperation became essential for the good of the country. What Mr Churchill wrote of Mr H. H. Asquith, whom he admired as an ideal Prime Minister, applies equally to Mrs Gandhi: "Loyal as he was to his colleagues, he never shrank, when the time came and public need required it from putting them aside

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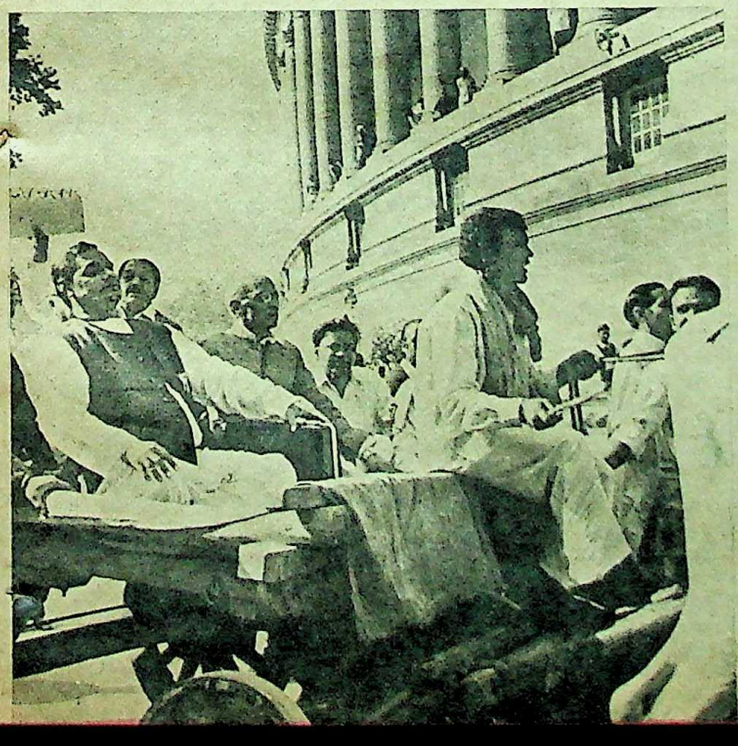

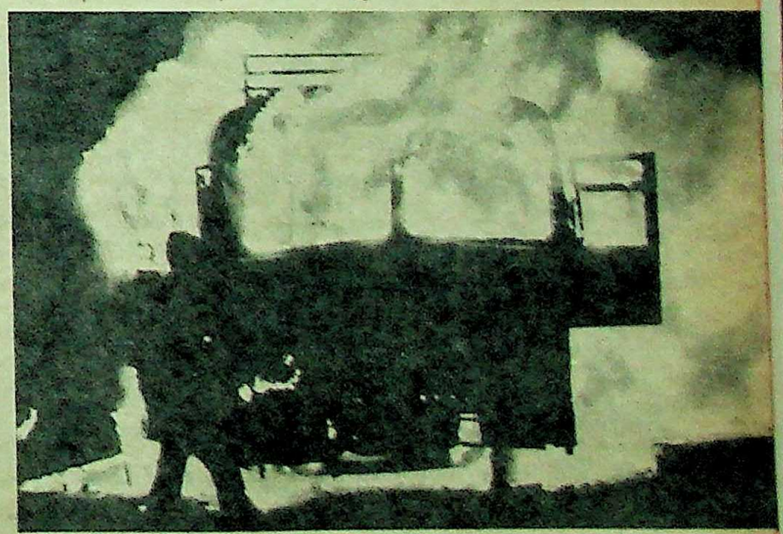

MAKING A MOCKERY OF DEMOCRACY. Left: Jana Sangh leader A. B. Vajpayee arrives at Parliament House in a bullock-cart. Above: Jana Sangh demonstrators burn a police van in Parliament Street during the Delhi bandh in 1973. Among many in the Opposition there was no respect for parliamentary procedure, only an anxiety to usurp power. They launched a plan to paralyse the Government.

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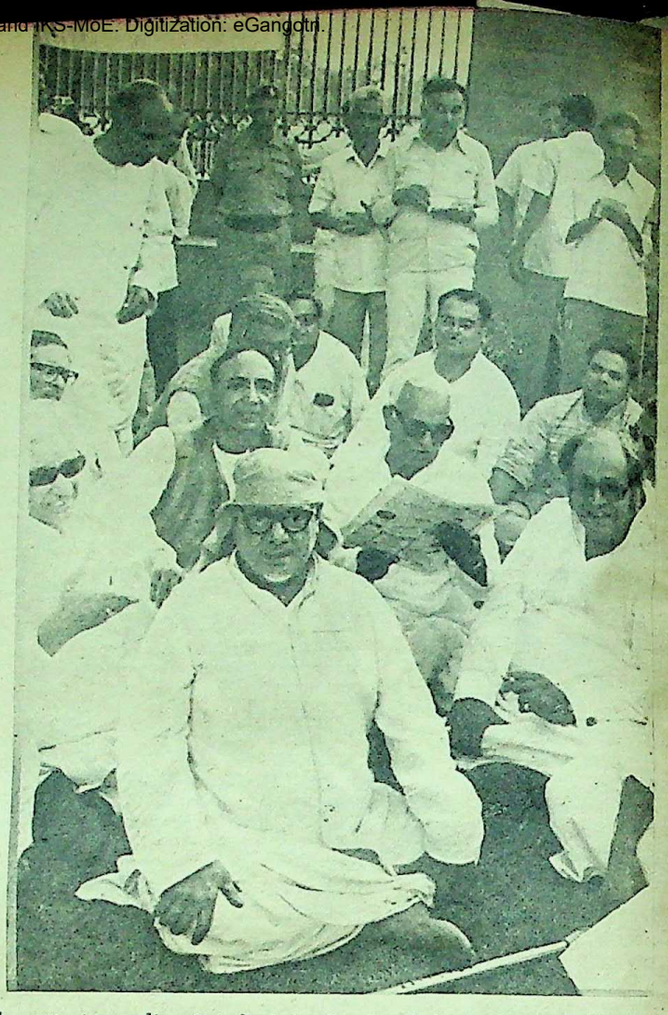

"THE CALL FOR LAWLESSNESS". Jayaprakash Narayan (above) *called the army to revolt and students to abandon their studies for agitations. "How can any Government worth the name stand by and allow the country's stability to be imperilled?" said Mrs Gandhi. "It is not important whether I remain Prime Minister but the institution of Prime Minister is important and deliberate attempts to denigrate it is not in the interest of democracy." Picture shows members of the Opposition such as Raj Narain (with scarf) and Piloo Mody* (extreme right) *outside Parliament House demanding Mrs Gandhi's resignation.*

—once and for all. Personal friendship might survive if it would, political association was finished. But how else can States be governed?"

Even before the Congress split in 1969, signs of the cleavage between the Prime Minister and the Congress High Command were noticed. Trouble started soon after the results of the parliamentary election in 1967, when the Congress barely sustained its majority and Mr Kamaraj forced Mrs Gandhi to accept Mr Morarji Desai not only as her Finance Minister but as the Deputy Prime Minister—a position which had rightly been abolished since the death of Sardar Patel. Its revival was aimed at diluting the authority of the Prime Minister and creating another centre of power within the government. It led not only to a clash of personalities but also to a conflict of policies, with the result that there was political instability and administrative insecurity.

Irresponsible Opposition

Mrs Gandhi sensed the nation's mood and acted in a manner which exposed the Old Guard in the Congress. The nation realised that any affront to the authority of the Prime Minister was a challenge to the integrity of the nation; the one could not survive without the other.

The most serious threat to this authority came not so much from her Cabinet colleagues, the ruling party or even Parliament, on whose confidence the fate of the Prime Minister depended, but from her political opponents, who, without the necessary parliamentary strength, were eager to throw Mrs Indira Gandhi out of office. In Parliament they were helpless, except for the sound and fury they managed to create; they enlisted, therefore, the support of the press—which was mainly owned and controlled by business and industrial tycoons opposed to the many socialist measures taken by Mrs Gandhi—and created outside an atmosphere of unrest and violence which encouraged hartals, bandhs, gheraos, strikes, forced resignations of legislators and finally the weakening of governmental machinery in many States.

The Politics of Violence

A small minority of members, whether in the two Houses of Parliament or the State Legislatures, managed to disrupt the proceedings every now and again. Neither the presiding officers nor the members of the Treasury benches were able to control or pacify them. No rules were observed; no respect was paid to any parliamentary procedure. From the tallest to the smallest in the Opposition, there was the hurry to usurp power by any means. Hence mass hysteria was created to support their unconstitutional activities within the legislatures. Processions after processions were organised in different parts of India—the largest in the capital—which shouted the most abusive slogans against the Prime Minister and used placards denigrating her in unbecoming language—all of which is a disgrace to any civilised society.

In the midst of such slander and vilification and with the whole atmosphere charged with violence came the judgment of Mr Justice Jag Mohan Lal Sinha of the Allahabad High Court, unseating Mrs Gandhi from the Lok Sabha on two counts: one, that the services of Mr Yashpal Kapoor were used by her during her election while he was still a gazetted officer of the Government; and, two, that rostrums were constructed and electric power was supplied by UP Government officials during her election campaign in her constituency.

There could have been no flimsier grounds; nor were they factually correct, as subsequently pointed out in appeal by Mr Justice Beg of the Supreme Court. To unseat Mrs Gandhi on the ground that one individual helped her to win the election is the grossest travesty of facts. **Whereas every Congress member owed his success in the election to her popularity among the people of India, the judge wanted the world to believe that Mrs Gandhi herself won her election due to this individual.**

Likewise, the UP Government, which constructed rostrums and supplied electric power, was an Opposition government, which made these arrangements in the normal

course for security reasons. **To suggest that the same Opposition, which had resorted to all sorts of methods in the past to oust Mrs Gandhi, would help her win her election is too preposterous a conclusion for any one to arrive at. There was, therefore, something sinister in the whole conspiracy to unseat Mrs Gandhi. As the London Times commented, "the grounds were so untenable that Prime Ministers or Presidents of almost any country can be unseated on similar grounds."**

Democracy In Peril

But Mr Jayaprakash Narayan and his colleagues in the Opposition wanted the ouster of the Prime Minister at any cost and by any means. A joint meeting of the Opposition parties, therefore, was held on June 24, 1975; it called upon Mrs Gandhi either to quit or face a countrywide agitation. The next day the preparations began and a mass meeting was held at the Ramlila grounds of Delhi, where Mr Narayan gave the marching order in the presence of all the top leaders of the Jana Sangh, Bharatiya Lok Dal, Congress-O, Akalis and the Socialist Party.

He called upon, to quote the reports published in most of the national newspapers the next day, "the army, police and government employees not to obey any order they consider illegal." He urged the people "not to cooperate with the government and refuse to pay tax." He told the students "to walk out of classes and walk into jails.' He warned the Chief Justice of India, Mr A. N. Ray, that "it would not be in his personal interest to sit on the Division Bench of the Supreme Court which would hear Mrs Gandhi's appeal, as he is obliged to the Prime Minister for appointing him".

Moreover, it was discovered that the Jana Sangh and the RSS had mobilised thousands of their followers to gherao the Prime Minister's house that night and not allow her to come out. Such was the situation which the Prime Minister faced when she declared the Emergency.

Challenge To Prime Ministership

Explaining the action taken, Mrs Gandhi pointed out in her broadcast to the nation how her opponents had planned to incite "our armed forces to mutiny and our police to rebel," and asked, **"How can any government worth the name stand by and allow the country's stability to be imperilled? The actions of a few are endangering the rights of the vast majority." Adding a personal note, she explained, "It is not important whether I remain Prime Minister or not. However, the institution of the Prime Minister is important and the deliberate political attempts to denigate it is not in the interest of democracy or of the nation."**

In an interview to *The Sunday Times*, London, the Prime Minister described how the Opposition "had made long preparations for the confrontation. The Court case was a coincidental factor. They would not allow the case to take its course. They wanted to force the issue through extra-constitutional direct action."

"Can a vociferous minority," she asked, "which has the support of big money and the big press—and some elements abroad—force its view on the nation and attempt to displace a lawfully elected Government? We tolerated them a great deal hoping that a sense of patriotism and responsibility would prevent the Opposition from taking such an extreme step."

"Heads We Win..."

"Democracy is a way of life," she observed, "and had to be accepted with its ups and downs. But the Opposition parties take a different view. When they win, it is fine. When they lose, they raise a hue and cry about the rigging of elections, of use of secret ink which was alleged to become visible only in our favour."

Though the Opposition challenge was extra-constitutional, Mrs Gandhi met it within the provisions of the Constitution. As she explained:

"In every country, the state is invested with powers to deal with external aggression, internal subversion or disorder. Our Constitution makes an express provision for declaration of a State of Emergency when there is external aggression or internal disturbance. An entire part of the Constitution, consisting of nine Articles (Articles 352-360), deals with Emergency provisions. The use of what the Constitution provides cannot be termed unconstitutional. It has been done to defend the country's integrity."

The Prime Minister strongly refuted the charge that she resorted to the Emergency to keep herself in office. She said, "with the Supreme Court's ruling, with the reiteration of my party's confidence in me,

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SHE HELD BACK ANARCHY, NOT DEMOCRACY. Mrs Gandhi asked critics if the Emergency was not justified in a situation when lawlessness had become the only law.

DEMOCRACY STILL STANDS. Even though the challenge to her was extra-constitutional—the murder of a Cabinet Minister, an attempt on the life of the Chief Justice and the sabotage of communications—Mrs Gandhi met the challenge constitutionally: using Emergency powers provided by the law of the land.

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and with the Congress continuing to command a clear majority in Parliament, my Prime Ministership was not in question. What was in question was the preserving of the bonds which hold the country together."

Mrs Gandhi was further questioned as to how she, a democrat, could justify the arrest of the Opposition leaders and whether there was any sinister plot against her.

She replied: "If the Opposition leaders planned to launch a campaign for paralysing the Government, surely they could anticipate that the Government would act to prevent them? Only those directly involved in these activities have been taken into preventive custody. Many other senior leaders of these parties have not been arrested."

Referring to the "sinister plot", Mrs Gandhi asked with emotion: "Is the murder of a Cabinet Minister and an attempt on the Chief Justice's life not sinister? Is incitement to liquidate the Prime Minister not sinister?"

Mrs Gandhi inquired of the British interviewer as to what the reaction of the average Britisher would be if anyone incited their Army to mutiny.

Why Parties Were Banned

She disclosed how the muscle-men of the Opposition had begun going underground and remarked: "The RSS is a fanatical organisation based on the doctrine of Hindu superiority. It has been preaching hatred of Muslim and Christian minorities. It is opposed to rational and scientific thinkng, and is against our economic and foreign policies. It has been giving paramilitary training to thousands of young people and infiltrating into the services.

"Likewise the Anand Marg believes in liquidating people and a number of murders have been committed. The Naxalites are an extremist leftist group believing in violence and scorning elections and any other form of democracy. Sane and secular elements have long demanded their banning. But such is the permissiveness of the law in India that we were told this could not be done."

More than the arrest of the Opposition leaders under the Emergency, the press and some of the ruling circles in the West were worked up about the curbs on the freedom of the press and ascribed it to Mrs Gandhi taking over draconian powers. She has been described as a "dictator", and even a Nazi or fascist.

"Does freedom of media mean deliberate one-sided and false reporting?" she asked.

"We had to resort to press censorship because some newspapers had become total partners of the Opposition Front and were sapping morale, inciting violence and even advocating murders. If Opposition leaders were prevented from carrying out their programme of disruption, could their principal propaganda organs expect to be exempted?"

In the Rajya Sabha the Prime Minister described how the press had abused its freedom and said,

"... believing a little bit of the newspapers, we also thought that it was a kind of deluge (the agitation) and we would all be swept away by it and I thought that we had to take a risk and face the deluge. We took the step. What do we find? It was not a bang but a whimper. Once there were no newspapers, there was no agitation. The agitation was in the pages of the newspapers. If you ask why there is censorship of the press, this is the reason why. If nothing else has proved it, this has proved it. I have no doubt that had the newspapers come out and started inciting people, as they did before and as unfortunately they have done in times of communal trouble, there would have been a terrible situation. Our task was to avoid such a situation and we did avoid it."

HOW COULD YOU CALL HER A TYRANT? Mr Michael Foot (right), *British Cabinet Minister and leader of the House of Commons, took* The Times *columnist Bernard Levin* (above) *to task for criticising the Indian Constitutional amendments and coming to the conclusion that Mrs Gandhi wanted to be nothing less than a dictator. Mr Foot had visited India during the Emergency and met Opposition leaders. So, he felt, he was better qualified than Mr Levin to judge the significance of Mrs Gandhi's actions. Besides, he pointed out, many of the Constitutional changes merely give the Indian Parliament "the supremacy in the Indian Constitution which the British Parliament has held in our own".*

To Mr Norman Cousins, editor of the *Saturday Review* of New York, Mrs Gandhi said in reply to his question whether she was not being oversensitive to criticism: **"Can you name a single person who has been subjected to such a sustained campaign of calumny, in Parliament and outside, and who has taken it with equanimity? I have not even lost my temper. Had I been hypersensitive, would I not have reacted much earlier? But I know the motives of those who attacked me."**

Democracy Back On Rails

Mrs Gandhi was never happy with the Emergency; she declared all along that it was a temporary affair. As the situation began to improve, curbs both on persons and the press were relaxed until last week the Opposition and the press were freed of all shackles. True to her style, she not only kept the initiative with her but used it at the moment of her own choosing.

There is an old Indian saying to the effect that a hundred strokes of a goldsmith are nothing compared to one stroke of a blacksmith. **By one stroke—calling for a poll in March, 15 months ahead of schedule, releasing political detenus, lifting the ban on all political activities, and removing press censorship—Mrs Gandhi has once again proved her detractors wrong. The dramatic manner in which she has so courageously put Indian democracy back on the rails cannot but receive universal admiration.**

The Indian press is once again free and allowed to function without any restrictions. The offices of the censors have been closed. But even during the Emergency, the curbs were by no means totalitarian. The emphasis was on following the code of ethics.

British Prime Ministers vs The Press

Mr R. N. Goneka of *The Indian Express* and Mr C. R. Irani of *The Statesman* continued to be as much in control of their respective empires as ever before—the two press barons about whose fate, *Time*, *Newsweek*, the London *Times* and many other powerful Western media have been so concerned. Mrs Gandhi—despite "the tyrannous", powers, to use the words of Mr Levin did not coerce them; they were not only free but allowed to give hostile interviews to foreign correspondents, most of whom, including the BBC team, are back in New Delhi, working as freely as before the Emergency.

In retrospect, Mrs Gandhi's earlier liberalism and leniency seem to be in sharp contrast with what some of the British Prime Ministers in much less trying circumstances did to their own press. The noted British historian, A. G. P. Taylor, throws interesting light on the relationship between the British Prime Ministers and the British Press:

> *"Palmerston wrote leaders for* The Globe *and* The Morning Chronicle, *often reproducing the very words of his dispatches and rewarding the proprietor of the latter with a baronetcy. Salisbury wrote in* The Standard, *and made his ghost, Alfred Austin, Poet-Laureate. Even Sir Edward Grey briefed J. A. Spender of* The Westminster Gazette.

—Continued

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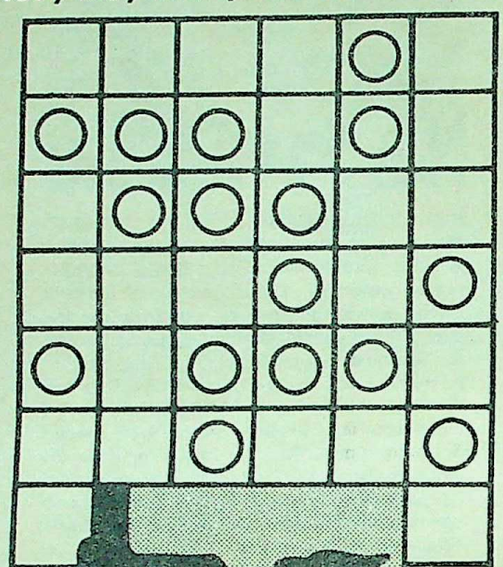

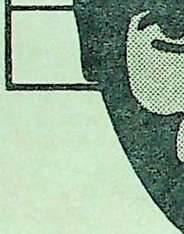

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Lloyd George approached the press in a different way. He was never forthcoming to reporters. On the contrary he was the first Prime Minister who employed a press secretary to keep them at bay and even then often complained of their misrepresentations.

Lloyd George went for the man at the top, the editor, and, still more, the proprietor. Why bother to make a case when the proprietor could make it more decisively, simply by issuing an order? The most famous example came in 1918. Lloyd George, angered that The Daily Chronicle *had enlisted his critic, Frederick Maurice, as military correspondent, got a group of Coalition Liberals to buy the paper and turned out the editor, Robert Donald, at twenty-four hours' notice.*

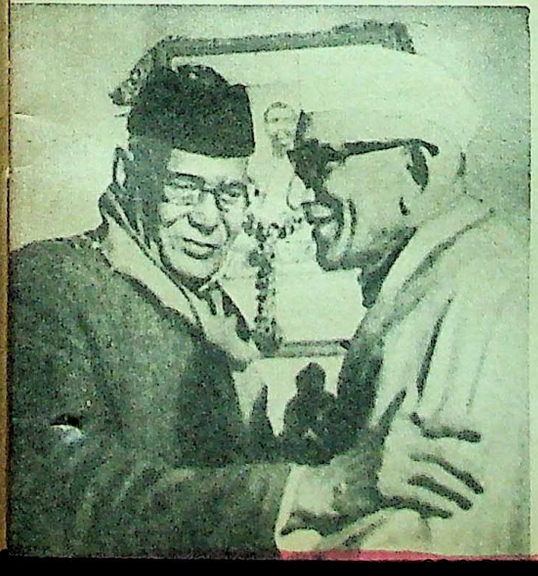
Mrs Gandhi can learn many a lesson from some of the British Prime Ministers; their methods might have been subtle and secretive but they managed to make both the proprietors and editors toe their line, as and when the exigencies of the situation required.

They might not have resorted to censorship but by using the power of their high office, sometimes overtly, sometimes covertly, they were able to make the British press, renowned throughout the world for its free and fearless expression, subservient to their wishes.

Mr Levin is Wrong

Apart from the censorship in India which has now been removed and the arrest of political opponents, every one of whom, has been freed, what has caused concern about the functioning of Indian democracy in many countries of the West are the latest constitutional amendments; these have been made to appear as if they are iron bars placed in the hands of the Prime Minister to smash the parliamentary fabric and to make her a dictator under a democratic garb.

WILL IT BE A HEALTHY OPPOSITION? Mr Morarji Desai and Mr Jayaprakash Narayan in Delhi. With the announcement of the elections, the non-communist opposition has joined hands to form the new Janata Party. The Emergency has been relaxed and the press is now free. But "there could be no going back to the olden days of chaos and indiscipline", warned Mrs. Gandhi.



The substance of their case has been put by Bernard Levin in the London *Times*: "... the Legislation (meaning the constitutional amendments), though ostensibly intended only to amend the Constitution to make it more fitting for modern conditions, does indeed fundamentally alter, not only individual items in the country's basic law, but its whole nature, removing fundamental rights guaranteed to individuals and to States, putting the judiciary further under the control of Mrs Gandhi and her group."

The Constitution (44th Amendment) Act does nothing of the sort. None of the fundamental rights are touched. True, they have been made subservient to Directive Principles of State Policy because it was the long-standing demand of the Indian people and the urgent requirement of a developing state. This amendment removes the obstacles in the way of speedy implementation of the social and economic programmes; it does not add to the power of the Prime Minister.

Mr Levin's other charge to substantiate his contention is that the President has been turned into "nothing but the instrument of her political will". As explained by me earlier, this became necessary in view of the judgment of the Supreme Court. Moreover, no democrat would agree that an indirectly elected dignitary should be above the directly elected leader of the people. Will Mr Levin want the Queen to be the mistress of 10 Downing Street?

The "Sun" and the "Planets"

Mr Levin is also horrified that Parliament should legislate on a separate forum to decide the election petition against the Prime Minister. **Does he want the fate of a whole nation entrusted to the judgment of a single individual? The holder of the office of the Prime Minister is not just an ordinary citizen; he is rather the "sun", to use the expression of Sir Ivor Jennings, "around which the planets revolve." If he is guilty of any misdeed, it must be found so by a tribunal of the highest integrity, chosen by Parliament, and not decided by one of the five hundred High Court judges.**

Mr Levin is also aghast at the setting up of administrative tribunals to decide administrative cases. This is exactly what France and several other West European countries have been doing for decades. Have they also become dictatorships because the concept is somewhat alien to the British? He has also mourned the curtailment of the jurisdiction of the High Courts in certain matters and setting up of separate tribunals for specific purposes. But what has this to do with the charge that Mrs Gandhi is a dictator? The step was necessary because of inordinate delays in disposal of cases and conflicting judgments on similar issues by different High Courts.

Then there is the hullabaloo created about the provision to ban parties engaged in anti-national activities. The British Press did not mind McCarthysm in America. They are not bothered about similar provisions in the Constitution of the Federal German Republic [Article 21 (2)] or of France [Article 4]. When Mrs Gandhi makes a similar provision because of the harm already done to communal and linguistic harmony, jeopardising the unity of the nation, she becomes a "seedy dictator"!

RICHARD CROSSMAN, the stormy petrel of the British Labour Party, who rose to the position of being Leader of the House of Commons in the Wilson Cabinet. A distinguished political theoretician, he edited for some time the prestigious leftist journal New Statesman. *He repudiated the Bagehotian theory of the supremacy of the Cabinet and propounded the new theory of the supremacy of the Prime Minister.*

The Western critics did not spare the provision which extended the duration of the Lok Sabha and the State Legislative Assemblies from five to six years. **None of them, however, said one word of criticism when Charles de Gaulle extended the term of the French President from five to seven years. That is democratic because France is not India.**

The most serious charge levelled against Mrs Gandhi by Mr Levin and his ilk is that she has, by enacting the latest Constitutional amendments, damaged or destroyed the "fundamental nature" of the Constitution. They do not spell out what they mean by "fundamental nature"; nor do they substantiate their allegation. It is a brush with which many of them try to tarnish the image of Mrs Gandhi. Taking their clue from the vague doctrine of "basic structure" propounded by the Supreme Court of India in Kesavananda Bharati's case, they pose the question but do not wait for the answer.

Lawyers Kidnapped Constitution

In a federal constitution, many articles can be termed basic; but the whole exercise is likely to be so subjective that it can become a lawyers' paradise—much worse than the fate of the "magnificent Constitution, that we framed," to use Nehru's words and which "was later kidnapped and purloined by the lawyers".

To their charge that the judiciary has been deprived of its power to sit in judgment on the will of the legislature—which is also not wholly true—the best answer was given by Nehru many years ago:

"No Supreme Court and no judiciary can stand in judgment over the sovereign will of Parliament representing the will of the entire community. If we go wrong here and there, it can point it out, but in the ultimate analysis, where the future of the community is concerned, no judiciary can come in the way.

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And if it comes in the way, ultimately the whole Constitution is a creature of Parliament....it is obvious that no court, no system of judiciary can function in the nature of a third House, as a kind of Third House of Correction. So it is important that with this limitation the judiciary should function ....ultimately the fact remains that the legislature must be supreme and must not be interfered with by the courts of law in such measures of social reform."

Main Structure — Not Altered

The latest amendments deal with various issues which had engaged the attention of the people for long and for which Mrs Gandhi's party had obtained a specific and overwhelming mandate from the electorate in the parliamentary elections of 1971 and the State elections of 1972. They cover many aspects of our national life—from the declaration of India as a secular and socialist republic to the spelling out of the fundamental duties of a citizen, **but they do not alter the main structure of the Constitution —namely the parliamentary system, the division of functions between the Centre and and the States, adult franchise, elections from time to time both to Parliament and State Legislatures and the separation of powers between the legislature, the executive and the judiciary and the right of a citizen to approach the courts for the enforcement, within limits, of his fundamental rights.**

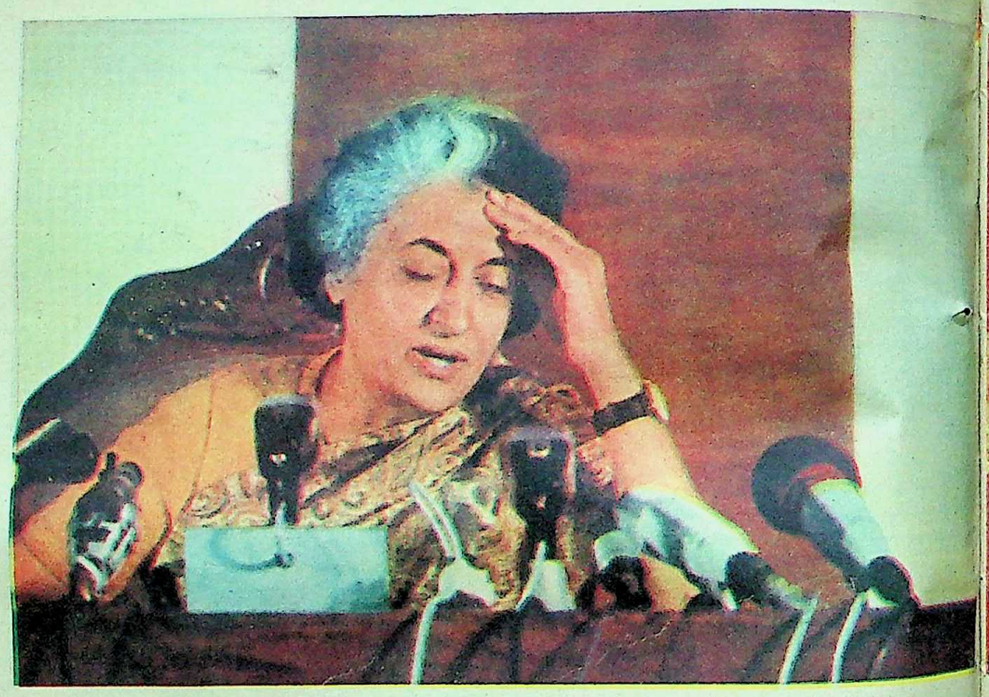
Ironically, in the same issue of *The Times*, London (January 5, 1977), in which the first of the two articles by Mr Levin appeared, there is another article by Mr T.J.O. Hickey on the changes necessary in the British Constitution, entitled, "Constitution under Mounting Attack". In this article the author describes how the British Constitution has become the target of radical reform. He quotes Lord Hailsham to say that *the historic British Constitution is worn out, that we live under an elective dictatorship, absolute in theory if hitherto thought tolerable in practice, that we are moving to a totalitarianism which only a systematic and radical overhaul of our Constitution can avert.*

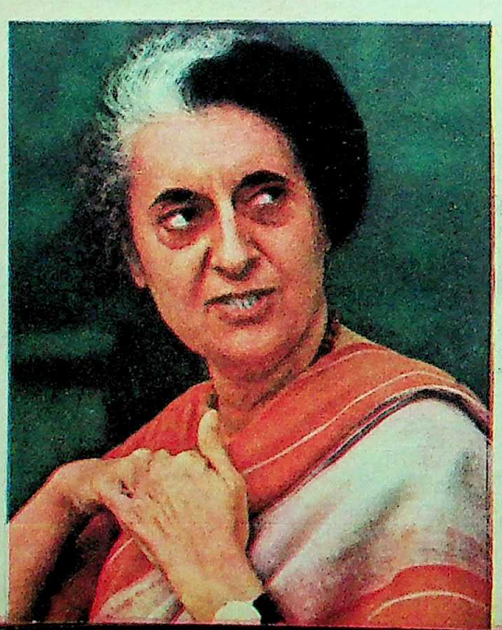
Mr Hickey summarises: "The main thrust of complaint is that the checks and balances the Constitution formerly provided have atrophied; that the blurred, but discernible separation of powers which used to mark it, scarcely survives; that the sovereignty of Parliament has come to mean the exercise of power by government of the day in the absence of constitutional constraints."

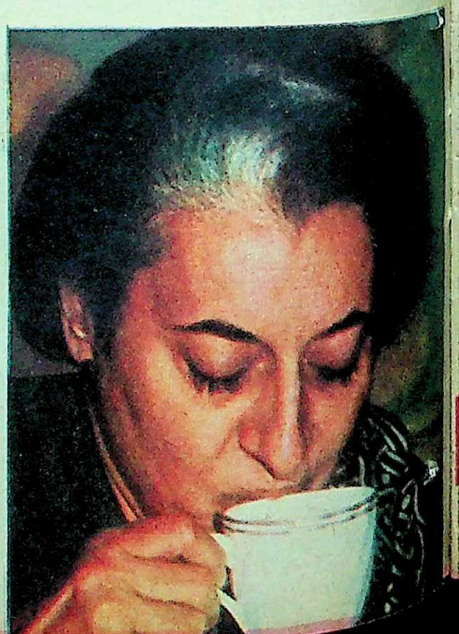
"Peddling Of Lies" — Foot

That is why Mr Michael Foot, who is not only an intellectual of high repute but No. 2 in the British Cabinet, was forthright in his condemnation of the approach of journalists like Mr Levin who continue to depict the Indian Prime Minister as a dictator. Mr Foot has visited India during the Emergency and talked to some of the leading lights of the Opposition. Mr Levin has done neither. Sitting in London he has painted a horror picture of India and of Mrs Gandhi as a tyrant. Mr Foot has rightly condemned this as "the peddling of lies".

Mr Foot conceded that anyone has the right to criticise the changes in the Indian Constitution but observed that many of those changes, enacted by Mrs Gandhi, would give to the Indian Parliament **"the supremacy in**







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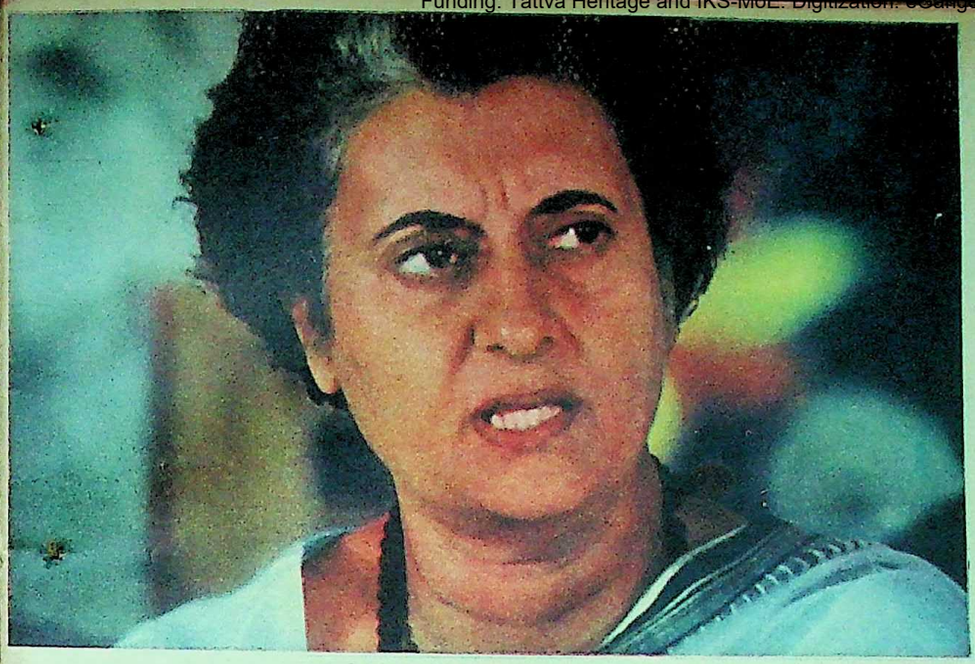

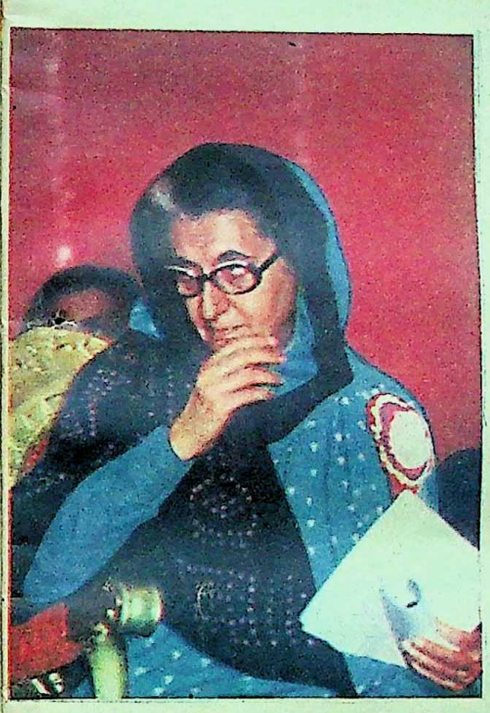

Photographs by R. B. BEDI

the Indian Constitution which the British Parliament has held in our own".

Distressed by the distortions of Mr Levin, Mr Foot reacted sharply: "Of course, one way was open to Mrs Gandhi which would have spared her the strictures of Mr Levin and everyone else. She could have had herself assassinated—as Allende was assassinated in Chile by the forces of reaction.

"Mr Levin, possibly, would then have written an eloquent obituary, and please don't let anyone tell me that such events are inconceivable in modern Indian conditions: the facts speak very differently.

"My guess, and mine may be better than Mr Levin's, is that the vast majority of Indian people are glad that Mrs Gandhi chose a different course. Her departure from the Indian scene at this period, whether by an assassin's bullet or by a judicial edict, would have been a tragedy for the Indian people."

What's Good for U.S. and Britain . . . !

Despite these threats both to the person of the Prime Minister and the security of India, the powers that Mrs Gandhi assumed, within the original provisions of the Constitution, were not very much different from those which Franklin Roosevelt exercised in order to overcome the aftermath of the world economic crisis in 1932 or those which Winston Churchill arrogated to himself in mobilising the British against the Nazis after the fall of France in 1940. **Their successors, despite the end of the emergencies, did not give up these powers; they have become an integral part of the political and administrative set-up, turning the democratic process into what Mr Crossman has called, "voluntary totalitarianism".**

In fact, in modern times, democratic leadership, in view of the urgent need for finding immediate solutions to the ever-pressing demands of the people, has to be entrusted with more and more emergent powers; the values of a Victorian era, to which some of the British still adhere, have become outmoded. As Prof E. E. Finer points out in his book, *Comparative Government*: **"So it is that what the old lawyer Blackstone termed 'the omnipotence of Parliament' has come to reside in the Lower House: the elected House of Commons. And inside this it has come to reside in the inner council of ministers called the Cabinet—and inside this, increasingly, in the Prime Minister."**

Hence a Prime Minister under the parliamentary system is and has to be all-powerful; India's Prime Minister can be no exception.

Faith In The People

There is only one condition—vital to the functioning of any democratic system: that is the sanction of the people. In going back to the electorate, in less than eighteen months since she assumed the emergent powers, Mrs Gandhi has demonstrated not only her firm commitment to the parliamentary system but also (as she has stated in her latest broadcast to the nation while announcing the polls), her "unshakable faith in the power of the people".

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"Powers Of The Supreme Court Intact"

LALIT BHASIN —

The Chairman of the Bar Council of Delhi interviews Union Law Minister H. R. Gokhale on the recent Constitutional Amendments.

Lalit Bhasin: *At the outset I would like to ask you if, in your opinion, the Constitution—as it stood before the recent Amendments—had failed or had become outdated?*

H. R. Gokhale: The Constitution, as it was originally framed, was the result of a compromise. In the Constituent Assembly, there were various conflicting interests. Moreover, the aim then was to frame a Constitution as early as possible and not allow the whole process to be bogged down by differences. Even Jawaharlal Nehru had said that there were many things in the Constitution which he did not like, but an agreed framework had to be achieved. It is in that context that we have to consider whether the Constitution has served us well. Circumstances have changed. We have now the benefit of the experience of working the Constitution for a quarter century. To the extent to which this experience has shown that some parts of the Constitution needed a change, it could be said that it has become outmoded.

Non-Exploitative Society

What is the need for adding the word "Socialist" in the Preamble to the Constitution, particularly when the meaning and significance of this word vary from system to system and country to country? Will it not create more confusion?

Our country has accepted socialism as its objective for quite a long time now. The Preamble, as everyone knows, is the keynote of the Constitution. While it is true that, by adding the word "Socialist", we are not ushering in socialism overnight, this addition has highlighted the objective. The same applies to the addition of the word "Secular". The significance and meaning of socialism may vary from system to system and country to country. In the Preamble, at present, the words used are Sovereign Democratic Republic. Does not the meaning and significance of the word "Democratic" vary from country to country? Without referring to theoretical meanings of socialism, I think everyone in this country understands that a socialist society is a non-exploitative society.

Society consists of individuals. If the rights of individuals are curtailed or circumscribed, can it be said that society's interests are being subserved? Or, in other words, why is it necessary to give precedence to the Directive Principles over the Fundamental Rights?

The interests of individuals can be served only if the interests of society are subserved. If society itself perishes, where will individuals be? It is important that the rights of individuals should be protected. But they must, in my view, be subservient to the rights of society. That is how the so-called conflict between the Directive Principles and the Fundamental Rights arises. Broadly speaking, we can say that the Directive Principles are principles for subserving the interests of society and, to the extent to which they come in conflict with the rights of individuals, they must have precedence.

IT IS STILL SUPREME, says Mr H. R. Gokhale. "I think it is a wrong assumption that the power of judicial review is taken away. The scope of judicial review is now circumscribed within the proper and legitimate limits of the the judicial function."

Wrong Assumption

By taking away the power of judicial review, shall we not be doing away with the institution of the judiciary?

I think it is a wrong assumption that the power of judicial review is taken away. The scope of judicial review is now circumscribed within the proper and legitimate limits of the judicial function. The right of an individual to enforce Fundamental Rights is not taken away. The right to approach the High Court, if any executive act is illegal, is still retained. The powers of the Supreme Court are not at all affected by the new amendments. Even in matters where independent tribunals will be constituted, the Supreme Court's jurisdiction to entertain an appeal by special leave against the decision of the tribunal is retained. Therefore, far from "doing away with the institution of the judiciary", the judiciary is now enabled to deal with matters which legitimately belong to the area of judicial review.

Are Basic Duties not implied? Why is it necessary to enumerate them when they are covered by existing enactments? Are we not following the pattern of some East European countries by setting out these duties in the Constitution?

The Ten Commandments, the teachings of the Quran and the Gita also lay down duties which could be said to be implied; but it cannot be said that these did not have a tremendous impact upon the lives of people. Moreover, all the 10 duties now enumerated are not covered by existing enactments. I think it very desirable that emphasis is laid on some of the basic and fundamental duties of all citizens.

Fundamental Duties

I had emphasised in Parliament, more than once, that these duties are such as should be acceptable to every citizen, whatever his political persuasion. In fact, there was a demand, during the discussion in Parliament, to include many more duties, but I did not accept any of those suggestions because I thought it was good to concentrate only on a few fundamental duties which should be non-partisan in character and should have a general appeal for all citizens.

One could say that these are, in a sense, moral and social imperatives. I hope that our educational curriculae will include the teaching of the duties at all levels. Some East European countries have duties set out in their Constitutions but a careful comparison will show that the pattern is not the same.

By virtue of the provisions of Article 74, the President has been made a rubber-stamp, has he not?

—Continued

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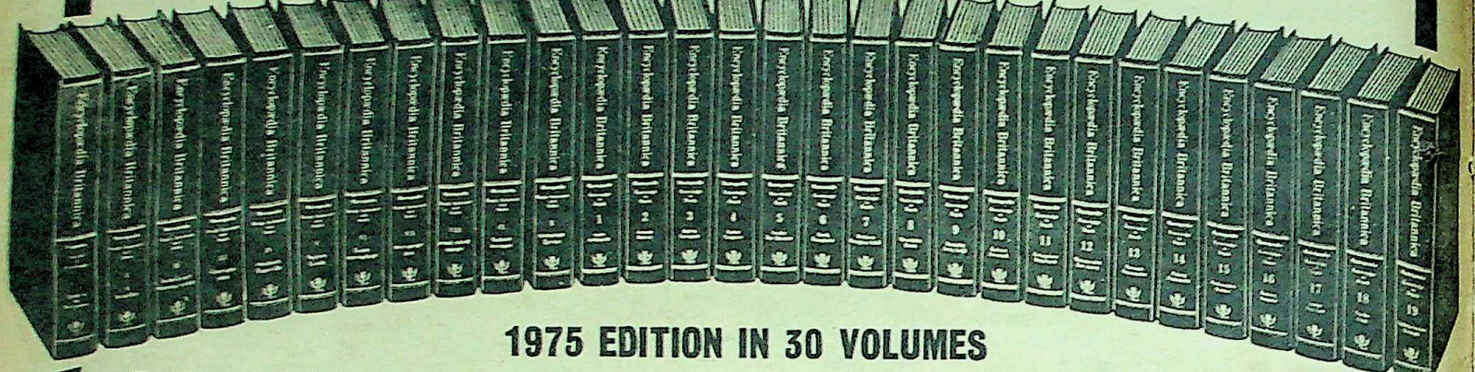

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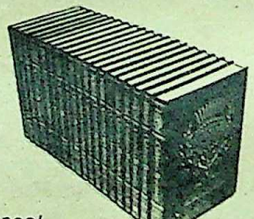

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TRENDS

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Our Founding Fathers always proceeded on the legitimate assumption that the President was bound to act on the advice of the Council of Ministers. On some occasions, a doubt was raised, but it was soon resolved in favour of the view that the President is a constitutional head. Moreover, that is also the view taken by the courts. Therefore, nothing new has been done. This position is most appropriate in a constitutional structure based on the parliamentary system.

As the High Courts shall have no power of superintendence of tribunals, will this not make the decisions of these tribunals arbitrary?

Article 227 has been changed, but that does not mean that the High Courts will have no control over the functioning of the tribunals. Under the amending Article 226, the High Court has the power to issue directions, orders or writs for the redress of any injury by reason of any illegality in any proceeding by or before any authority if such an illegality has resulted in substantial failure of justice. Moreover, under Article 136 of the Constitution, the Supreme Court has the jurisdiction to grant special leave to appeal against decisions of tribunals.

No Central law can be declared invalid by a High Court. Will this not cause inconvenience to litigants and add to the expense of litigation as people will have to come to the Supreme Court from all parts of India?

Experience has shown that, whenever a Central law is challenged, the litigation ends only in the Supreme Court. Therefore, those who challenge Central laws have to go through two stages—the High Court and the Supreme Court. Now one stage is eliminated. Moreover, a Central law applies to the whole country and experience has shown that there are often conflicting decisions of different High Courts and that conflict is resolved only when the Supreme Court decides on the issue. Almost all the petitions challenging a Central law were made, as experience has shown, by people who could afford to do so. If you take an overall view and weigh the advantages and disadvantages of keeping a challenge to the Central law open in the High Courts, I would take the view that the change made now is in the interest of all concerned.

Much-Misunderstood Clause

How can the President modify the provisions of the Constitution? That is a legislative function.

Clause 59 of the Forty-Second Amendment Bill is a much-misunderstood clause. A provision of this nature is known as the provision for removal of difficulties. A similar provision was there in the original Constitution and similar provisions are found in many statutes. In England, similar provisions do exist. I would emphasise—as I did repeatedly in Parliament—that the power of the President is, if any difficulty arises "in giving effect to the provisions of the Constitution", to remove such a difficulty. The President does not have, under this clause, the power to make any substantive change in the Constitution. He can exercise this power only to give effect to the provisions of the Constitution. Such provisions, in some enactments, have been challenged in the past, but they were upheld by the Supreme Court. **I am constrained to say that much had been made of this clause by people who were politically opposed to the Government and I was astonished to see that, even in the British Press, this clause was used deliberately to create a wrong impression about our country. Britain has a similar clause in many of its statutes.**

HOLDING A BRIEF FOR THE AMENDMENTS? Mr H. R. Gokhale (left) entered politics during the Quit India movement in 1942. Starting his law career in Baroda, he also worked for the trade union movement after Independence. He served for four years as a judge of the Bombay High Court. He became Law Minister in 1971, after his election to the Lok Sabha the same year from the Bombay North-West Constituency. Seen with him is Mr Lalit Bhasin. He is convener of the All-India Youth Congress's legal cell and a dynamic member of its National Council.

Referendum Not Practicable

There has been much criticism that the present Parliament did not have the mandate from the people to amend the Constitution in the manner it has been done. There were also suggestions that there should have been a referendum on the issue or that a new Constituent Assembly should have been constituted. How do you meet these points which have been raised by the Opposition?

These points were raised time and again and we have replied to them as often. Legally speaking, the mandate to Parliament always existed as long as Article 368 remained in the Constitution. But the Congress Party, which is the majority party in Parliament, had specifically included the issue of the need for amendment of the Constitution in its election manifestoes for the General Election, both to Parliament in 1971 and to the State Legislatures in 1972. Besides, there is no provision for a referendum in the Constitution and a referendum on a 59-clause Bill is just not practicable.

If the whole Bill is put to the people, the voter, if he agrees with only parts of the Bill, will have to either support the whole Bill or oppose it because he is opposed to some parts. Examples from other countries are not very apposite. The size of our country, the large electorate involved, the necessity to use symbols are all relevant considerations in deciding whether a referendum is appropriate. The Opposition raised these points in the beginning but, at a later stage in the discussion, gave them up.

It is regrettable that the Opposition parties did not make any constructive suggestions with regard to the actual amendments proposed. Perhaps they were afraid that posterity might judge them by the attitude which they took if it went on record and that is why they abstained from Parliament.

To my mind, a new Constituent Assembly is unnecessary. Parliament has the power to amend any provision of the Constitution and this power will include a revision of the entire Constitution if it were thought necessary.

Do you think that there has been an effective debate as was desired by the Prime Minister when these Constitutional amendments were recommended by the Swaran Singh Committee?

Yes. There was a very good and effective debate. In fact, after independence, there never was such a good and effective debate on any legislative measure as had taken place on the Forty-Second Amendment Bill. Excepting a few who, mostly for political reasons, kept away, a large number of knowledgeable people belonging to different sections of society participated in the debate on public platforms, in seminars, written articles in newspapers and journals and memoranda sent to the Government and to the Swaran Singh Committee.

Should The Entire Constitution Be Revised?

Do you genuinely feel that the decisions of the courts were obstructing the socio-economic progress of the country? In your view, would the Constitutional amendments accelerate this progress?

Yes. I do feel that some court decisions did create obstacles to socio-economic progress. I hope that, with the passing of the new amendments, these difficulties will not remain.

There is a section of public opinion which says that the time is now ripe for revising the entire Constitution so as to remove all impediments in the path of national progress.

There are some people who feel that the Constitution needs to be revised entirely. The recent changes may show that major difficulties have been overcome. I think it is better to wait and see before any effort is made to revise the entire Constitution.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

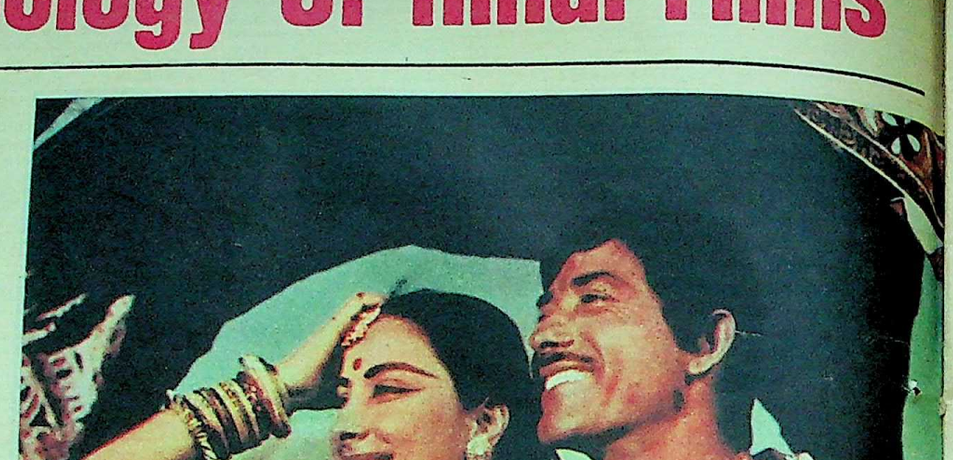
Anthropology Of Hindi Films

People's tastes in films have not changed. Films like *Mahal, Anarkali, Baiju Bawra, Awaara* (made 25 years ago) are fixtures in the mofussil towns and draw crowds on their re-showings in the cities.

by Swami
AGEHANANDA BHARATI

AS a perennial runner-up for first place and as the 1975 victor in the number of movie productions around the world, it is rather surprising that so little has been written about Indian films in popular and technical film literature outside India. There is an embarrassingly large number of film-related journals in India, but there are no more than half a dozen serious critical books about Indian movies, and especially about Hindi movies, which outnumber all other Indian language production.

My purpose here is only in part a critical evaluation of Hindi films; rather, I shall be concerned with themes and persons as a cultural anthropologist and a Hindu monk concerned with ideological change and stagnation in India. Some of my statements will seem unduly facetious to the admirers of Hindi movies—the cinemagoers of India, that is. Yet I cannot be charged with any *filmi* ethnocentrism: I despise many or most American productions, I admire some Japanese, Swedish and French productions, and I rejoice under the auguries of Fellini and Antonioni.



NARGIS AND RAAJ KUMAR in Mother India. *In this film Nargis kills her erring son (Sunil Dutt). She plays the farmer woman who is strong and powerful. No peasant woman kills her son when he errs. The Indian moviegoer knows this, but he pays his fee all the same.*

PADMINI in Raj Kapoor's Mera Naam Joker *and Vyjayanthimala in* Amrapali. *Many Indian films resort to the typical "Bombay formula—a story, six songs, four dances"—to make them popular.*

His Experience

Let me also add that I have enjoyed quite a few Hindi movies in a serious manner—*Do Bigha Zamin, Ratnadeep* (though the latter had been first produced as a Bengali movie), *Garm Hava,* to mention just a few. I do enjoy most mythological and most *samajik* movies, even though I do not laugh or cry the same scenes Indian-born moviegoers laugh and cry over, nor for the same reasons.

Ethnoscience is a new branch of cultural anthropology. It suggests a remedial procedure in the study of people and their utterances. Old lexicographers and philologists saw and heard things, and found the foreign words for them; the ethnoscientist proceeds in the opposite direction: he listens to the utterances and the idioms of

Funding: Tattva Heritage and IKS-MoE

his subjects, and then finds things that fit. I think that we may well take a cue from this method: rather than talking about Indian films, I shall try to let the Hindi filmmakers, the filmgoers, the actors, the *personae dramatis* of the script, and the censor have their say. What sort of feelings, what kind of persons, what sort of screen-to-audience interaction does the dialogue generate?

A sociologist in Bombay suggested to use films to analyse Hindu character, along with other sources like proverbial lore and religious texts. I have grave doubts about the fertility of such an approach—for, certainly, not too much can be said about the Swedish character from the Bergman movies which are his own idiosyncratic idiom; and I would not hazard to speculate on Italian character from the vantage point of *La Dolce Vita* or 8½. Yet Hindi movies say nothing at all about actual Indian modal personality in India, since their subjects are fantasies, not persons.

Less Sophistication

There is less artistic and histrionic sophistication among modern Indians than there is in Italy or Sweden among socially comparable audiences. The relation between the Hindi screen tale and the people who watch it is between people and their projections, not between people and other people. The subject and the execution of Hindi films are totally predictable and hence more stereotype than modern Italian and Swedish movies, because the interiorised desires of the Indian moviegoers are considerably narrower than those of the urbane Swede or Italian.

Once a social ideology has reached the sort of diversification it has in European and North American metropoles, the managers of its medium make it a point to deviate from normalcy in their product. We almost judge the European avant-garde movie production by the degree and the novelty of its deviation from the establishmentarian rule —whereas Indian sophisticates praise a movie (like Satyajit Ray's Trilogy) for its closeness to actual life, and they censure the mythological or the samajik film for its conformity to the postulated norm, even though its contents are highly unrealistic.

To the ethnoscientist, it is significant to know that the Sanskrit term *natyam* denotes music, vocal and instrumental, dance *and* acting. This is very important: the typical Indian film (not Satyajit Ray's experiments) is an *artefact* in the *natyam* tradition, and, for good or bad, it presents a continuity from the classical age. The ubiquitous "Bombay formula—a star, six songs, four dances"—is not a clandestine part of a Hollywood-hatched plot to infiltrate into the good taste and the good morals of the Indian moviegoers; rather, it is a wayward and naive descendant of the classical *natyam* tradition.

On the rustic side, we find a precursor in the Bengali *yatra*. It was a religious performance presenting myth and moral through histrionics, dance, rhyme, song, often with audience participation. The Brahmo Samaj, the missionaries and the style leaders of late nineteenth and early twentieth century Calcutta inveighed vehemently against the *yatra*: it was unchaste and quite immoral to combine religion and lust. The *yatra* is now almost defunct in Bengal. The movies and the *yatra* are two species of the genre *natyam*: the only foreign imports were the gadgets, some gimmicks and some of the sounds called music; everything else is quite Indian in the Hindi movies.

Dhirendra Narain is an American-trained sociologist; yet he found it difficult to step outside the confines of the official Indian culture. "Tender love and eroticism," he muses, "do not fuse well, maybe not at all, or at least not at their best."

Musing about the then one and only Hindi film without dances and without music, but with a social message, the beautiful and idolised Nargis wrote this a long time ago: "When this picture was shown, people just did not understand. They complained: 'What nonsense is this!' We want to see the other characters. When we try again and nobody appreciates an effort like that, then you feel the audience is not ready for such attempts." The "other characters", of course,

—Continued

AMITABH AND RAAKHEE (above), *Amitabh, Naseem, Neetu and Waheeda* (below), *in Yash Chopra's* Kabhi Kabhie. *Amitabh loves Raakhee but, for no apparent reason, marries Waheeda. They have a daughter, Naseem, while Waheeda already has an illegitimate daughter, Neetu! Enter Neetu into their domestic household and the fun begins. Rishi Kapoor comes there in quest of Neetu, Shashi Kapoor in quest of Rishi! And so the show goes on—as it has these forty years.*

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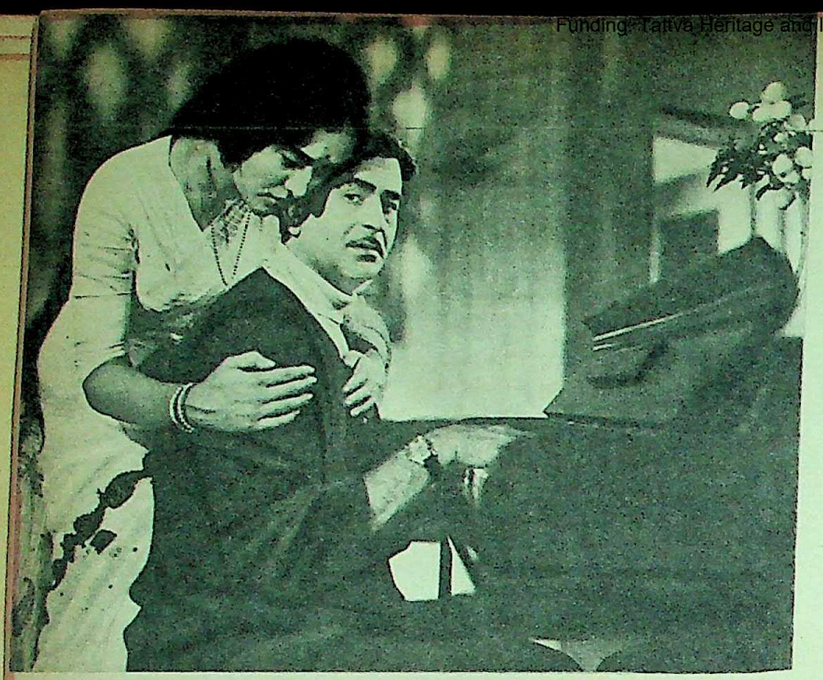
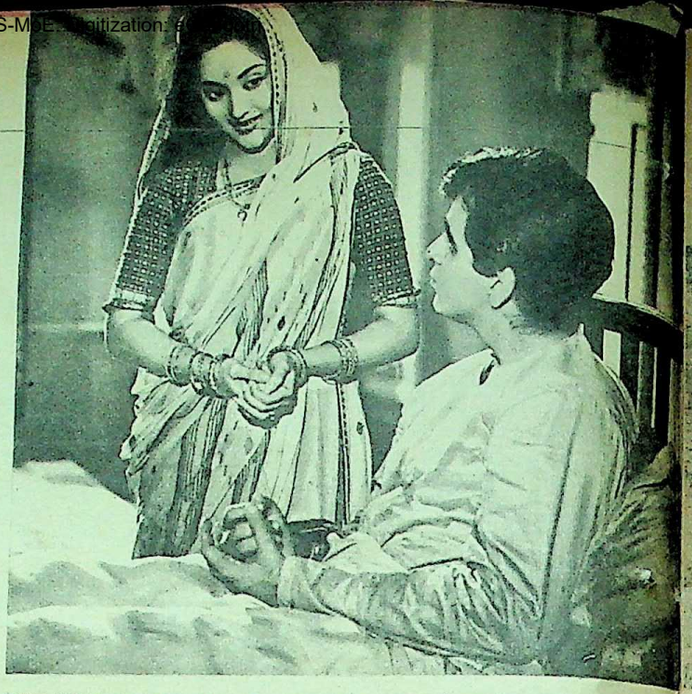


A FAMILIAR SITUATION IN HINDI FILMS—the hero at the piano, all set to sing a song of unrequited love! This situation dates back to the days of New Theatres. Here it is Raj Kapoor with Vyjayanthimala in Sangam.



THE DEVDAS LEGEND has provided inspiration for countless Hindi films and the audience still lap it up. Here is Dilip Kumar as Devdas, *with Vyjayanthimala as Chandramukhi, in Bimal Roy's remake of the famous P. C. Barua classic starring K. L. Saigal.*

THE POSTURES TH not kiss! Frequently in The Train, *at righ*

were the dancers, singers, buffoons, etc. This may have been apologetic or overcompensation—Nargis, in her later career days, reinforced the stereotype of the serious, chaste, misunderstood and misused Indian woman whose radical devotion to her kin and to national duties leads her into consummate theatrical trouble and tragedy.

In *Mother India*, she eventually killed her son who had erred—she played the farmer woman who is strong and powerful and an independent moral agent with a built-in modern ethic. No peasant-woman kills her son when he errs. The Indian moviegoer knows this—but he pays his fee.

Here are some leading stereotypes: the anachronistic, existentially improbable, romantic, sullen, sulking, utterly healthy man and woman court and wed, across caste lines, choosing their partner rather than having him or her chosen for her or him, surrounded by a plethora of consumer goods; the Indian nationalist, and his opponent, the immoral money-grabbing, caste-ridden, conservative villain, all cast amidst chorus lines and sundry extras. Some of the stereotypes are indeed true to life: the conservative money-grabbing elder for one. "Stereotype" does not imply "unrealistic", the degree of realism is not part of the definition of "stereotype". Frequency, reinforced by object extension, constitutes 'stereotyping.'

Thus, whereas tight-fisted, ill-willed *banyas* do indeed exist, the nubile, coquettish, smiling, dancing, singing, unmarried car-driving, high-caste Hindu girl does not, nor does her nubile, heroic, wealthy, *schmaltzily* handsome, desperate lover. It often appears that the most unreal (not only unrealistic) characters score best in movie popularity: men and women who are rich, healthy and unmarried. Of course there is pathetic sense in the oft-heard statement by moviegoers all over the land: We don't want to see our own miseries on the screen. But there is hardly any aesthetic vindication for this attitude.

The position of the gods in the mythologicals is of a different sort—gods *are* stereotypes, and it does not make much sense to criticise the film-maker for making Indra into a loud, boastful, autocratic figure—he is all that right in the mythological accounts. If he does roll in in a 1936 model Cadillac, and if the anachronism is not felt by the audience, that is a different theme for a much more radical criticism. My neighbour in the cinema, a man of about 50, rebuking my chuckles, asked: "Do you think God is almighty, Sir?" I presume He is, I replied. "Then why can't he come in any car he chooses?" Why not indeed! This sort of parley is hard to answer—there was neither the time nor the need to give my neighbour a lesson in the meaning of anachronism, good taste and what have you.

Hindu Belief

There is yet another, totally different argument behind these anachronisms: all but some very few alienated Hindus believe that ancient India had had all the gadgetry which the West has been producing over the past century or so. Aeroplanes, cars, atomic weapons—all such equipment had been in use in Vedic and Epic days; it had been lost, and the West, probably under German leadership, somehow recovered the blueprints, passing off technological knowhow as its own.

When an Indian moviegoer looks at Sita and Rama, with their retinue, returning to Ayodhya from Lanka in a contraption which looks very much like a DC-3 with floral design, he unconsciously assimilates this sight to his notion, shared by modern Hindus at large, that such were available and well-used items in the mythological era: for them, then, these do not constitute anachronisms. In fact, attempts at refutation tend to be branded as haughty, Western materialism and as cynical ill-will.

I do not believe that Hindi film audiences have altered their taste substantially since the late forties. Productions like *Mahal, Anarkali, Baiju Bawra, Awaara* and several dozen others are permanent fixtures in the mofussil, and they gain re-entry in the big cities to a much larger degree than, say, *The Song of Bernadette* or *Kitty Foyle* in North America. **To put it differently, old Hollywood productions are known as old, not only by the date of production, but also in matters of style, presentation, dialogue. Not so in Hindi movies: the dialogue of the movies made in the 40s has not changed substantially—though some connoisseurs regret that the better dialogue and the better music of the classics of the thirties do not find their matches in today's output.**

I would exclude the Bengali-Hindi dual version productions from this study: *Ratnadeep* and the much earlier classic, *Vidyapati*, were not really Hindi movies. The Bengali screen has a sophistication which is as yet unequalled in any other Indian language, including Hindi. I entertain somewhat ambivalent notions about Marathi and Tamil productions; but if one were to assess relative degrees of sophistication, I think the Hindi movies of the late 50s and 60s are about on a par with Marathi and South Indian films.

The jingoism of the Tamil screen I find quite annoying and the Hindi screen has, by and large, been spared the more extreme forms of chauvinistic ebullience. "Jhansi Ki Rani", the story of the famous Rajput princess who fought the British, was the second colour movie made in India; chauvinist no doubt, with all the proper dialogue at the proper moments, it could have been much worse than it was.

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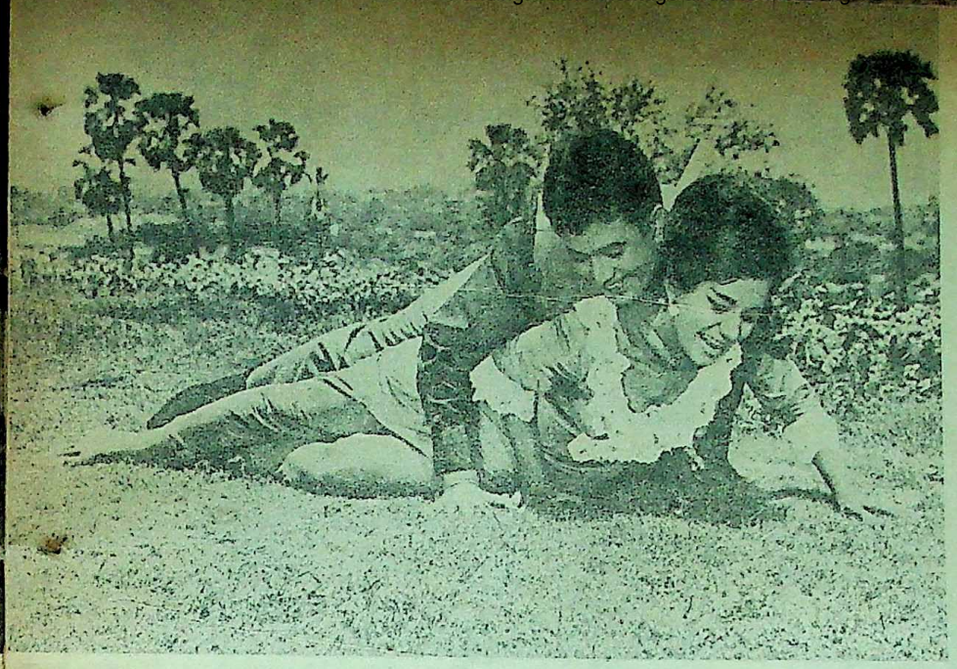

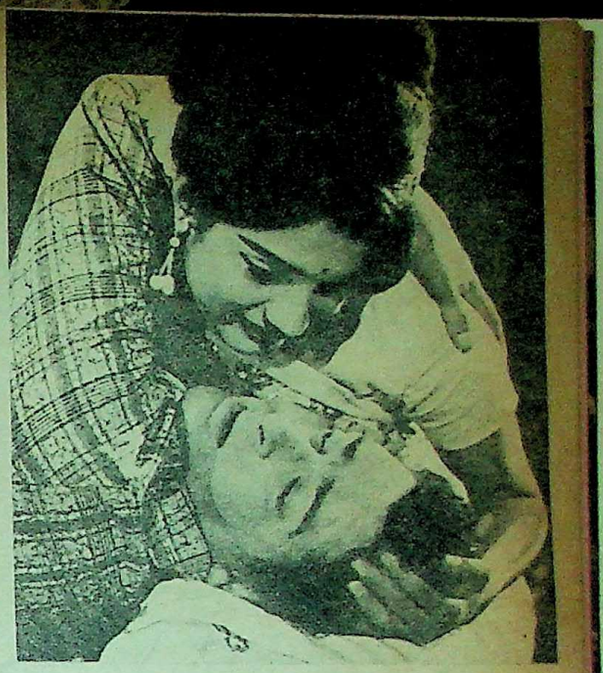

THE POSTURES THEY STRIKE! Making scenes of calf-love have their awkward moments. The hero and the heroine may do all this and yet not kiss! Frequently the suggestion of love-making is more objectionable than the actual action would be. At left, it is Rajesh Khanna with Nanda in The Train, *at right it is Shammi Kapoor with Rajshree in* Brahmachari.

The more politically motivated cinemagoers regretted the situation: two MLAs from different parts of Uttar Pradesh told me they would like to see movies like the ones the Marathis produce—full of nationalistic fervour and with patriotic sentiments replacing the cheap dalliance of the Hindi screen.

Who are the people that see Hindi movies? It would be better to ask about the people who do *not* see them. The list is small. Some *blase* urbanites on the upper level and some very poor villagers, perhaps on the lower end; and, of course, women. The nationwide proportion of male-to-female moviegoers was estimated at about 96 per cent male to 4 per cent female as late as 1967. All other people are permanent potential audiences, limited, of course, by financial strictures. Starting from the grassroots level, male villagers, with the exception perhaps of poor squatters, sweepers, *chamars* and other indigents, see movies whenever they are shown.

Urban Concentration

Movies, with permanent centres in larger settlements or moving displays in other rural areas, were available to roughly 80 per cent of the village population of the Hindi-speaking areas in 1967. Transient and permanent unskilled migrant labour—within and peripheral to urban areas—constitutes a persistent clientele, far beyond the Hindi-speaking region. Still the bulk of movie display remains located in the cities. There are very few urban people who do not go to the movies.

Some very orthodox high-caste people, Brahmins, and a segment of merchant-class traditionalists avoid the movies for moral reasons. Shopkeepers, clerks, Government servants, skilled workers and the English-speaking modernites do view Hindi movies. In the rural regions of Northern India, few women go as yet. Lower and lower middle-class women in the cities and the wealthy orthodox—banya and equivalent merchant groups—have ambivalent attitudes towards movies.

In many of the theatres which show Hindi movies only, there is a separate section in the house reserved for ladies—at times screened from public sight. At the few large air-conditioned houses in the big cities, where English language movies as well as Hindi productions are shown, there is no such arrangement, and it is here that women accompany their husbands and brothers, both to English and Hindi movies. They sit together—but this is a proportionately insignificant deviation. Indian intellectuals tend to sport their womenfolk more and more. Going to the movies accompanied by wives, sisters and daughters and, incipiently, college men and women, has become prestige behaviour and a means of square identification with modern ways.

One of my friends in Delhi was a very wealthy merchant of the Aggarwal caste; he went to the movies with his male friends, but he took his wife to some movies, English and Hindi, even though she did not understand English. "At the Odeon," he said, "my wife and I sit together; but here at the Ritz it would be most embarrassing if she did. Here she sits with some of her *sahelis* from our neighbourhood." **When asking some twenty middle-class urban women about their feelings as to the propriety of seeing movies, well over half of them said that it was all right to see religious (dharmik), and mythological, or nationalistic movies; but it was not so good to see "love-films". They all admitted, however, that they did see "love-films" as well.**

All urban theatres have two or three seating "classes". The cheap front-row tickets are "third class" or, in two class theatres, "second class", and no middle-class person will be caught buying them. "You will be insulted by pimps and their friends," a Punjabi gentleman told me when I insisted he buy us tickets in the "second-class" section, the "first-class" sector having been sold out; but he refused to buy them, either for me or for himself. It is a fact that, if there are pimps or less directly soliciting agents in the house, they are usually seated in the first ten rows; but I do not believe that this is a pervasive institution. The cinema is not the soliciting environment in the meretricious trade of cities like Bombay or Calcutta, less so in Delhi. But there is a stigma on sitting in the front seats.

The non- or barely literate segment of the moviegoing public as well as literate urbanites take the screen seriously. I have witnessed women and men doing pranam towards the screen when some divinity appeared—not once, but each time. I have seen at least a dozen men prostrate themselves before the screen as Vishnu appeared in full regalia.

Impact of Religious Movies

Whatever the early Congress leadership, which was profoundly against the movies following the Mahatma's lead, might have thought about the films making people "materialistic", there is no doubt in my mind that the opposite is the case: mythologicals and movies with a religious "message" have not only done a lot to diffuse mythological knowledge, however garbled, throughout India in the last five decades; religious movies have generated intensive religious feelings. "I have seen the *Jogan* picture four times," a young, extremely unhappy wife confided to me; her husband beat her, her mother-in-law made fun of her—the movie gave her solace and the hope to become a *jogan* herself.

The importance of film music for religious revival and sustenance in India has not so far been assessed. Modern Indians doubtlessly underrate it. This may largely

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The breathtaking experience.

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VIJAYALAXMI IN BOMBAY TALKIES' MAHAL, the film that set the "theme-song" trend (Aayega aayega aayega). Mahal has all along ranked as a classic of the Hindi screen but, when it was re-viewed recently on TV, the film had clearly "dated".

BINA RAI IN CHANGEZ KHAN. In the role of Anarkali, she presented a picture that endures to this day.

be due to the fact that intellectuals hardly ever go to see "mythologicals"—that is left to their womenfolk and to common people.

Not only does the Hindi mythological help to diffuse epic knowledge among the Hindi-speaking millions—it also aids the spread of Hindi in non-Hindi-speaking areas. With all the antagonism towards Hindi in Tamil Nadu and in some other regions, these feelings did not extend significantly to the Hindi movie. True, during the peak of the anti-North campaign in Madras in the mid-fifties, fewer Hindi movies were shown. A typical boy-meets-girl story with many songs and dances, *Ladki*, was shown in Madras, dubbed in Tamil; amazingly, the Tamil designation of the movie was *Girl*—i.e. the English word transliterated in Tamil characters, obviously to avoid the Hindi word *Ladki*. It escapes my understanding why the Southern distributors did not simply use a Tamil word for "girl", unless, of course, they thought that *girl* might give the impression that the movie was some sort of an international production, more welcome than an overtly Hindi item.

The diction in the Indian film world is that India produces three sorts of movies: *dharmik*, *samajik* and *sadharan*. Some film writers admit a fourth category: the "stunt" movie—the English term is used in the vernacular, there being no Sanskritised neologism available for it. Apart from the "stunt" films, which are quite popular with young and not so young men, the other three genres supposedly carry a message. Each specific audience either goes to find its message or the message is brought home to it for all it is worth. Moviegoers are quite cognisant of the "message"—it is always straight and refreshingly unambiguous. The audience is not required to do much pondering to get the message.

Swami Sivananda, the late *sadhu* of international fame, inveighed powerfully against movies, suggesting that even the "so-called religious films" were not at all religious; they were sensuous and alluring to the young, using religious themes as a cover for perpetrating sexual excitement.

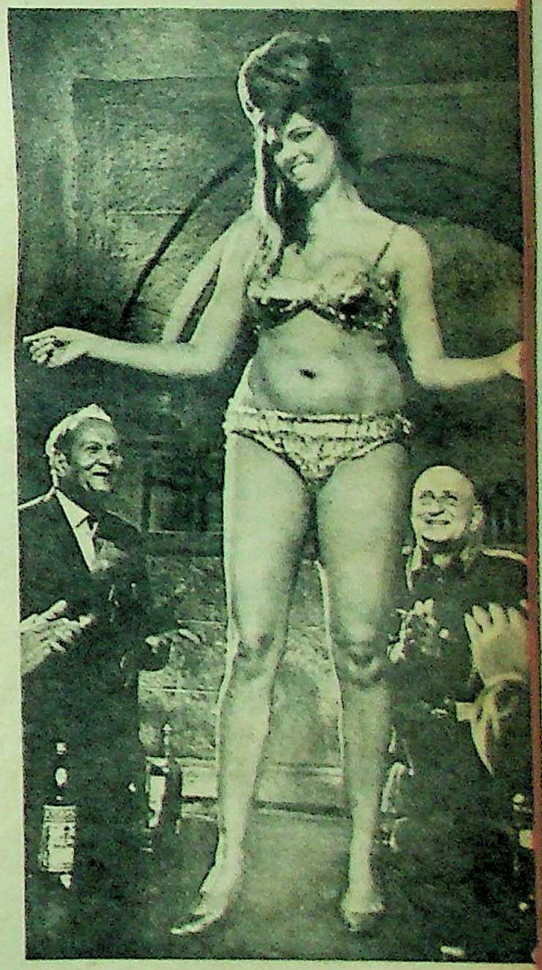
Although segments of the public may see movies for specific motives, the overwhelmingly common purpose is the escape from the drab squalor and from the pains and pangs of Indian life. V. Shantaram, a Maharashtrian, one of the most outstanding Indian film producers ever, did not know Hindi, but wrote for Hindi movie audiences. He thought of successful movies as "quasi-realistic fantasies".

Sukarno's View

Sukarno, a man of many seasons when he was in season, put it this way at an international film conference in Hollywood: Films "helped to build up the sense of deprivation of man's birthright". Once the people of the poorest lands had seen the movies full of health, wealth, vigour, gadgets, they would never be content again with what they had. "That is why I say you are revolutionaries and that is why I salute you," he said to a highly astonished audience of international film producers in 1956.

When *Pather Panchali* was shown in Seattle, a successful, brilliant Indian engineer complained to me: "Why these people show such movies. American people will think everyone walks barefoot. We should not show such films." What worries me is the fact that people, who ought to know better, share the views of the multitude of the poor, whose argument for escape from reality is at least psychologically justified. But when you see a Hindi movie in any American or Canadian city, the audience,

—Continued



THE CABARET is a sturdy cliche of Hindi cinema. What is intriguing is that the men around the performing artist (in this case Corine in Yakeen) are usually the same old "extras".

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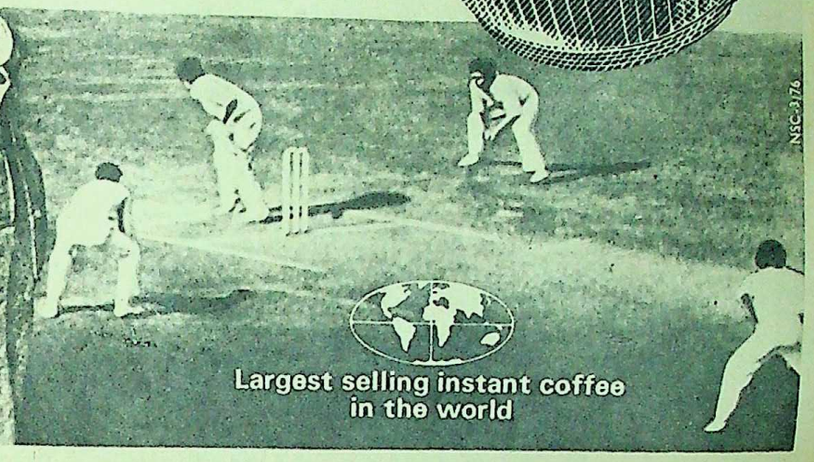

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which is, of course, entirely Indian, the women often dressed in their best sarees, react to the production very much as the majority of moviegoers do in India—Satyajit Ray's movies are half empty and the audience is almost exclusively Bengali; but with Rajesh Khanna, and the swelling number of bosomy counterparts on the screen, you have packed houses.

Whatever the wisdom of ancient adages, familiarity does not only *not* breed contempt in the Hindi moviegoer. The already quoted "Bombay formula"—one star, six songs, four dances—guarantees a large and steady audience. If one or more than one of the songs has been released before the movie's premiere performance and has become a popular "hit", the film is bound to succeed even when its poor quality is later admitted by a large section of the audience.

The Song Is The Thing

Taj Mahal, the annoyingly washed-down and garbled story of Shah Jahan and his spouse, became a success in the early 60s, not so much because of its "historical message" as because of its main theme song, released well before the movie opened in Bombay. *Jo vaada kiya ho nibhana parega* had been whistled and tearfully crooned by pedestrians and cyclists in India and East Africa about six months before the opening. Even quite unsophisticated people said that the movie was bad and that a beautiful and important story like that could have been put to better cinematic use—but this was said with a shrug: the songs were there and they were good.

It is largely for these reasons of extreme conservatism and stereotype that the script writer is an unimportant figure in the making of Hindi films. This was by no means always the case; the great and old classics, *Devdas*, *Achut Kanya*, *Gunsundari* and at least a dozen others, released before 1940, had had excellent scripts by all standards and their authors were fine writers, if not outstanding poets. Occasionally, a movie with a fine script comes up. Some of them are Hindi versions of the Bengali original, like *Ratnadeep*, a truly exquisite plot of a situationally justifiable identity fraud and its interpersonal tragic sequels for a lovely woman and the lovable, weak male. It was a fair success without songs.

MALA SINHA in the title role of Gumraah—*a film of B. R. Chopra that marked, in its time, a daring breakaway by Hindi standards. In it the heroine, even while being married to Ashok Kumar, continues her affair with Sunil Dutt. But Chopra dared not go through with it—in the end, he had the heroine returning to her* patidev.

Do Bigha Zamin (**Two Acres of Land**) **was a purely Hindi production in the early fifties, a well-told, well-performed plot of loss of land, landlordly oppression, unsuccessful urbanisation, loss of livelihood—a true Indian theme. The movie had no songs and some exquisite humour—which went unnoticed by the best critics, as when the literate son, aged about eight, reads out his mother's letter to his illiterate father, who had to move to Calcutta for work; she addresses her husband as "Prannath".** In very sophisticated, slightly unrural Hindi, the term means "lord of my life"—but *Prannath* also happens to be a frequent male Hindu first name. The boy interrupts himself and asks his father: *Pitaji, Prannath kiska naam hai?* ("Daddy, who is this fellow Prannath?")

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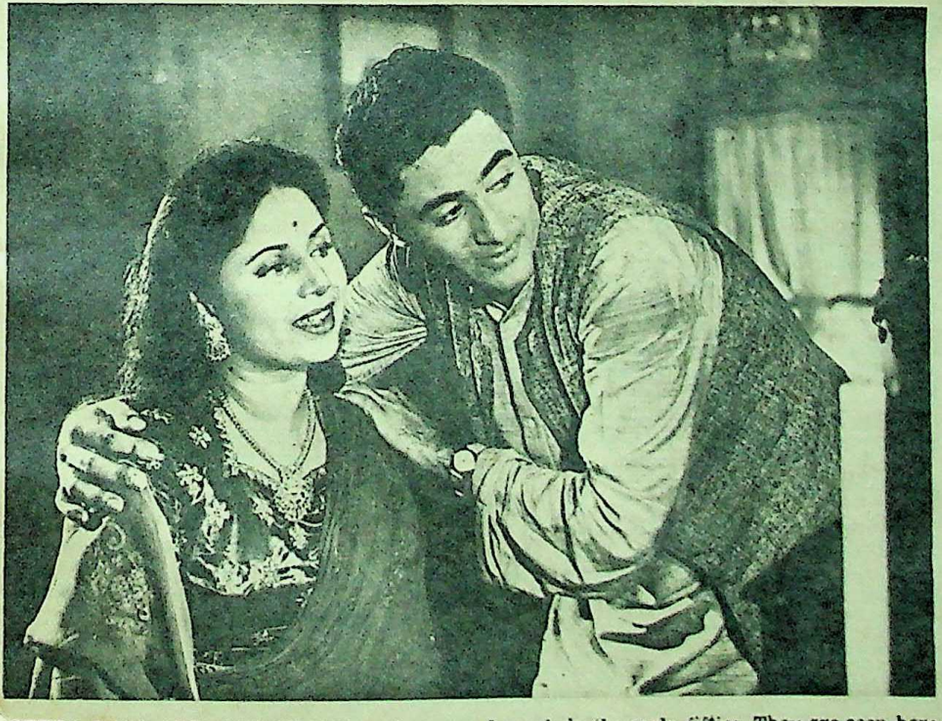

GEETA BALI AND DEV ANAND made a popular pair in the early fifties. They are seen here in Zalzala. *The fact that Dev is still at it after 30 years proves the author's contention: "I do not believe Hindi film audiences have altered their taste substantially since the late forties."*

—To Be Continued

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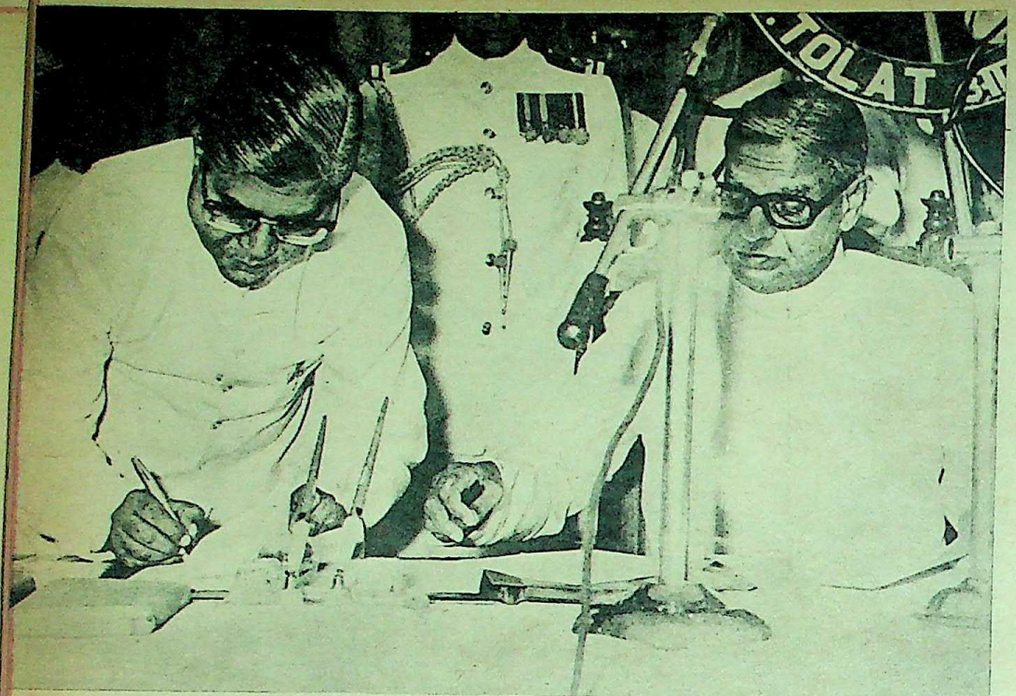

GUJARAT CHIEF MINISTER MADHAVSINH SOLANKI at the swearing-in ceremony on December 24. He heads an 18-member Congress Ministry.

Madhavsinh Solanki

After nine-and-a-half months of President's rule, Gujarat has a Congress Government headed by Mr M. P. Solanki. His reputation as "Mr Clean" and his aloofness from party politics have won him many supporters.

by V. GANGADHAR

THE festivities and felicitations are over. The garlands and get-togethers are things of the past. The 18-member Congress Ministry of Gujarat, headed by 50-year-old Madhavsinh Phulsinh Solanki, has got over the period of euphoria and got down to the tasks ahead.

The Ministry, eighth to govern the State, was sworn in on Christmas Eve, 1976, after nine-and-a-half months of President's Rule which was preceded by an eight-month Janata Front administration, elected by popular vote.

The State capital, Gandhinagar, is once again humming with activity, though the corridors of power are busy with speculation on the future of the new Ministry in view of the political happenings in Gujarat since the Congress split in 1969, after which the State has had five Chief Ministers and intermittent spells of President's Rule.

But there is a feeling that the dark days are over. At a felicitation function organised by the Gujarat Mahila Congress recently, former Chief Minister and veteran Congressman, Hitendra Desai, who was recently appointed Union Minister for Works and Housing, urged Gujarat Congressmen to unite and extend their support to the Solanki Ministry. Hitendra Desai had also been a strong contender for the Chief Ministership.

In the course of a three-hour exclusive interview at his Gandhinagar bungalow, Chief Minister Solanki said he was confident that the Congress Party in Gujarat had become united and his Ministry would function smoothly.

"Stability is certain. The differences among the leaders are superficial and have nothing to do with ideology. The patching-up process has already begun," said Solanki, whose reputation as "Mr Clean" and whose aloofness from party bickerings have earned him many supporters.

Won Five Elections

In his 20-year public career, this son of a landless labourer from Kaira district has won five successive Assembly elections with handsome margins and held various ministerial posts without acquiring a reputation as a power seeker.

In 1967 he asked the then Chief Minister, Hitendra Desai, not to include him in the Ministry, as he wanted to pursue a career in law and make some money. "I was in debt and being in the Ministry meant considerable expenditure by way of free entertainment of friends and constituents who always thronged the house."

This period of freedom, though short, helped Solanki to establish a lucrative practice at the Gujarat High Court, repay his debts, build a modest flat in Ahmedabad and collect some books which are his only "assets".

Love of books came early to Solanki whose father progressed from a landless labourer to a primary school-teacher at Badalpur village of Borsad taluka in Kaira district. Young Solanki completed his SSC from Broach Town and took his B.A. degree in Economics and Political Science from the Gujarat College and the L.D. Arts College of Ahmedabad.

A Passion For Poetry

Solanki lived at the Gandhi Ashram and he worked on odd jobs there and at the Navjivan Press to pay his way through college. He helped the late Indulal Yagnik with his weekly paper and was paid Rs 25 a month.

"It was then that I developed a passion for Gujarati and Urdu poetry. Umashankar Joshi and Sundaram were my favourites and I could quote many of their poems."

A five-year stint as sub-editor, feature writer and columnist at *Gujarat Samachar*, the leading Gujarati daily of Ahmedabad, followed. During his tenure, the circulation of the afternoon daily, *Loknath*, went up from 7,000 to 11,000.

"The work was enjoyable. Those were some of the happiest days of my life. My colleagues included Vasudeo Mehta and Nirubhai Desai and I played a significant role in bringing to light the talented satirist, Bakul Tripathi. I had to leave the job because the salary was only Rs 125 and I had family responsibilities."

Solanki joined the Ahmedabad Municipal Corporation as Publicity Officer at double the salary and also took his LL.B. degree.

He was put in charge of the municipal libraries and started buying and collecting books of his own. Solanki then seriously thought of setting up legal practice in Ahmedabad.

Natural Choice

The Congress leaders of Kaira district, Tribhuvandas Patel, Babubhai Jashbhai Patel and Madhavlal Shah, had different plans. They wanted educated, articulate young men from the district to contest the Assembly elections and Solanki was a natural choice. He had joined the Congress in 1957 and in the same year was returned to the Bombay Assembly from the Borsad constituency in Kaira district.

Gujarat State was formed in 1960 and Solanki joined the Cabinet two years later. Among the portfolios he held were Revenue, Law, Judiciary, Planning and Forests.

After the Congress split and the Congress triumphs in 1972, Ghanashyam Oza become the Chief Minister of Gujarat. The State was in the grip of famine and the Chief Minister urged Solanki to join the Ministry and help in implementing the long-awaited land reforms. Solanki had to give

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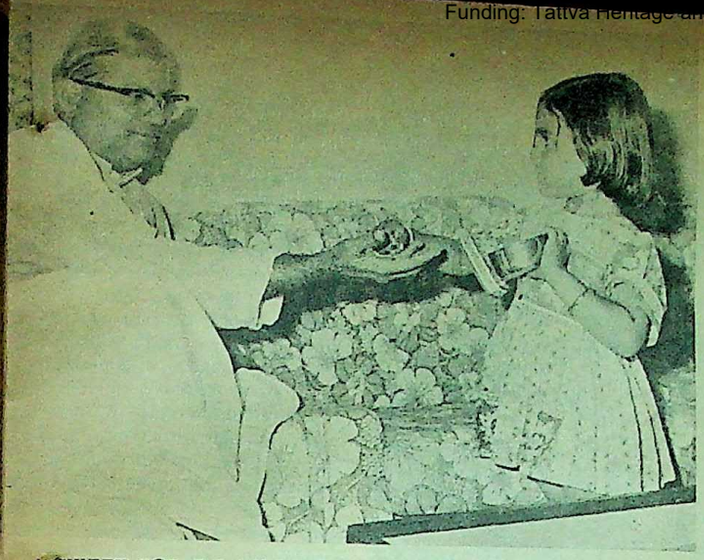
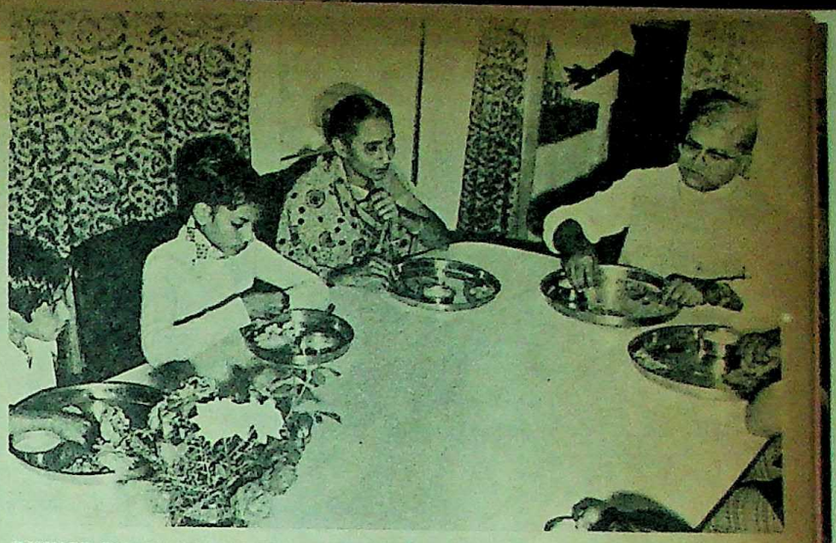


A SWEET FOR GRANDPA. Mr Solanki is author of two books in Gujarati. He worked in the Gandhi Ashram and the Navjivan Press to pay his way through college.



DINNER WITH THE FAMILY. The Chief Minister is the son of a landless labourer from Kaira district. He joined the Congress in 1957 and was elected to the Bombay Assembly the same year.

up his practice at the High Court. He earned acclaim for the implementation of the Land Tenancy Act and went back cheerfully to legal practice when the Oza Ministry was toppled.

Solanki was one of the Congressmen who refused to resign their Assembly seats during the 1974 Nav Nirman stir, though misguided youths ransacked his home and damaged property. "As an elected representative of the people, I did not consider these youths the true representatives of the people. I also did not believe in resignation by threats."

He Reorganised The Party

The Gujarat Congress was in bad shape after the Nav Nirman agitation and the opposition had merged together to form the Janata Front. The task of reorganising the party fell on Solanki. "Those were difficult and trying days. There was a terrible famine and we opposed a general election as it would have disturbed the relief programmes."

But, thanks to the intransigence of Morarji Desai who went on a well-publicised fast, elections had to be held. Solanki accompanied the Prime Minister, Indira Gandhi, on her hectic campaigning, which was marred by stone throwing and organised violence. "It was a memorable experience for me," Solanki recollected. Under his leadership, the Congress emerged as the largest single party. The Janata Front, which had a majority with the support of Chiman Patel's Kisan Mazdoor party, formed a Ministry in the State.

During the eight-month rule of the Front, Solanki functioned effectively as the leader of the Opposition and earned the grudging respect of even his opponents.

The turmoil of the last five years has not left any visible scars on the Chief Minister. He is still placid, soft-spoken, ready to discuss a new book, listen to Urdu couplets or watch birds. New tasks and challenges thrill him.

Thus, having taken up the Industries portfolio for the first time, he took time off his busy schedule to spend three hours at a textile mill so that he could adequately represent to the Centre the problems of the Ahmedabad textile industry.

Solanki has few wrinkles on his face. His silvery hair, which is still thick, is plastered down with oil. His *dhoti* and *jibba* are white. Married to Vimlaben, who comes from Gana village in Anand taluka, the Solankis have three sons and two daughters.

The Solankis lead a simple life. On the day when it was confirmed that he would be the new Chief Minister, their small Ahmedabad flat was overflowing with people, with Vimlaben herself serving tea and snacks.

The Chief Minister is a voracious reader and takes in poetry, fiction, history and biography. In 1975, I accompanied him on a three-day electioneering tour of Jamnagar and it appeared natural that we discussed books and very little of politics all the time. His tastes range from Hemingway, Turgenev, Maupassant, Russell and D. H. Lawrence to Ian Fleming and the Don Camillio series. He appreciates Miller's *Tropic of Cancer*, Lawrence's *Lady Chatterly's Lover* and the more recent *Portnoy's Complaint* by Phillip Roth.

Enjoying The Good Things

The family enjoys outings and films and Solanki is neither a prude nor a killjoy. "I enjoyed *Ankur* and it is a pity that we do not get good Western films in Ahmedabad." He does not have the pseudo-Gandhian dislike for meat-eating or smoking. "These minor things depend on individual tastes and should not be made into moral issues."

Author of two books in Gujarati, Solanki is an avid bird-watcher and an active member of the Natural History Society and the Wild Life Advisory Board. The well-thumbed copies of the *National Geographic* at his home reveal his interest in travel and his thirst for knowledge.

We discussed Gujarat politics and Solanki attributed the "unusual" happenings in the State during the last five years to the changing trends in political and public life: "The Congress has to go back to its old sense of discipline and dedication."

"The Congress will surely recapture its hold on the cities," he added. "Thousands of college and school students and youths, impressed by Sanjay Gandhi's dynamism, are joining the party. The anti-Congress trend has been checked and there is now no false propaganda to misguide youth."

"You Can't Please Everyone"

I asked him about the Party-Ministry relationship. "Both have to understand each other and work in cooperation. The Ministry is supposed to carry out the programmes of the party and, at the same time, the organisation should help actively in such implementation. Conflicts are unfortunate and no Government can function effectively without the support of the party."

Solanki said that his Government was fully committed to the implementation of the 25-point programme. During President's Rule, a good beginning had been made, but the popular Government had to work hard to achieve the goal of socio-economic transformation.

The Chief Minister said that the edible oil policy had to be scientific, well planned and with a national perspective, though it "will be difficult to please everyone".

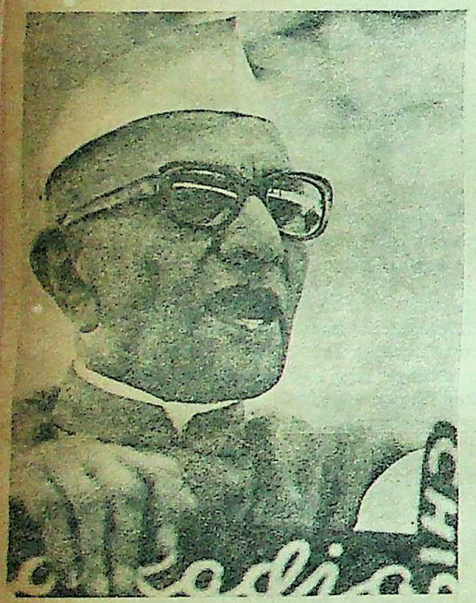
Though Solanki's Ministry has drawn the usual criticism that some capable people had been left out, there is all-round acclaim on the choice of his two secretaries: Moosa Raza, the Principal Private Secretary, who shares the Chief Minister's love for Urdu poetry and is a top-class administrator; and K. G. Ramanathan, the Second Secretary who has made a name for himself organising relief work for the State during famine, floods and cyclone—as the Collector of Rajkot, he worked round the clock to provide drinking water to the people during scarcity.

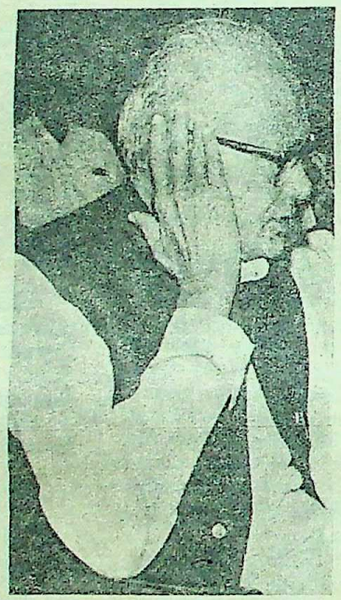
The Chief Minister laughed at the labels generally attached to politicians and men in power, like "strong Chief Minister", "gentleman Chief Minister" and so on. "A gentleman Chief Minister could be tough too. The essential thing is that our approach should be humane. The art of politics need not be crude."

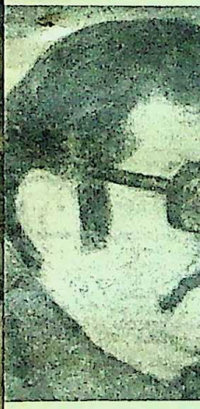
His own career stands out as an example.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

THE PEOPLE ARE THE REA MASTERS, said Mrs Gandhi an nouncing on January 18 that th sixth elections to Parliamen would be held in March. The Lo Sabha has been dissolved. Th present Lok Sabha was contitu ed on March 18, 1971. Its ter was extended twice last yea The elections are now being he 15 months ahead of schedul Between 320 to 325 million peop will be eligible to vote. The ne Lok Sabha will have 542 seat Emergency has been relaxed MISA detenus are to be release the power of States to restri and control the movement people, punish them for prejud cial acts and control meetings, et under DISIR has been with drawn; public meetings for pol tical activity and electioneeri are to be allowed freely; no on except members of banned orga nisations, can be held withou grounds under MISA.







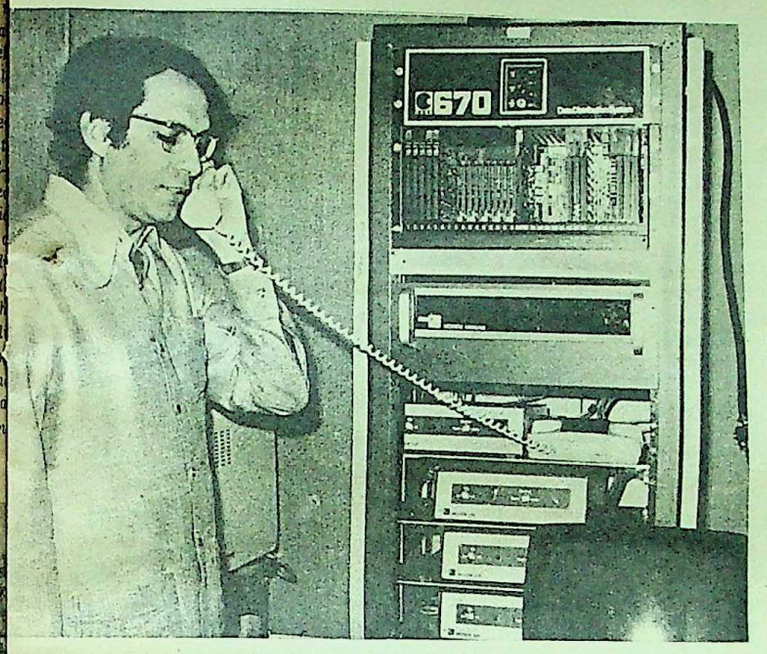
UNITE IN THE FACE OF THE OPPONENT. Morarji Desai (left) is to head the Janata Party consisting of four non-Communist opposition parties—Congress-O, Bharatiya Lok Dal, Jana Sangh and Socialist Party. The Front will file a single list of candidates for the elections. With the aim of winning a 'thumping majority', they intended contesting all the seats, said Mr Desai. He declared: "We are determined to work as one party for the purpose of the elections." The parties would merge into a single organisatoin after the poll, when they would have the time to go through the necessary technicalities. He claimed for his party a share in the use of state-run media. "Samachar" too should report fairly on the election campaign if it was, in fact an independent news agency. Morarji Desai and Jana Sangh President L. K. Advani (seen in picture at right with Jana Sangh leader A. B. Vajpayee) were freed the day the elections were announced. Mr Jayaprakash Narayan (centre), who has been campaigning for a united Opposition since his release last November, has come to Delhi to take part in the Janata Front talks.

Strength of Parties in Outgoing Lok Sabha

Congress	350
Congress-O	16
Jana Sangh	22
Swatantra	8
SSP	3
PSP	2
CPI	23
CPM	25
DMK	23
RSP	3
Muslim League	4
Independents and Others	33

Funding: Tattva Heritage and ...

In The News



YES, YOU ARE NOW FREE TO SAY WHAT YOU LIKE. Information and Broadcasting Minister V.C. Shukla announced that the Censorship Order (passed in June '75) would not be enforced; he urged the press to adhere to the code of ethics which the profession had laid down for itself. Censorship has been lifted but the Prevention of Publication of Objectionable Matter Act, passed a year ago, remains in force. This Act defines objectionable matter as anything which excites disaffection towards the Government, promotes disharmony or feelings of enmity, hatred or ill-will between different groups or communities or anything which is grossly indecent, scurrilous or obscene and is defamatory of the President, Vice-President Prime Minister, Speaker or Governor.

February 6: Cover Story on the Poll Prospects

DON'T BE AFRAID. Acharya J. B. Kripalani asked the electorate to vote "freely and fearlessly". He urged the Opposition parties to unite "so that it would be helpful not only to themselves but also to the nation. In a democracy, it is always best to have as few parties as possible, preferably two."

"FOR FRANCE, OIL IS WORTH MORE THAN ISRAELI BLOOD!" cried the hundreds of demonstrators outside the French Embassy in Tel Aviv, protesting against France's freeing of Palestinian leader Abou Daoud (left), believed to be the mastermind behind the murder of eleven Israeli competitors at the 1972 Munich Olympics. The French court also refused West German and Israeli pleas to hold Daoud till it received a formal extradition request. Daoud denied being connected with the massacre. France has protested against foreign criticism (including the USA's) of its decision.

BIJEDIC KILLED IN AIR CRASH. The Yugoslav Prime Minister, his wife, three members of the Premier's staff and all three crew died when the light Cessna plane they were travelling in crashed during a snowstorm. Mr Dzeman Bijedic (59) became Prime Minister in 1971. He is seen in Bombay in 1973 with the late Governor Ali Yavar Jung and his Begum. Snow was also responsible for the death of British mountaineer Dougal Haston in an avalanche in the Alps. Haston was one of the first pair to climb the formidable south-west face of Everest in 1975.

"I WANT TO DIE'—pleaded Gary Gilmore (centre) and he finally did after his death sentence was at last carried out. His execution had continually been put off despite his repeated insistence that he was ready to die. Gary Gilmore murdered a motel clerk last July and was sentenced to death in October. Last November, he swallowed an overdose of Seconals in an unsuccessful suicide pact with his girl-friend who smuggled the drug into the prison. Gilmore had spent 23 of his 35 years in trouble and 18 in prison. His death by a firing squad on January 17 was the first execution in the US in 10 years. After a long debate, the Supreme Court had ruled last summer in favour of the continuance of the death penalty.

BHUTAN: Land Of The Peaceful Dragon

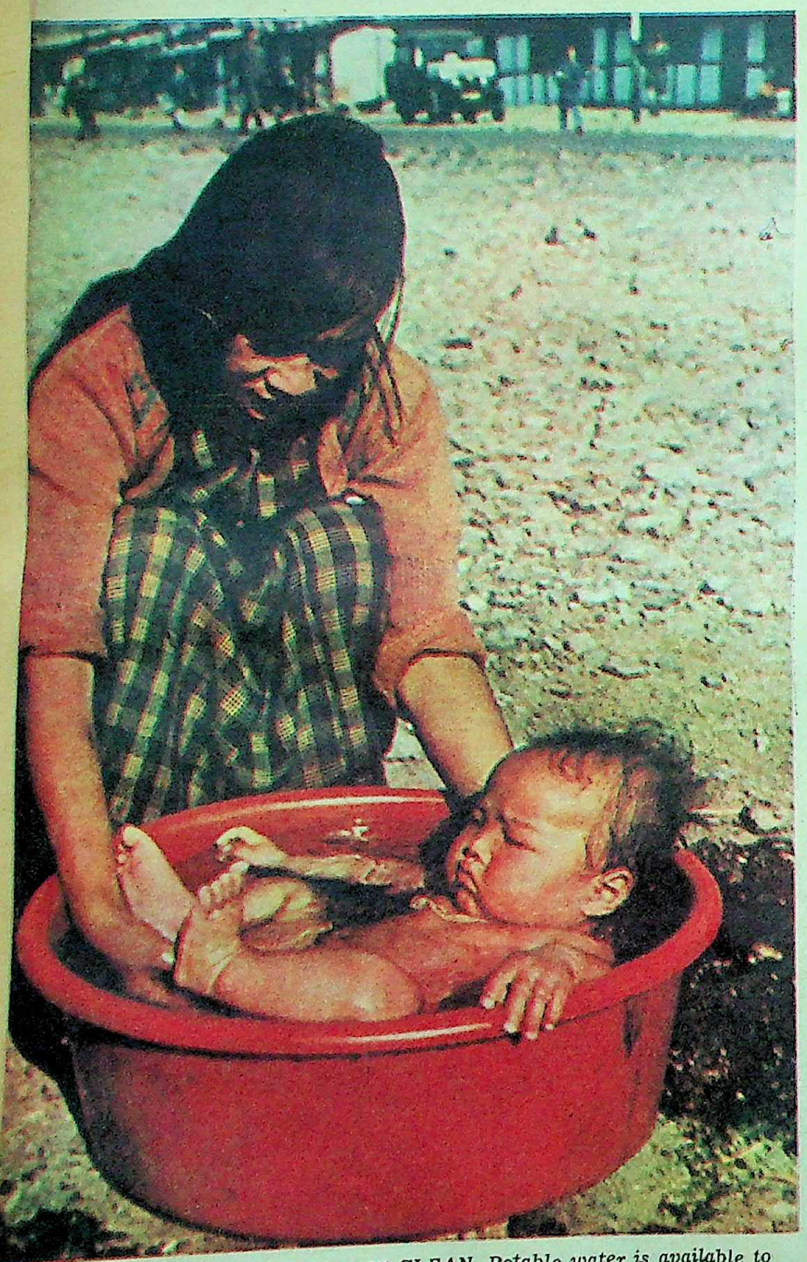
This Himalayan kingdom is emerging from centuries of isolation and taking its place among the developing nations of the world.

by JIM BREETVELD

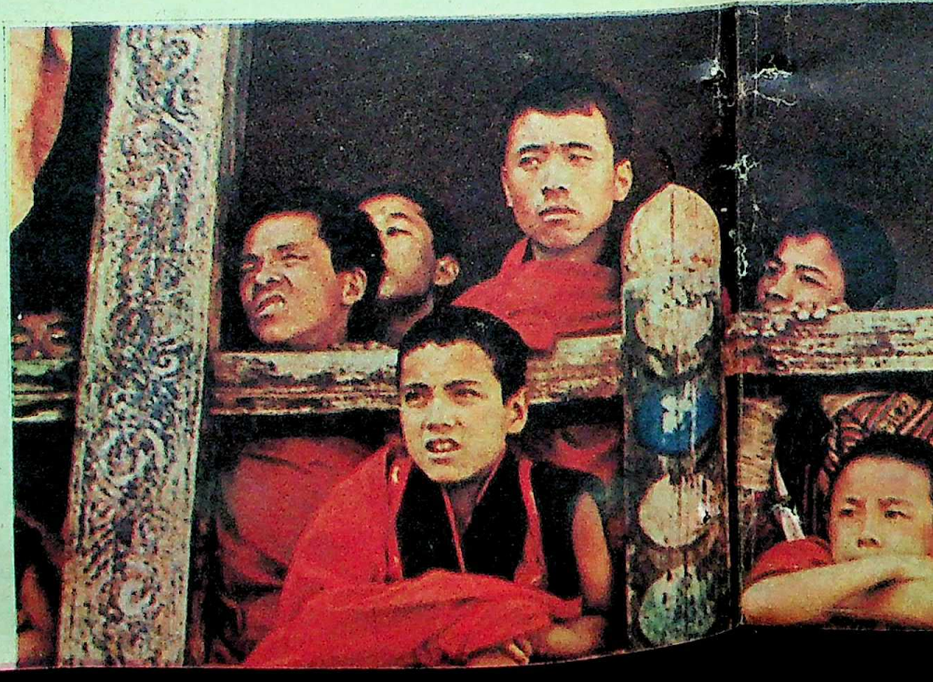
Photographs by T. S. Satyan

THE people of Bhutan call their country "the land of the peaceful dragon", which indicates something about their nature. The Bhutanese stress the importance of their cultural heritage and traditional values but they are, at the same time, anxious not to lag behind developing nations. This is symbolised by their impressive emergence from centuries of isolation through road-building, resettlement programmes and advances in the fields of health and education. The first car appeared in Bhutan only 14 years ago—and people ran away from the sight. But today rustic families travel long distances by bus and truck, where only hill ponies used to pick their way along narrow pathways.

The Himalayan kingdom is roughly rectangular in size (190 miles by 90 miles) and has a population of a little over a million. Landlocked, it is wedged between China (on the north) and India (on the east, west and south). With a per capita income of Rs 630 a year, it is on the United Nations' list of the least developed countries. Its economy

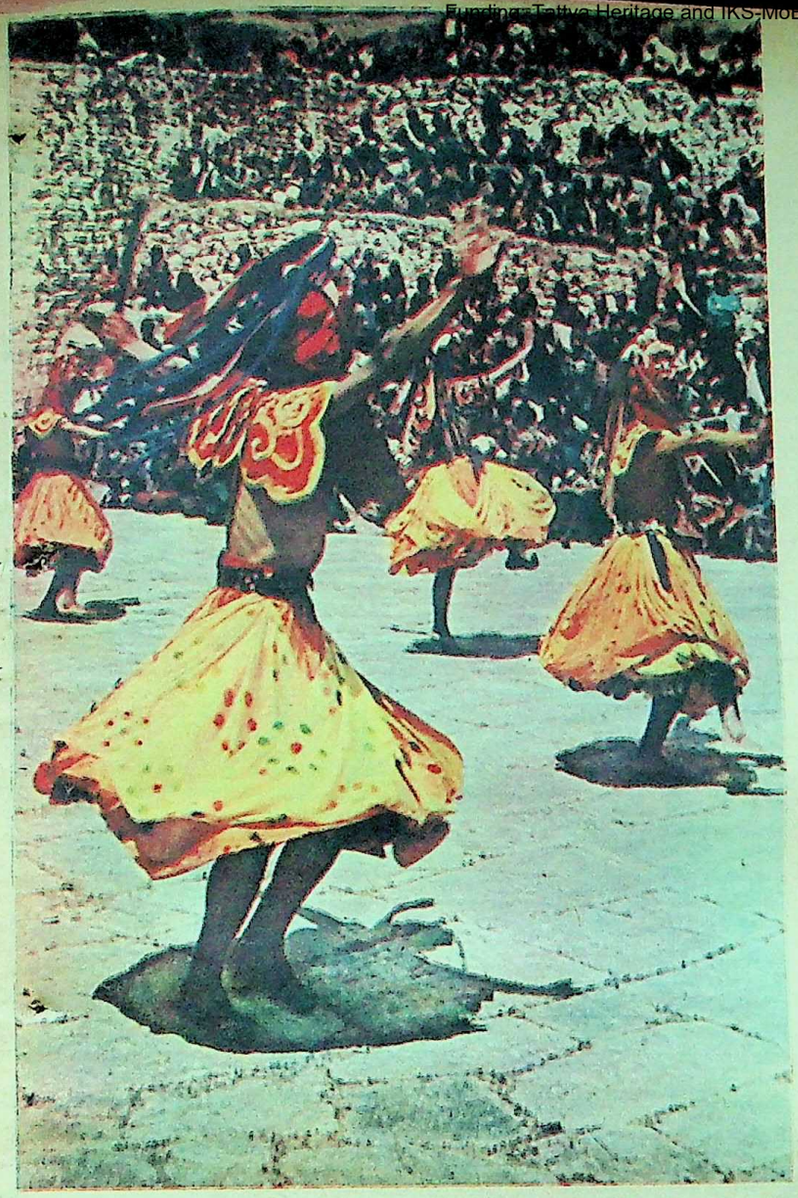


MASKED which attr monks.



DON'T CRY, THE WATER IS CLEAN. Potable water is available to nearly 45,000 people from a simple system installed recently. Right, top: *Mother and child. Child health schemes are getting top priority in Bhutan, which has a very high infant mortality rate.* Right: *Young monks in Paro watch a dance festival.*

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri



depends entirely upon agriculture, the main products being rice, corn and millet. Bhutan also has many forest products, including wax, lac, musk, etc. The languages spoken are Dzongka and Nepali (many Bhutanese are Nepalese immigrants or descendants of earlier immigrants). Buddhism is the predominant religion.

Of Bhutan's population, about 400,000 are children (0-14 years) in rural areas. Infant mortality is high by any standards. Estimates (there are no statistics available) for the northern regions of the country put the rate at as high as 500 per thousand live births.

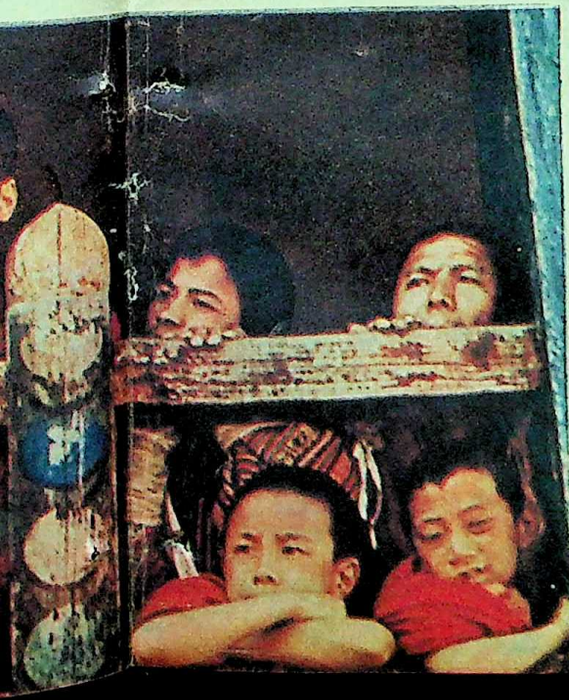
Thimphu, the capital (population: about 8,000), now has a Health School (assisted by UNICEF and WHO) to train Bhutanese Health Assistants, Auxiliary Nurse-Midwives and Basic Health Workers to carry rudimentary health services to the farthest corners of the kingdom. It has a 24-bed hostel for girls and a 48-bed hostel for boys is planned.

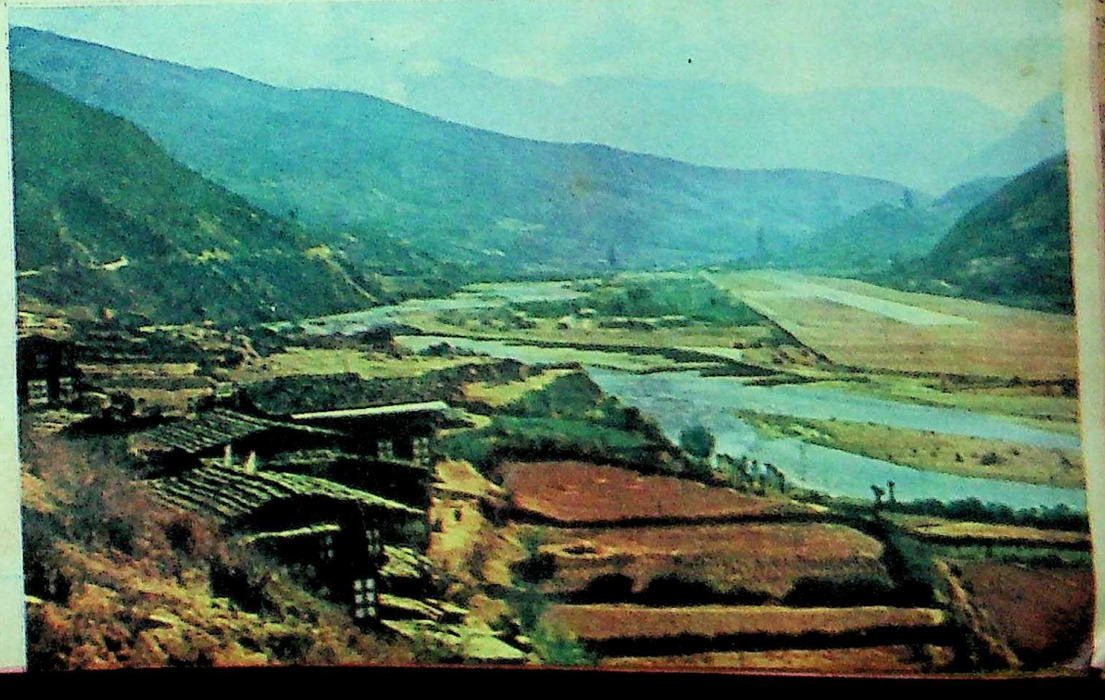
The traditional system of rural dispensaries staffed by one dispenser is gradually being replaced by Basic Health Units, mainly in Tashigang and Chirang. Each unit is staffed by an Auxiliary Nurse-

—Continued

MASKED DANCERS (above and right) *at the Paro Tsechu Festival which attracts large crowds. The music is provided by Buddhist monks.*

THE PARO VALLEY with its airstrip at left. Bhutan has a population of one million and an area of 17,000 sq miles.





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BETTER EDUCATION. Of the 90 primary schools in Bhutan, most have two-year pre-school classes for children aged 3½ to 6½. A Pre-School Care Training Centre was started in Paro in 1974 to provide Bhutanese Assistant Teachers with knowledge of child care.

AND BETTER HEALTH. A medical officer examines a patient in a general hospital in Sarbhang, Southern Bhutan. UNICEF assistance to hospitals includes drugs, supplies of equipment, etc. Child health services are being introduced in all the 14 hospitals in Bhutan.

Midwife, a Health Assistant and a Basic Health Worker. Maternal and child health services are gradually being introduced in all the 14 hospitals in the country with UNICEF support. Tuberculosis control is also a priority programme of the Government.

In Bhutan, as everywhere else, clean water is a prerequisite for good health. In 1974-75, 15 simple gravity-flow systems covering a population of 45,000 were completed with UNICEF assistance. This included provision of clean water to 11 primary schools and 6 Basic Health Units. For 1975-76, the target is 50 schemes. The villagers actively participate in the construction and are being trained regularly in construction and maintenance techniques. Primary schools and Basic Health Units are given preference in water supply schemes.

Two-Year Course

Of over 90 primary schools in the country, most have two-year pre-school classes for children aged 3½ to 6½. In order to provide qualified Bhutanese Assistant Teachers with a good knowledge of child care, a Pre-School Care Training Centre at Paro was started in 1974. By 1976, 15 girls were enrolled and several trainers had been or were being trained in Nepal and overseas. The two-year course includes theory, supervised activities, with almost 200 children attending the Pre-School Care Training Centre, and one year of supervised practical work in a rural primary school.

Most of the primary schools are in the Chirang and Tshigang valleys. With UNICEF assistance, buildings are being roofed and dormitories, latrines and kitchens constructed to improve the schools physically, as most of the students have to live in the premises because their villages are too distant. Still many children continue to live around the school house. Elderly uncles or grandparents come to stay with them and cook for them. Drinking water is also provided.

Changing at its own pace, Bhutan retains its pride in its own culture. Traditional festivals are the hub of social life—and every family's day-to-day routine revolves around the observance of Buddhist customs. With this blend of pragmatism and idealism, today Bhutan is well set to meet the challenges of the future.

A FINE DRAW. Archery is Bhutan's national sport. Below: Men in their national costume. They wear a baku and the women wear a kira, which reaches from the shoulders to the ankles. Above the kira is worn a loose-sleeved coat of brocade or velvet by the rich, of ordinary fabric by the poor.

ART-1553

Funding: Tata Trusts and IKS-MoE. Digitization: eGangotri

England Outplay India

by Ajit Wadekar

England has exploded the myth that Indians could not be beaten on their home ground. English bowlers gave our batsmen a thrashing which will go down in black borders in the history of Indian cricket.

Photographs by
WILLIAM COUTTO

CALCUTTA Khoob Bhalo! Oh Calcutta! The city where I loved playing cricket on that lovely cricket ground, Eden Gardens, and where I always got runs. I doubt whether I ever failed on this track or I dropped any catch or misfielded on this outfield which is like a billiards table. This crowd I always liked and the cricket public always loved my cricket and me as a person.

There will be, of course, two more Test matches but having lost three, the psychological effect on our players will make them lose heart and interest in the series as I know them very well. It will then be much easier for Tony Greig to apply more pressure on our boys in the remaining two matches.

Tony Greig and his players have come here on a mission with only one intention and that is to win. It was certainly high time that they won a series and, of course, Tony's reputation as a fighter and most inspiring captain was at stake. Outwardly he may look very sporting to the crowd. But inside he boils to a point where he is ready to explode and vanish into thin air to cook a well-boiled win for his team.

A Determined Lot

After he took over the captaincy from Mike Denness, Greig did not quite justify the faith put in him by the English selectors. They thought that he would instil confidence in his players but he just couldn't do it for the simple reason that they don't have enough talented cricketers to play for England. We can't underestimate them. They are a very determined lot who are here for only winning.

At Delhi, who could have thought that after five top batsmen were in the pavilion for 125 runs, they would pile up a winning total of 377 runs, thanks to a patient and courageous knock of 179 runs by Dennis Amiss, well supported by that naughty Knott and the debutant Lever. Mr Lever with his controlled swing bowling did demoralise our team completely and we could never recover from the humiliation we suffered in the first innings and finally lost the match by an innings.

The Indian selectors are inscrutable. To have a perfect zonal representation, they had Madan Lal in place of Mohinder, Solkar in place of Ashok Mankad and Prasanna in place of Venkataraghavan. Why were Chetan Chauhan, Vengsarkar and Reddy dropped without trying them in the Tests was anybody's guess. Why was Solkar brought in and, first of all, why was he dropped earlier from even the 14 or 15?

TONY GREIG AND HIS MEN were a "cut" above Bedi and Co. Here is Greig hitting out during his knock of 54. England's tactics in the Madras Test were the same as at Calcutta—wear out our spinners and let our batsmen make mistakes.

It is Vengsarkar who should be encouraged all along as he has the proper technique and class to play in international cricket. In his first ten first-class innings, he has scored six centuries against every visiting team. Wisdom dawned on our selectors and they included him in the Test squad in Madras.

Gaekwad looks a man completely out of touch, despite his courageous and gutsy stay at the wicket. He can easily be rested for a a while. Bharath Reddy was called back. Why is it that the local wicket-keeper from Bengal, Sambaran Bannerjee, was not given a chance to have the experience of moving into better company? He is promising and very safe. Barun Barman also should be encouraged if we are going to produce a fast bowler for the country.

What a way to start the New Year! Everything looked cheery when Bedi won the toss and everybody dreamt that Indian Cricket would have a real happy New Year! But it was not to be!

The wicket looked dry from a distance. They might not have watered it the previous three days but just rolled it—day and night. It was certain that the wicket would take spin from the first ball of the match. It looked that the English pace attack would have no response from the dead wicket. They would not be able to bring the ball up; they would not be bowling short-pitched rising deliveries. It looked as if our batsmen would have no trouble or fear in facing the deliveries from Willis, Lever and Old—that they would amass a total of 400 and then our spinners would take over and get the English side out twice on that turning track. The atmosphere looked bright with the sun shining brilliantly. The wicket looked dry without a single blade of grass on it.

How unpredictable is this game of cricket! Nothing came true of what was contemplated on this fine morning! The advantage of winning the toss was lost completely by our atrocious batting. We batted so timidly and the English lion chased us all day. The first shock we received was that of Sunil's wicket in the first over from Bob Willis. The third delivery in the very first over rose sharply and Sunil held the bat uncertainly as it took the outer edge of the bat and the ball flew to Old in the slips, where he took a brilliant diving catch. How glad these English players were when they saw Sunil going back to the pavilion without opening his account on the first day of the New Year! That was a great blow to India as we rely only on Sunil and Viswanath for getting runs.

Anshuman Gaekwad batted as if he was facing the swing bowling for the first time. He looked particularly a novice to the swing-and-swerve bowling of Lever, who shouldered most of the pace attack all day. Time and again Gaekwad was beaten by Lever as he didn't have a clue to his swing bowling. His

only good-looking strokes were a straight and an on drive off Lever off the toes. There were two confident LBW appeals against him off Lever, but the umpire would not raise his finger. Gaekwad's poor innings came to an end when he was bowled by Lever off his toes after lunch. He scored only 32.

Sharma wouldn't play his strokes at all. Most of the time he occupied the crease for 9 runs, he looked a bundle of nerves. A bouncer from Willis was collected by Knott on second lob, but Parthasarathy Sharma wouldn't hit it out of the ground. A one-down batsman must play strokes and see that the bowling doesn't come on top. Sharma and Gaekwad with their dismal defensive attitude brought the bowling on top and made other batsmen's job difficult. Finally Sharma snicked an outgoing ball from Lever into the waiting hands of Tony Greig at second slip. Before he got out, he snicked one off Willis which fell short by 2 inches of Mike Brearley in the slips.

Unable To Hit

Viswanath, our last hope, joined Gaekwad after Sharma got out before lunch and did try to move the scoreboard, but by that time the English pace attack was fairly settled down and, with perfect controlled swing bowling and field-placing, it became too hard for Vish to push the score. We scored only 50 runs in their 25 overs in the first session. This clearly shows how well the English bowled on that non-responsive wicket.

After lunch, Viswanath came into his own and the way he started I thought that now he would save India from utter collapse with his century. But Derek Underwood thwarted his efforts and Vish gave a simple catch to Tolchard at forward short-leg off his bat and pad. I have always found Viswanath playing very badly to a bowler of Underwood's type, as he gives too much allowance for spin when it is not there. He had been out to Solkar many a time when Eknath bowled his spinners like Underwood in the national tournament. With Viswanath gone for only 35 runs, we had very little hope of at least getting 250 runs to make a match of it. Patel is always a doubtful starter and the England quickies really attacked his weak point—i.e., facing the short-pitched deliveries, which they gave him right from the start of his innings. He could never solve the short-pitched deliveries and was finally bowled by Willis off his leg-guards immediately after tea.

Solkar looked a man just out of touch as he fended away many outgoing deliveries from Willis with great effort but finally was tempted to touch a rising one from that bowler into the hands of Greig in the slips for 2. He was taken merely on his fielding, as everybody knew that he was absolutely out of form. He was replaced by Madan Lal, who came in in place of Karsan Ghavri, who was dropped unceremoniously by our selectors. Karsan bowled well in Delhi and batted well in both innings, but the selectors had different ideas.

The advent of Madan made Greig bring the tired pace attack once again on as he knew Lal's dislike for short-pitched deliveries. Madan Lal chanced his arm once too often. It was either hit or miss and finally he got out, caught behind for only 17 runs, as expected, when he shied away from an outgoing delivery of Old. In the end, it was Kirmani who took calculated risks and played some strokes off exhausted English pace bowlers.

We were outplayed by Tony Greig and his pace bowlers. Lever bowled almost non-stop throughout the day. Willis, Old and Lever bowled tight and judiciously on this unresponsive wicket. They made our top batsmen falter with their controlled swing bowling. Hats off to them! Greig's field-placing was superb and his relations with the crowd of 70,000 people were at their best. He never allowed his bowlers to create any scene even out of frustration when many of their appeals were negatived by the umpires.

I liked his move the best which accounted for Viswanath's wicket. When Viswanath played a superb on drive for four off Underwood, Greig placed himself at short midwicket—removing himself from his normal position at silly point for Underwood. Since the fielder was removed from there, Viswanath thought of playing the next delivery there, but the ball straightened up and off his bat went straight to forward short-leg for Tolchard to take a sitter.

Greig knew the weakness of some of our batsmen and he made his bowlers attack on that only. Their fielding was superb, with Derek Randall and Tolchard outstanding in the outfield. A certain four from Viswanath was stopped by a chasing Randall right on the boundary line and, when he realised that it was slipping over to boundary line, he dived backward and held the ball back. Tolchard did the same thing when he realised that the ball had passed him—he simply dived full length to save a certain four.

India fought hard to restrict the MCC within 200 runs. It was a great tussle between bat and ball. The Indian skipper exerted all the pressure he could. Our bowlers bowled at an impeccable length and were supported extremely well by the close-in fielders. Tolchard and Greig looked determined to stay there and still Alan Knott had to come in.

Two Runs An Over

Even though the wicket was taking spin, one had to push the ball a bit quicker to get that extra bite from it and our bowlers did exactly that. On a slower track like this, it is definitely not easy to make strokes and get quick runs. One can easily find it out from the scoring rate: two runs an over—and this couldn't be accelerated.

None of the English batsmen except Keith Fletcher are capable of stepping out to well-flighted deliveries from Bedi and Prasanna, smothering the spin, converting it into a half-volley and hitting it through the fielders. I don't blame them as in county matches they face only medium and fast bowling all the time.

Let us see how Bedi succeeds in his great attempt, even though the poor chap doesn't have enough runs to go all out for attack. He is no stranger to such situations, nor is Prasanna, and, with a little luck on our side, Bedi will be able to do miracles, as he has done many a time with his immaculate and accurate bowling. Our trump-card is Chandra but he is not bowling that well as the wicket does not give him that bounce.

As expected, next morning our tail did not wag and we were all out for the season's lowest score: 155. Poor Prasanna was bowled neck and crop by a yorker from Bob Willis in his first over from the High Court end. Then it was Bedi who tried to lift Old out of the ground but only succeeded in offering a skier to Lever at square-leg. Chandra was bowled by Willis when he, with his usual technique, got away from an outswinger which uprooted his off-stump. While this happened, Kirmani kept cool and also tried to shield his colleagues from the pace attack of Willis and Old. He played intelligently from the moment he came in to bat and did not spare a loose ball, even though the field was well spread out.

Dennis Amiss had a different partner this time in Graham Barlow, who did not look that promising in his new role. He did get beaten outside the off stump off Solkar's slow outswingers and also snicked him through the slips for four. That was as far as he could go, because the next over from Madan saw him going back to the pavilion. He shaped for a straight drive off Madan's incoming delivery and edged through the gap between his bat and pad for Kirmani to take a brilliant diving catch with great anticipation.

Mike Brearley replaced him and, with his funny stance, did not survive against Bedi's guile. **Amiss was joined by Randall, who looked the best in dealing with our spinners. He is quick on his feet but, of course, like Amiss, does not step out. He is always looking for runs and does not hesitate to hit a loose ball. Since it was his first Test match, he was**

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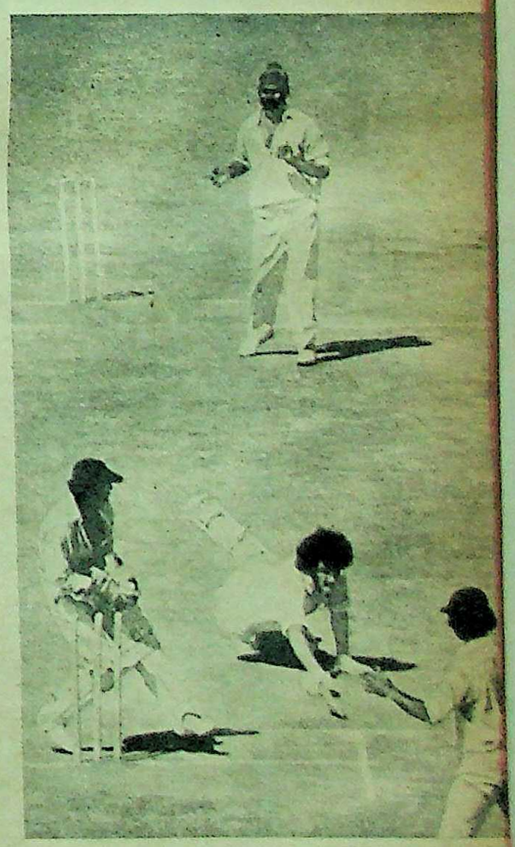

BOB WILLIS IS RUN OUT for 7 and England's first innings comes to an end for 262. This was a match-winning score on the Chepauk wicket. England won by 200 runs.

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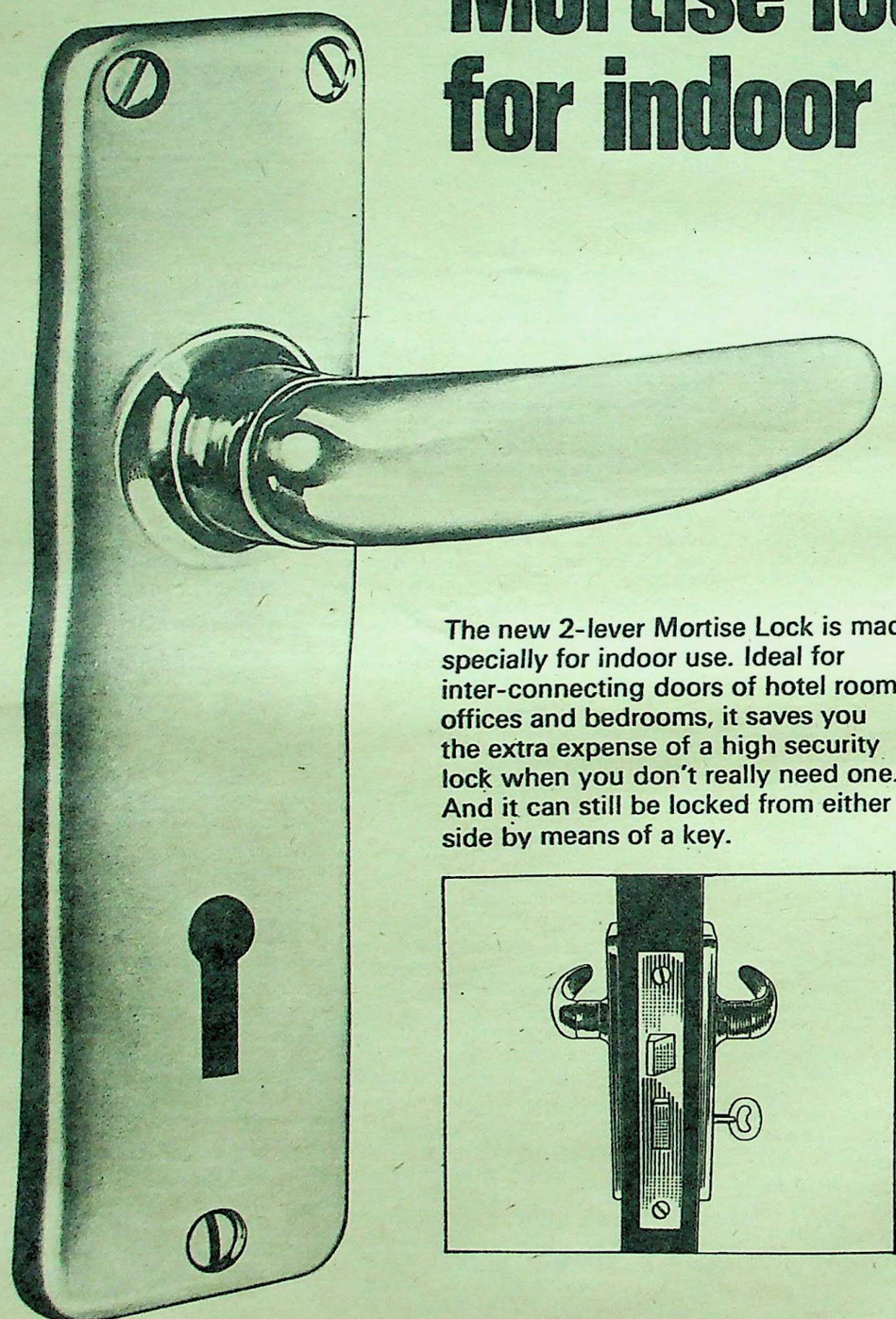

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a little bit hasty in collecting runs, unlike Amiss who really looked a monument of patience. Randall played well to Chandrasekhar and Bedi and it was only Prasanna who troubled him and finally got his wicket. He was given out lbw when he was 37 and he did not look happy with the decision.

Amiss played patiently and survived a chance when he edged one from Madan to Solkar, who dived full length to hold it, but was unlucky in not reaching the catch which fell short by a few inches. He also survived a confident appeal off Madan Lal's bowling when he tried to push one to leg and the ball deflected into Kirmani's gloves.

Amiss played Bedi and Chandra correctly but was quite shaky against Prasanna, who has not changed at all with the passage of time. He is the best off-spinner in the world still. Bedi also bowled with the same length throughout, but without any luck.

Greig Very Confident

I think Amiss snicked one off Bedi to Kirmani but the wicket-keeper, who is generally reliable, could not hold on to it properly. I only wished Chandra had bowled slightly better to give proper support to these two great-hearted bowlers. Even though Tolchard started really shakily against Prasanna and Bedi, he looked well settled with Greig, who was a picture of confidence while facing our spin trio.

Our spinners bowled well but they were helpless as the wicket was so slow that, if a batsman missed a ball on the front foot, then he could easily go on his back foot and play it once again with ample time. Chandrasekhar bowled well and beat the bat once too often, but he just couldn't produce a single ball that would take a wicket. Same was the case with Bedi and Prasanna. They bowled a tight length, bowled to the field and gave away very few runs on this slow track. All of them bowled as well as they did in the 1972-73 Second Test at Calcutta.

CHRIS OLD has been a thorn in India's side—batting, bowling and fielding. Here he is, striking out at Chandrasekhar. With the ball, Old got the vital wicket of Gavaskar in the first innings. In the field, his catching in the slips was once again outstanding.

Tolchard's was a valuable innings as had he got out earlier, perhaps our spinners would have been on top and might have restricted the English total within 200 runs. This was the first wicket to fall in the afternoon and, as it happens in cricket when there is a big partnership, the following batsman also got out quickly—Alan Knott was out for 2. Sunil Gavaskar picked up a real low catch in the gully position, just a few inches off the ground, when Knott tried to push Bedi's faster one through the covers. But the great efforts of our spinners were thwarted by Greig and Co. Old replaced Knott. Bedi tried his spinners from both ends but they couldn't dislodge the batsmen even though Old and Greig were beaten time and again by Prasanna and Bedi.

Greig's was a real captain's knock, except one likely chance off his bat and pad, off Bedi, which Solkar couldn't reach even after diving full length on the wicket from the short-leg position. Greig middled the ball well. His was very sedate batting, mainly because nobody could play strokes on this wicket. He didn't seem in a hurry to complete his century as he knew there would be ample time the next day to do so. **He never spared a loose ball, which came very rarely. He did an excellent PRO job with the crowd who were showing mirrors to him and his batsmen.**

Chandra Not Effective

The moment Tony Greig completed his century he was out LBW to Prasanna, when he played back to his faster one right in front of the wicket. The wicket began behaving badly as Prasanna and Bedi started getting bounce out of it, apart from turning viciously. It looked obvious that England would not last long. They wanted to play till lunch, so that they could get a lead of 200 odd runs and put India in to bat with all the pressure.

It was sad that Chandrasekhar did not bowl well or rather the wicket did not suit

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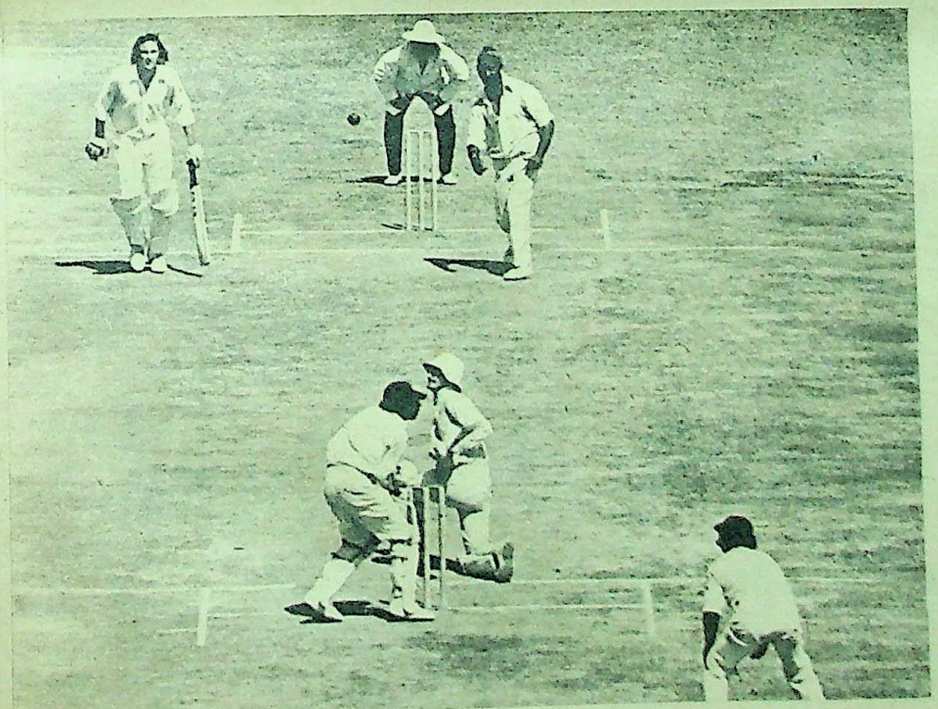

ALAN KNOTT'S TACTICS are simple. They are to stick out his left foot and let go. Knott hit a brisk 45 on the second day. And he once again excelled behind the sticks.

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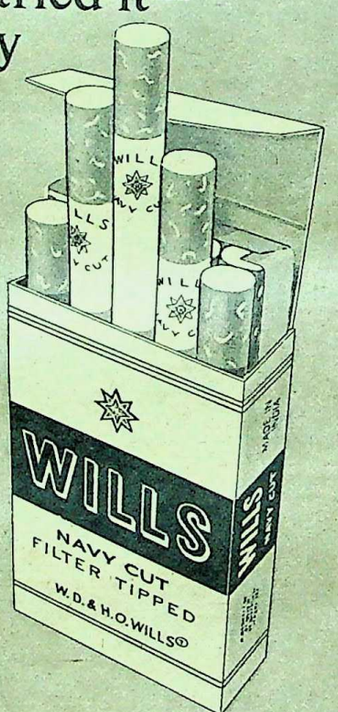

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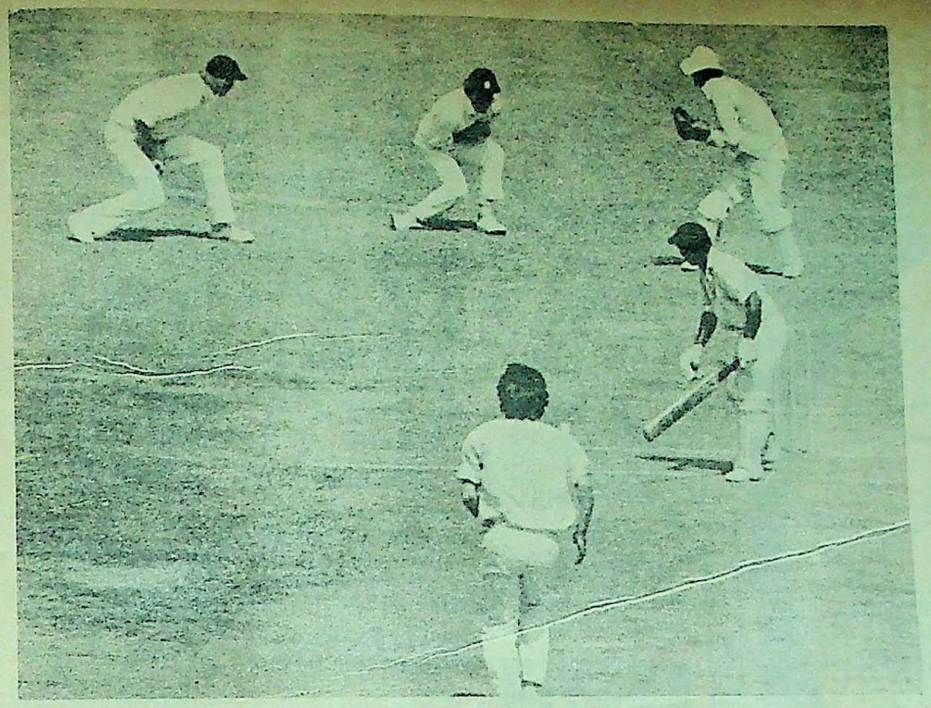

SUNIL GAVASKAR was the only one to put up a fight. However, when on 39 in the first innings, he followed an outswinger from Old and was well held by Brearley.

him. Madan Lal bowled well and moved the ball both ways, but he was not given much of an opportunity to bowl for a longer time throughout the innings. When Prasanna and Bedi bowled, we could see them getting the bounce from the spots created by the foot-marks of the bowlers and also from the spots created automatically by the pitch of the ball on account of very loose soil on the wicket. In fact, with every delivery, the dust came off the wicket, creating a spot merely because of the wicket's absolute dryness.

While Bedi accounted for Lever's and Underwood's wickets, Prasanna got Old out for 52 runs, when the left-hander lifted him over midwicket and Madan Lal ran about 30 yards from long-on to hold a brilliant catch. Old's was a very valuable innings. He gave good support to Greig, otherwise England would have folded up much earlier. His six off Prasanna to long-on was a beauty.

Having a deficit of 166 runs on their head, India started their second innings on a bright note. Sunil went to such an extent that the first delivery of the second innings from Bob Willis was hit uppishly through the third-slip and gully fielders. When Greig came on to bowl from the High Court end, he lifted him over long-on for four and immediately next ball he handed the easiest catch to Dennis Amiss at mid-off, but that player floored it to everybody's surprise. At lunch, the score looked promising—26 runs without loss of a wicket.

The lunch and tea sessions proved once again how brittle was our batting in this series. No doubt the wicket was difficult to play strokes against the tight bowling of Underwood and Greig. But with a little bit of application they could certainly have done better. First one to go was Gaekwad, caught off bat and pad, off Greig, for 8 runs by Tolchard in the leg-trap. Then it was Gavaskar's turn to play back to Underwood's faster delivery and get bowled. The ball kept low and I think Sunil intended to square-cut but did not get enough time to do so and the ball passed through his gate. It was amazing to see people from the clubhouse, who had paid Rs 500 for a ticket, booing Sunil as he walked back. The same people, before the Test started, had said that he was our only great player along with Viswanath.

Solkar's Plight

Parthasarathy Sharma and Brijesh Patel held the fort for some time and made Greig bring on Willis from the pavilion end. Sharma hit two fours off Willis, one was an exquisite cover-drive, the other a straight one to a full-toss. But immediately next ball he hung his bat in defence to an outgoing ball from Willis and was caught behind by Alan Knott. He was replaced by out-of-form Solkar, who tried to fend off a rising delivery off his gloves from Willis, but it went into the hands of Alan Knott, who dived about two slips away on the legside to take a brilliant catch. I hope Solkar is given another chance to get his confidence back. All this time, Brijesh played a very sedate knock and was just content shielding his wicket. It was Madan Lal who took a considerable amount of risk and tried to disperse the field. **It was inevitable that he would get some bouncers from Old, who replaced Willis at the pavilion end. Finally, he succumbed to his weakness—he waited for a bouncer which was not there and then tried to square-cut a not too short delivery and ended up giving an easy catch to first slip, taken neatly by Mike Brearley.**

Kirmani Goes

Kirmani joined Brijesh and was bowled neck and crop by an incoming ball from Old for a duck. He shouldn't have gone for that stroke so early in his innings. There was one hour left for close of play and everybody felt that there will not be any game on the last day—that India's innings will fold up in another half an hour, with only our 9, 10 and 11 batsmen to come. However, Prasanna was adamant in not allowing us to leave for Bombay in the evening by Airbus. He gave excellent support to Brijesh, who opened out and played some really good strokes all round the wicket off Old and Underwood at the fag end of the day. If only he had played those shots early in the innings!

Our batsmen certainly need some confidence to play strokes in a more carefree manner. It will be essential to have Ashok Mankad and Vengsarkar in place of Sharma and Gaekwad. Our batsmen just did not take the advantage of the toss and, if they had got some runs in the first innings, I think the result would have been the other way.

So we came to the end of the match! The match would have been over easily if Old had held a catch offered by Bedi early in his innings. Prasanna lasted as long as he could, but then had his limitations when he snicked a ball from Underwood to Mike Brearley at first slip. Brijesh played a wonderful innings for which he is well known when it comes to the second innings.

It was all over as Bishen Bedi tried to sweep Underwood and was bowled round his leg. The opening pair of Dennis Amiss and Graham Barlow saw to it that they didn't lose any wicket before they scored the required runs to achieve the second successive win against India.

MADRAS TEST

SOMETIMES in cricket losing the toss is a blessing in disguise. I am sure if Bedi had won the toss he would have chosen to bat first. Madan bowled well and did make use of that spot and the uneven bounce and the pace from the track. Even in Calcutta, when he moved the ball so well and kept the opposition guessing, he was hardly given a bowl to show his skill. At the same time, when the wicket started behaving well after lunch at Chidambaram Stadium, he was called back unnecessarily.

Vengsarkar and Mankad were included in the Test squad for this match. They should have been there right from the beginning of the series. With very little to choose, our selectors must bank on the talent and the potential and not on stray performances in the low-class Ranji Trophy matches.

At least Madan Lal could manage to reduce the burden of our spinners to 8 wickets by taking 2 wickets. It is a fallacy that we must have all the batsmen in the team with only spinners.

The match started on a sensational note, Mohinder dropping Amiss off the first ball from Madan Lal at backward short-leg. That was an easy catch and I am sure Mohinder didn't expect it so early in the morning.

After lunch we lost the grip on the game when England were three down, with Tolchard in the pavilion with an injured finger. If only Prasanna was continued for a long time and not after the 59th over, perhaps the result of the day's game would have been much more favourable to us.

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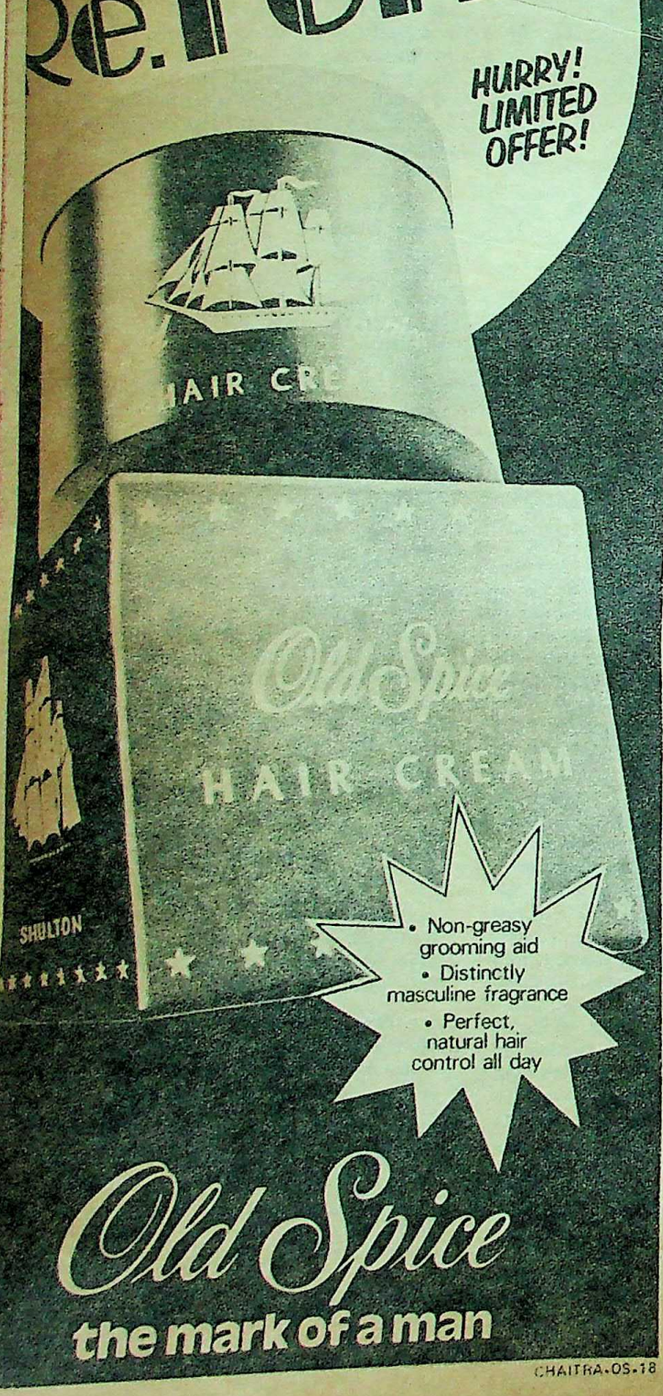

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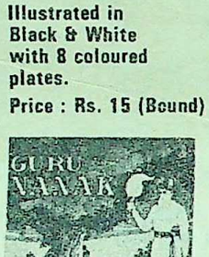

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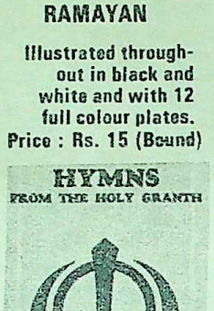

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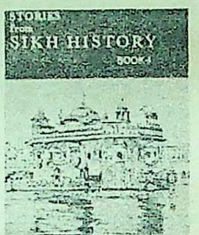

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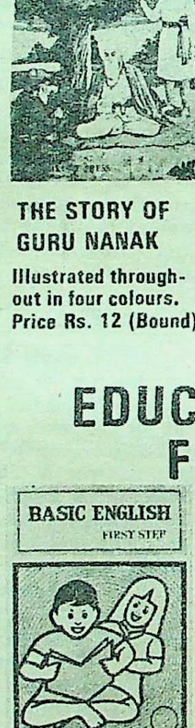

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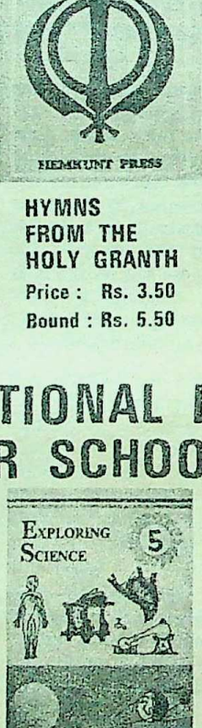

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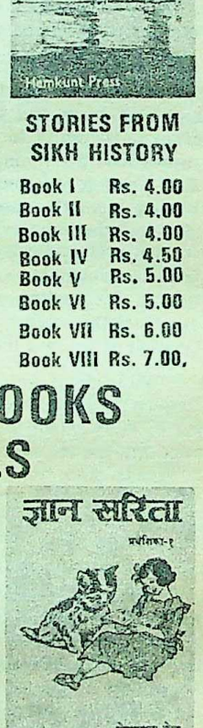

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It is the same pattern once again! England leading us by 98 runs in the first innings! The run rate almost the same—half a run a minute! And everybody calls us dull dogs!

The only consolation for the crowd are the showmanship and the antics displayed by Tony Greig. I certainly wouldn't like to blame the batsmen for such a boring display! It is the kind of wickets we are preparing for the Test matches to suit our bowlers. You just can't play your strokes on such wickets. If one tries to venture into strokeplay, one loses one's wicket. It is only patience which matters in this series. And our opposition seems to have excelled in this as they have come here with only one idea—to win the series at any cost.

The second day started with the new ball shared by Mohinder and Madan Lal. Madan Lal didn't bowl as well as he had on the first day and, when Bedi came on to bowl, he had the scalps of Knott and Chris Old in quick succession. Tolchard remained there, but he was unable to use his injured right hand for putting that vigour into his strokes.

Bedi's 200 Wickets

In the process, it was Underwood who collected runs with his lofted strokes. Bedi and Prasanna did bowl well to restrict their total to 262 runs, but Chandra was a flop once again. Taking 200 wickets in Tests is not a joke and congratulations to Bedi for achieving the feat.

If Vengsarkar had opened with Gavaskar it would have been another story. But you can't change the destiny and the inevitable happened as Mohinder opened and was clean bowled for another duck by Chris Old. He is a batsman who is certainly out of form in the present series and it would be worthwhile if he is *not put to trial* once more against the swing of Old and Co.

Viswanath was beaten genuinely by an outgoing ball from Lever, edging into the hands of Knott. Mankad, the way he faced deliveries from Lever, looked a man in form but he did not judge a yorker from Lever properly and was bowled for a duck. **It was Brijish Patel who took considerable risks and got away with it. But then, when he resumed batting on the third day, Brijesh went into his shell once again and that was his downfall. He left a big gap for Underwood to push the ball straight onto the wicket.**

Madan Lal looked a novice against the pace of Willis and others. Vengsarkar looked confident when he drove straight off Lever for four, but then indiscriminately hit a short-pitched one to Randall at midwicket. Gavaskar had just started to open out, but fell to a beautiful delivery from Old, which moved outside the stump from middle, carrying the snick to slip.

It was only Kirmani once again who played some intelligent strokes with the help of Prasanna, so that the deficit was shortened a bit to 98 runs. If our pure batsmen are going to display the same poor form, then we can easily promote Kirmani higher up in the batting order.

SUNIL HITS OUT. The bowler is John Lever, who was involved in the famous "vaseline" incident. With Sunil's departure for 24, the Indian batting went to pieces.

The Madras strip was unusual this time. The English pacemen got some bounce from the wicket, while Underwood spun the ball on a few occasions.

On the fifth morning, we swiftly lost the Third Test and with that the series. We are definitely capable of batting better. We have been let down by our atrocious batting. If we had restricted England's score in the second innings to 150 (inclusive of the 98 runs' lead), our batsmen might have got the runs. It is not understood why Chandrasekhar was removed from the attack early in the morning when he was amongst the wickets after a long time and for the first time in the series.

At least Bedi did not err in bringing on the spinners at the start of the fourth day, like when he brought on Madan Lal and Mohinder on the second day to kill time and check the runs. **We had to attack to win this crucial match. But we played the role Greig wanted us to play and we played right into his hands. Not that Chandrasekhar bowled well despite getting bounce from the wicket but the English batsmen were in a hurry to get on with the game for the first time in the series and, in the process, lost wickets. It was Prasanna who bowled well again and he deserved to get many wickets.**

For the first time, Greig and his batsmen showed aggression in batting as Tony wanted enough time to get the Indian batsmen all out. He had so much confidence in our batting that, even if we were required to get 200 runs, our batsmen would have faltered once again. And this is exactly what happened. To get 284 runs in 382 minutes plus 20 mandatory overs was too much for our brittle batting. What hurts everyone is that we went down without fight.

On the last day, it was Willis who bowled to our weakness, once again pitching short for his ever-attentive slip fielders to accept the catches gracefully and gratefully from our batsmen. Yes, their slip fielding was superb on the last day, with Mike Brearley outstanding at first slip. The catch he held a few inches off the ground offered by Viswanath was really superb.

Out of Form

Our main batting depends on Gavaskar and Viswanath. Unfortunately, both of them are almost out of form and our other batsmen played without any application, determination and courage against the swing. I would also blame our wickets, which finally turned out to be tailormade for Underwood. These wickets did not offer much of strokeplay to the batsmen from both sides. We also relied too much on Gavaskar and Viswanath.

We should have had a couple of more senior batsmen to give stability to our batting. Reliance on young blood is wrong because, finally, it is experience which counts more in the Test arena. We also should have given more opportunities to the talented Vengsarkar to display his skill and technique and to gain that extra experience. He seems to have lost faith in our selectors.

For that matter, except Bedi, Gavaskar and Viswanath, the other players do not seem to have any confidence in our selectors for their funny methods of chopping and choosing.

The purpose for which Tony Greig came down here has been achieved. Let us hope that, at least in the remaining two Test matches, Greig and Co entertain the crowd.

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Jaya Dheer

JAYA DHEER is a shy, small-built girl with intelligent eyes. She talks diffidently about herself and her art. But on the stage she transforms herself: she summons up energy from some hidden source and she is all rhythm and bounce. I have seen her perform only once and it was for a brief one hour. But this was sufficient to make her out as an Odissi dancer of considerable merit.

Jaya performed two brisk *pallavis* in the ragas Abhogi and Sankara. The main item she rendered was *Dasavatara* set to the music of Jayadeva's *Gitagovindam*. She rushed through this number, giving little thought to the *sancharis*. But her portrayal of the ten incarnations of Vishnu came alive vibrantly. Particularly arresting were the Matsya and the Narasimha. I wondered how the shy girl had turned into the wrathful man-lion about to disembowel the demon Hiranyakasipu.

Jaya's brief recital was an outburst of joyous movement. She packed into it an entire range of *bhramaris* and footwork that created all the rapture of *nritta*.

Odissi has come into vogue only during the past 30 years or so. It has a limited repertoire, but it is unmatched in lyricism and grace. It is a bridge between North and South and its music is tantalising—basically Hindustani and at the same time calling forth memories of Carnatic to a South Indian ear. Like Bharata Natyam in the old days, Odissi was confined to the Devadasis called Maharis in Orissa. The postures are related to temple sculptures, particularly of Bhubaneswar and Konarak.

What gives Odissi its distinctive gracefulness is its body flexions based on *tribhanga* (three bends). This is translated into various *bhangis* that make for sculpturesque stances—a cliche in classical dance, but the most characteristic element in Odissi. The term "statuesque" can by no means be applied to Jaya, but she has an incredible capacity to

CC-0. Bhagavad D

freeze her movements into sculptural attitudes.

Jaya's father is from South Kanara and her mother is a Gujarati. She started learning Bharata Natyam, at the age of 8, under Guru Parvati Kumar. Three years later she had her *arangetram* at the Bharatiya Vidya Bhavan, Bombay, before a Chinese cultural delegation. She was a student of Parvati Kumar for 12 years during which period she also learnt Manipuri and Kathak and various folk styles.

Her first guru in Odissi was Shankar Behra, a student of the great Kelucharan Mahapatra. Later she had opportunity to perfect her art under Mahapatra himself. She has participated in Pandit Jasraj's production of *Geet-Govind*, directed by Kelucharan Mahapatra.

Jaya is an excellent ballet dancer. She and her husband Sudarshan Dheer, the well-known Kathak artist and choreographer, make a very good pair. Together they have participated in a number of ballets like *Dekh Teri Bambai, Discovery of India, Heer-Ranjha, Mirza Sahiban, Azadi ki Jung* and *Amar Jyoti*. Jaya has given recitals before visiting dignitaries like the President of Bulgaria and the Crown Prince and Princess of Jordan. She is shortly going on a tour of Sri Lanka and Hong Kong sponsored by the Tourism Department.

Jaya is a versatile artist. She has a preference for Odissi and she will, one hopes, settle for it in order to gain maturity and depth and a greater understanding of *abhinaya*.

R. G. K.

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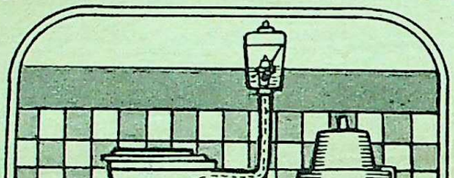

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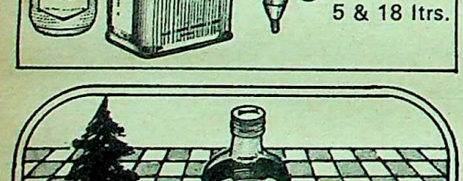

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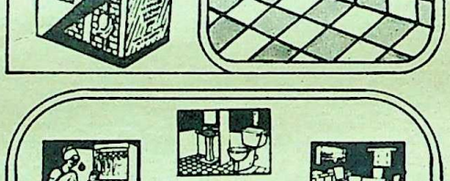

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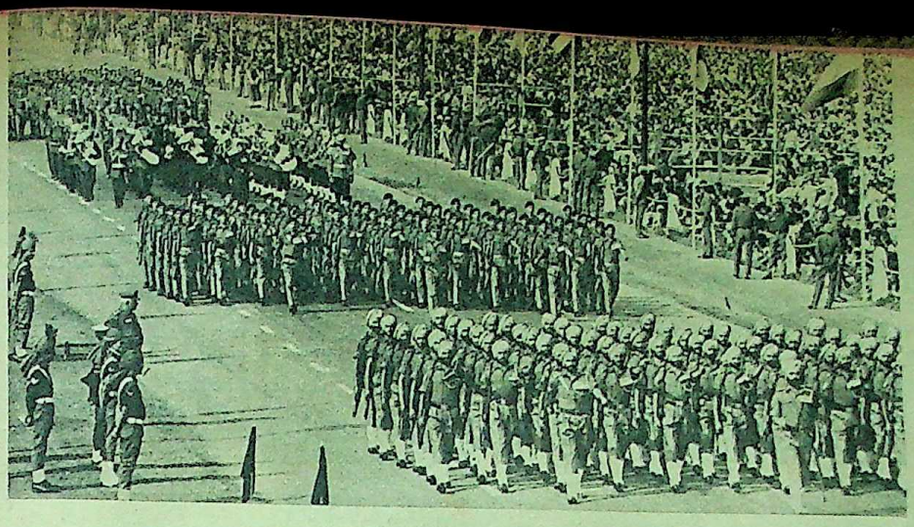


POLITICAL FORECASTS

by Dr CHANDRASEKHAR G. THAKKUR

THE Republic of India was born on January 26, 1950, at 10 hr 18 mt (Delhi—latitude: 28° 39'; longitude 77° 14'). Its horoscope has Pisces as the rising sign—a sign of peace and tranquillity. The owner of the ascendant, Jupiter, posited in the 11th house is strong and is associated with Venus and the Sun—it gets debilitated in Capricorn. Fortunately, however, India's ruling sign being Capricorn, Jupiter posited there becomes very strong. At present Neptune in transit in Scorpio makes an exact sextile aspect with Jupiter and Venus and also a trine aspect with the rising North Node (Rahu) in the ascendant. My reading of this is that the amendments recently made in the Constitution will prove beneficial to the nation.

Considering the transit of Saturn in Cancer and its retrogression up to April 25, 1977, the Finance Ministry will have to exercise great care to see that a rise in prices of commodities is vigorously curbed.

If we want to look beyond 1977, we have to take the main periods (*dasas*) and sub-periods (*antardasas*) in the Republican chart. Here we find that the 10-year major period of the Moon began in July 1976 and will continue up to July 1986. **The Moon is the owner of the 5th house, a yogakaraka who will confer fame and name. India's image and prestige will go up tremendously in this period. With the entry of Uranus in Scorpio during this time the country will be self-supporting. Technological advances will touch new heights.**

The common man is represented by Saturn. Saturn in the Republican chart is in the 6th house, making an exact trine with Mercury—there is also a "degreecal trine" between Mars and Jupiter. So India will not be wedded to either a communistic or capitalistic ideology but will adopt a "centric", socialistic approach which will lead to the prosperity of the common man.

Turning to the major events of 1977, a reshuffle at the Centre cannot be ruled out during February and April and between July and October. The Youth Congress, under the leadership of Mr Sanjay Gandhi, will successfully implement the 5-point formula, particularly with regard to the abolition of dowry and increasing literacy.

A brighter picture of the Indian Republic starts from September 1977. This will be evident when Rahu's transit in Libra will be over on April 30 and it will start in Virgo, passing in the 7th house of the Republican chart over Mars and the South Node (Ketu) and Neptune. This is the time to heed the warning given by the Prime Minister of guarding against outside danger. Nevertheless, thanks to the transit of Jupiter and Saturn's entry into Leo, there is a silver lining to the cloud and we shall surmount the danger.

Sanjay Gandhi

In Mr Sanjay Gandhi's chart (date of birth: December 14, 1946, New Delhi, 9 hr 27 mt) Capricorn is the ascendant. Rahu and Uranus are in the 5th house, Saturn and Pluto in the 7th. The Moon is in the 8th, Neptune in the 9th, Venus and Jupiter in the 10th, the Sun, Ketu and Mercury in the 11th and Mars in the 12th. All this indicates that Mr Gandhi will be more and more associated with Youth Congress activities. His Moon makes a trine with the Republican chart (Moon in Aries) and further his ascendant makes a sextile aspect with the Republican chart ascendant—this suggests that he will take a more active part in politics in 1979 and 1980. **His Venus in its own house (10th, Libra), creating one of the Pancha-Mahapurusha Yogas, is a sure sign that not only will he be in the Lok Sabha and the Cabinet, but he will also be leading the country.**

Sanjay Gandhi has many distinctive positions in his chart, the most prominent one being Neptune in the 9th house making a "degreecal sextile" with the lord of the ascendant Saturn, and Uranus making a trine with the Ascendant, which explains his unexpected rise in politics. However, he should be on his guard during the transit of Saturn in his horoscope in the 8th house over the Moon for 2½ years from September 7, 1977, particularly his Moon being 12° of Leo. Thanks to the transit of Jupiter in Gemini in 1977-78 and in Cancer in 1978-79, he will get protection throughout.

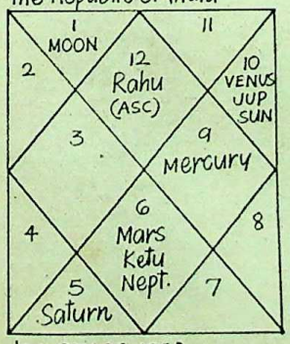
Indira Gandhi

Mrs Indira Gandhi's birth chart of November 19, 1917 (11 hr 05 mt), with Cancer as the rising sign and the Sun in Scorpio, tallies exactly with the Republican chart, her rising sign falling in the 9th house, the house of fortune in India's Republican chart. This suggests that she will meet with success in the implementation of the 20-point formula and will win in the forthcoming Parliamentary elections. The accelerated motion of Jupiter during this year in Aries, Taurus and Gemini (according to Hindu Nirayana calculation) is a very helpful transit.

Jimmy Carter

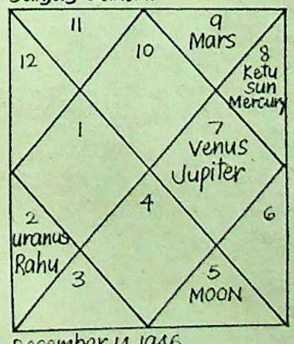
Let us now consider the horoscope of Mr Jimmy Carter, the new US President. He was born on October 1, 1934, at 6.00 hr USA Central Zone Standard Time. The ascendant in his horoscope is Virgo with the Sun therein, the Moon and Saturn occupy the 2nd house in Libra, Jupiter is in the 3rd house, Ketu in the 5th, Mars and Uranus in the 6th, Neptune and Rahu in the 11th, Mercury and Venus in the 12th. This horoscope is suggestive of improvement in Indo-American relations. Rahu's transit in Virgo from April 30, 1977, will be in his ascendant—a time during which special security arrangements will be needed to guard him.

The Republic of India



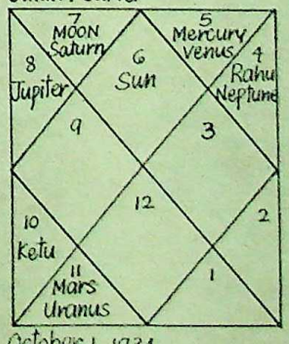
January 26, 1950,
10 hr 18 mt: N Delhi

Sanjay Gandhi



December 14, 1946,
9 hr 27 mt: N Delhi

Jimmy Carter



October 1, 1934

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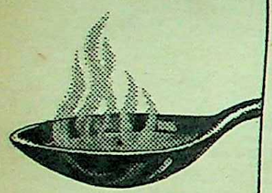

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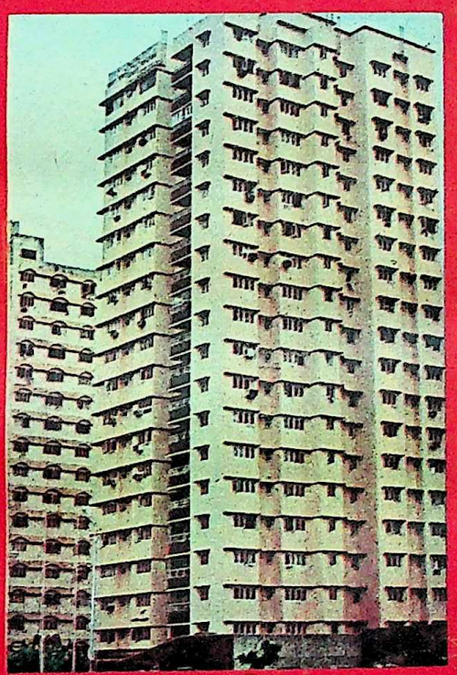

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STRAWBERRIES

by KULWANT SINGH VIRK

He was on holiday in the mountains with his young son. The white woman at the resthouse was beautiful enough for him to have designs on her. The setting for seduction was smoothly contrived... when he learnt something he hadn't bargained for.

I AM happy in my work as a lawyer, but it has this one great drawback: You have no holidays to look forward to. A Magistrate can take a holiday. The Sessions Judge also. But a lawyer can get out only when all the Magistrates and Sessions Judges are away. That cannot happen. How can all the courts be closed? Criminals do not work by the calendar. Murders, dacoities, abductions and assaults are committed day and night. The law requires an arrested person to be produced before a Magistrate within twenty-four hours. A Magistrate is, therefore, on duty even on Sundays. A lawyer would also be needed.

Yes, for us holidays are rare. If there is no case on any day, one should still hang around. Who knows when a new client may turn up? And once the word goes round in the villages that so and so is out of town, the story will persist even after he has come back.

Last summer it occurred to me that, while I was tied up in the city, my wife

—Continued

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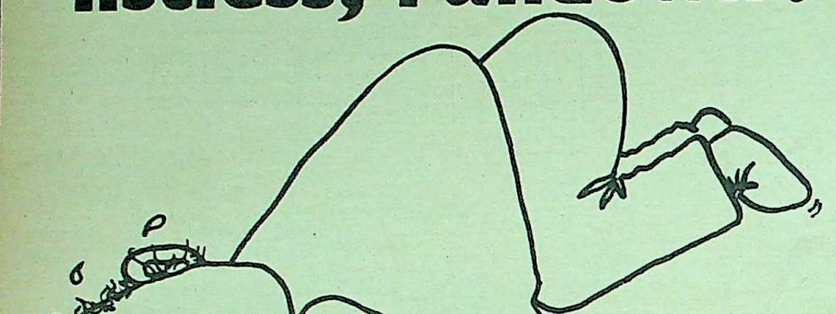
Due to liver problems...

Do you feel tired, listless, rundown?



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a note suggesting the whoop of a crane

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need not be so. She could take our son and go to a hill station. When I suggested this to her, she said without hesitation: "Dalhousie is the only hill-station that I know well. I used to go there with my parents. There Chotu and I could live by ourselves. And once we get there, we are quite likely to run into families I know." I agreed that they should go to Dalhousie.

My wife wrote enthusiastic letters from Dalhousie. She said she had rented half a house. The other wing was occupied by a doctor and his wife. They were also on a holiday. The place was charming and the weather pleasant. Our son was very happy, running around in the garden and on the open roads and discovering new delights from morning till night. She wanted me to come for a week, if not more. In the hills, she wrote persuasively, one enjoyed oneself as much in a week as one did in a year in the plains.

I was feeling lonely. So I requested the Magistrates to so adjust my work as to allow me a few days off. And one bright afternoon I reached Dalhousie.

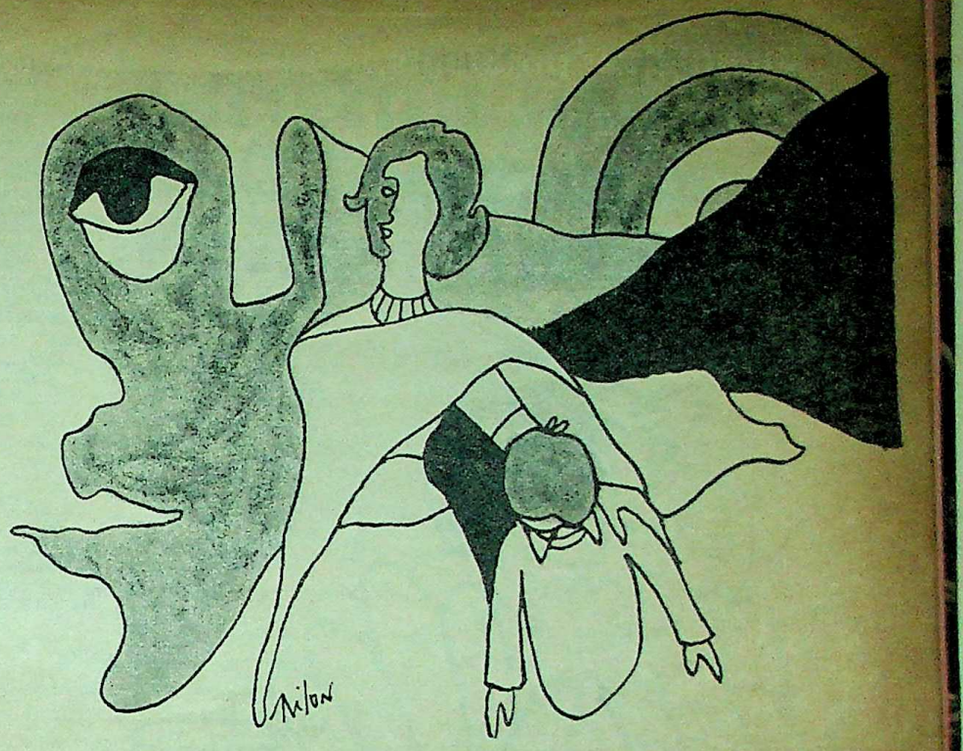
HERE a new experience awaited me. Earlier, on those rare occasions when we had travelled together, I had been the leader and my wife the follower. Here she led and I followed. She had been in the hills for some time. She knew all the landmarks, the roads and the shops. I was new to the place. On our walks she would stop now and again to point to some beauty of aspect that had escaped me. It could be a beautiful stream traversing a valley, its loveliness enhanced by the sylvan surroundings it had perhaps carved out for itself in its more sportive days. I would stand enraptured. She would detain me again at another spot and the snow would be glistening atop a mountain in the distance.

I now began to relish being led by her at every step. In four or five days we had done all the nearby points and I asked her to take me somewhere new.

"There is an excellent view," she said, "at a place called Khijar, eight or ten miles from here. One has to stay the night there, because it's too tiring to return the same day after the numerous climbs and descents. But the route lies through thick green forests and is very beautiful. Khijar itself is a vast meadow, so vast that there may not be another like it in these mountains. In the middle is a little lake surrounding a tiny island overgrown with tall grasses. This island floats in the water. It is here at night and there in the morning. Oh, Khijar is an entrancing place!"

I decided to go. But I had to have some company. My wife said: "I was there only the other day. You can take Chotu with you. There are lots of strawberries to eat on the way." At the mention of strawberries, my son was quite eager to accompany me.

Father and son set out early next morning. At a little distance, we came to a stream with a bridge over it. Near the bridge was a pile of firewood logs. Next to it was a stack of coal-bags. The child recognised the spot and cried: "There are strawberries up there!"



We climbed up the hillside and came upon a vast patch of them. I plucked the ripe ones and gave them to him, tasting a few myself. It was beautiful weather and I thoroughly enjoyed this mountain hospitality.

We found more strawberries at two or three other stops and ate them. Whenever there was a long stretch of wayside without strawberries, my son would begin to feel bored and tired and I had to carry him in my arms.

By the time we got to Khijar, I was myself somewhat tired. But the beauty of the place banished all fatigue. A large green meadow was spread before us. One felt like sprinting through it. Dotting the place were deodar pines so big and tall that I had never seen their like before. These must be singular trees, because the girth and height of each had been painted on a sign affixed to it. The jumbo grass in the lake could be seen from a distance.

ON the other side of the meadow was a temple with some houses around it and a few shops at one end. The feeling of being in a different world which plains dwellers experience in the hills was heightened here. There was a resthouse for visitors. Outside it a white woman sat reading.

The sun was going down, so I had to make arrangements for our stay. We walked over to the resthouse to ask for a place. I noticed that the *mem* was young and beautiful. I passed by without appearing to look. An introduction with her was neither feasible nor worthwhile without a place in the resthouse. A person looking for a room is a pariah compared to the one actually established in the house.

Skirting the rear of the building, I sought out the *chowkidar*. The child was holding my finger. He would be very useful in getting me closer to the girl, I told myself. Even if she felt shy about talking to me, she would not feel the same about him. It turned out that the resthouse had two rooms and one of these was available.

The *chowkidar* brought me the register and I put down my name and address in it.

"Who is in the other room?" I asked innocently.

"There is a *memsahib*."

"*Memsahib* alone?"

"Yes, sir, alone."

"We can get a meal here, I hope?" I said, changing the subject.

"Yes, sir. What would you like for dinner?"

"Fish and chicken." I had the *mem* in mind.

"Yes, sir, that will be available."

"We have brought no bedding either."

"That, too, can be arranged."

Another point struck me. "Can I get English whisky or beer around here?" I asked.

"Yes, Sahib. You can get it in one of those shops over there," he pointed with his hand.

I took the child with me. One half-pint bottle of whisky I slipped into my pocket. In my hands I took two bottles of beer and Chotu had one in his. "This will last her for the whole night," I told myself.

At the edge of the lake, we put the bottles down and I stretched myself out on the grass. I was very pleased with myself for having laid hands on these. Nothing like a bird in hand. Had the shop been closed, my preparation would have been incomplete. But I have the knack of handling such situations.

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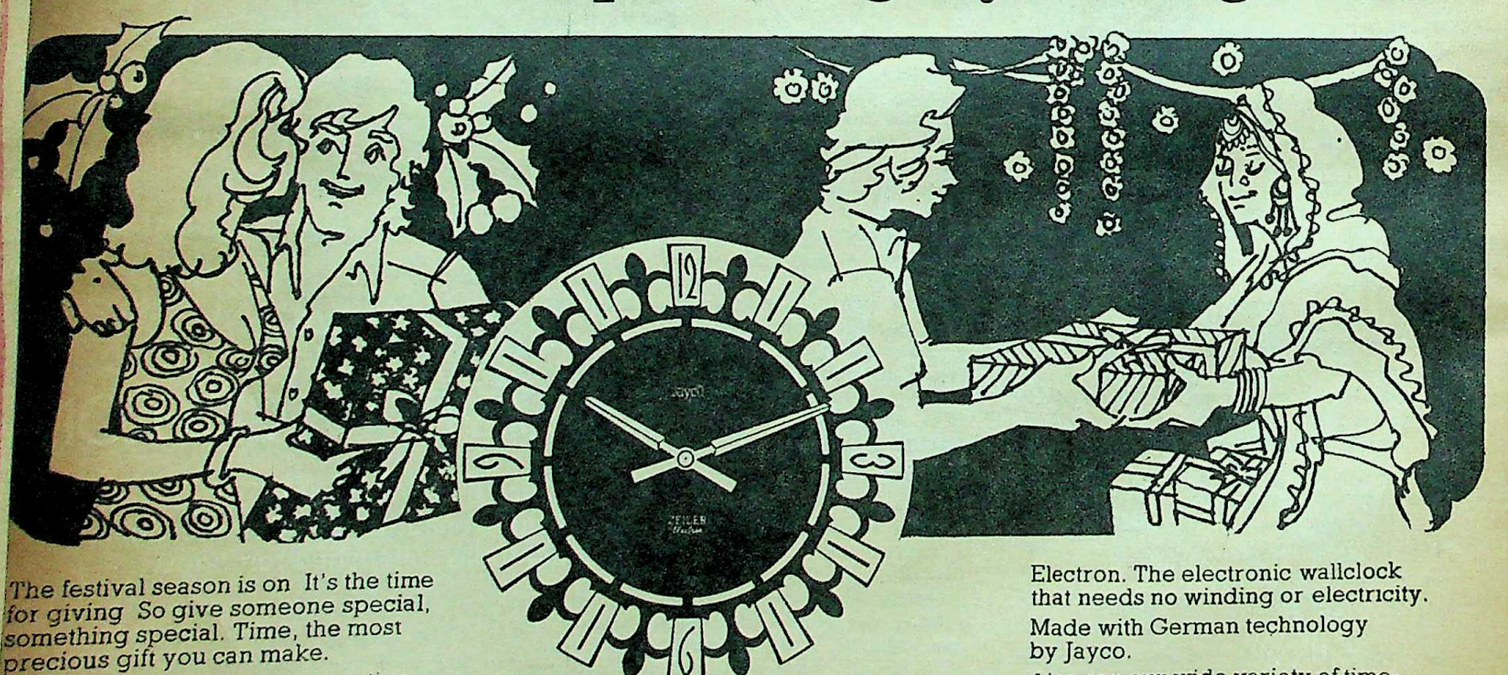

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The *mem*
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from a deodar
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PP 1092

The *mem* was still sitting outside on the verandah, reading. Chotu started playing around. He picked up a seed-cone fallen from a deodar pine and tossed it about, first catching it in his hands like a ball, then kicking it around like a football. The sun had not yet set. Some more time had to be spent here. Sunset would be the time to start a conversation. She would then close her book and be looking for something else to do. God alone knew which way the dice would fall, but it would be fun if things started going my way. What would we say to each other? How close would we get to each other? My son would soon be fast asleep. It shouldn't be too difficult to get her going. I knew I could walk in step with the Western mind. After all, these were the same Englishmen that my ancestors had fought wars against. I didn't find them very foreign.

THE sun had now set. We picked up the bottles and started towards the rest-house. As we approached it, the *mem* saw the bottle of beer in the little boy's hand and smiled at him. As the boy's father, I smiled back at her. She smiled some more and went back to her book. We passed on to our room. A beginning had been made. In the growing darkness, she would not be able to read much longer.

There were two beds in the room. On a table were two glasses. The *chowkidar* must have understood when I asked about the shop. But why the second glass? The *chowkidar* was an intelligent man.

He saw us coming and approached me. "What time would you like dinner, sir?" he asked.

"I will tell you in about an hour," I replied. How could I tell right now? Who knew what turn things were going to take?

"If you are going to be late, shall I get some milk for the child? He must be sleepy," he suggested.

"No, he won't fall asleep so soon. Not before eating." I did not want the *chowkidar* around for some time yet.

"But, Sahib, he falls asleep very early. I know him. Gets tired coming all the way here."

"Yes?"

I did not quite know how to get rid of the man.

"Last time he was here, his mother asked me to fetch some milk for him. When I returned with the milk, he was asleep. She tried hard to get him to drink it. He even sat up, but drank no milk."

"But he won't sleep tonight, you will see," I said with a twinkle, thinking of the company we were going to have in the room.

"Maybe not," said the *chowkidar*. "There is one difference today. That day he was with his parents. When a child is with its parents, it goes off to sleep sooner. Today he has come with you. They also stayed in this very room. Nice people, both of them. Of course you must know them very well."

It did not take me long to grasp the meaning of the *chowkidar's* words.

"All right. Go and get the milk," I said with some difficulty.

Then I bolted the door between the rooms and collapsed on my bed.

Kulwant Singh Virk has published six collections of short stories in Punjabi, the last of which, Naven Lok *(The Young Folk), won the Sahitya Akademi Award.*

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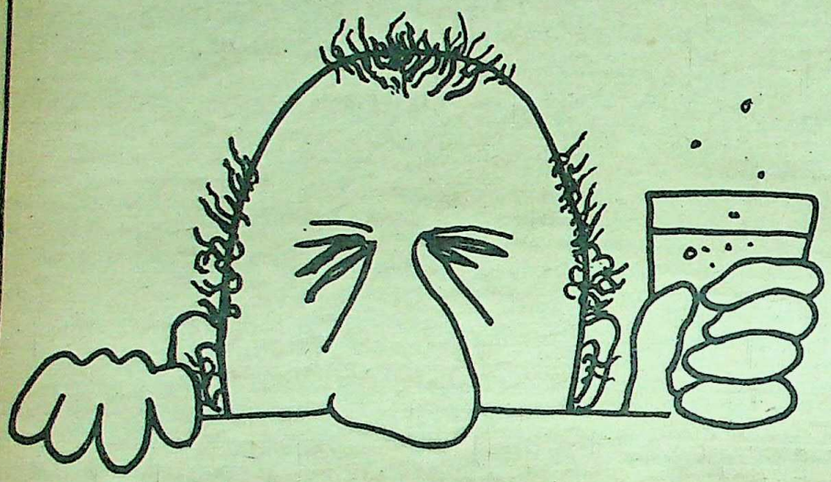
Are you a regular drinker?



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Impressions -E-58

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BARBER: "Haven't I shaved you before, Sir?"

Customer: "No. I got that scar in France."

"I WAS a fool when I married you," grumbled a wife.

Her husband flashed with anger: "Well, don't blame me—I didn't know at the time!"

A CERTAIN Indian gentleman, who got married recently, was so old that the guests didn't throw rice—they threw vitamin pills!

MAID: "The furniture instalment man is here again, Ma'am."

Madam (resignedly): "Ask him to take a chair."

THE army wouldn't take my husband because he had flat feet," said a woman consulting her lawyer. "Can I get a divorce because of his flat feet?"

"Not until you have evidence that his feet are in the wrong flat!"

MANY women could add years to their life if they'd just tell the truth about their age.

R. M.

FAIR MAID: "Now, Sir, what kind of a doctor are you?"

Officer: "I'm a naval surgeon."

Fair maid: "*Navel* surgeon? Goodness, how you doctors do specialise!"

"YOUR boy-friend stayed very late last night, didn't he?"

"Yes, Mother, did the noise disturb you?"

"No, but the periods of silence did."

WIFE: "Is it true money talks?"

Husband: "That's what they say."

Wife: "Well, leave a little here to talk to me today. I get so lonely."

ADVICE to office girls: "Take your shorthand at arm's length."

THE desk clerk received a call from one of the hotel's guests, an old maid, who complained: "There's a man across the court taking a shower and he's got the blinds up."

The house detective was sent to the woman's room to investigate. He looked out of her window and said: "I can't see a man over there."

"You can't?" replied the old maid. "Get up on that trunk and look again!"

GAZING fondly at his attractive nurse, the hospital patient told the doctor: "Wonderful nurse you've got here. One touch of her hand cooled my fever instantly."

"I know," answered the doctor, "I could hear her slap clear to the end of the corridor."

SHE'S the kind of girl who doesn't care for a man's company—unless he owns it.

The Lighter Side Of Life

When an armed raider broke into her California home early in the afternoon, Mrs Joan Vickersell was terrified. He forced her to cook a meal for him, show him where she kept her jewellery and where her husband, Ralph, kept his savings. When he attempted to make love to her, she was too scared to resist. But, she told police, when he learned that her husband was out of town for a couple of days, the raider said he would stay the night, and Joan then became very angry. She stabbed the man with a pair of scissors several times and, when neighbours broke into the house alarmed by his screams of terror, they sent for the police. Asked to explain her sudden bravery, Joan commented: "Well, he said he was going to stay the night—and Tuesday is my bingo night. I wasn't going to let him spoil that."

Canadian accounts clerk Kenneth Thomson hated painting and decorating his home in Toronto, and his wife, Isabel, pleaded in vain with him for a little help in re-decorating their child's nursery. So, when their lounge needed similar treatment, she hired the services of a handywoman, shapely blonde Netta Carver, to do the job. When Kenneth spotted Netta at work in his home, he found a sudden interest in the work and, in no time at all, claimed Isabel, the hired woman had him stripping wall-paper, painting woodwork and generally cleaning up after each job of work. So infatuated did he become that, when Netta found other jobs in the neighbourhood, Kenneth went along and volunteered to help her out. On these grounds, Isabel sought a divorce, but a court ruled that no misconduct had taken place, so her plea was rejected.

• • •

Girl hockey players told the caretaker of a Belgian recreation ground near Namur that there must be rats in their locker room, as they kept hearing scuffling sounds. The man investigated—and found two five-year-old boys hidden in metal clothes' cabinets. They confessed: "We've been coming here for weeks. We like to see the girls undress for hockey and then dress again after the game."

—R. M.

THIS WEEK **by MARIO**

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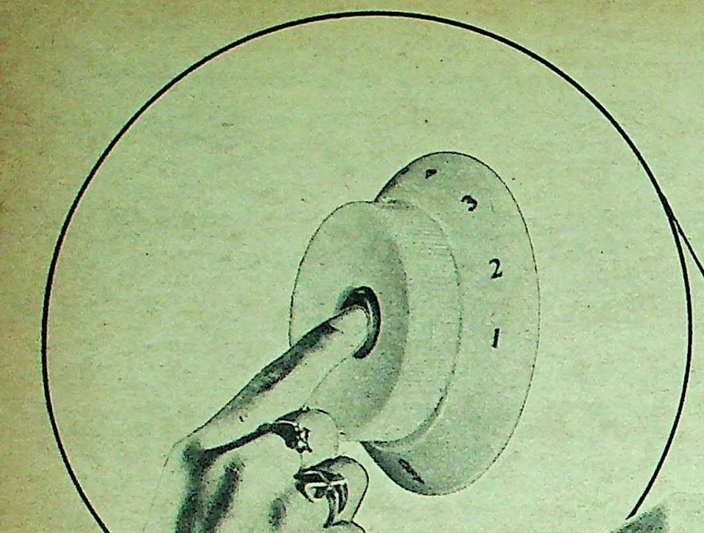
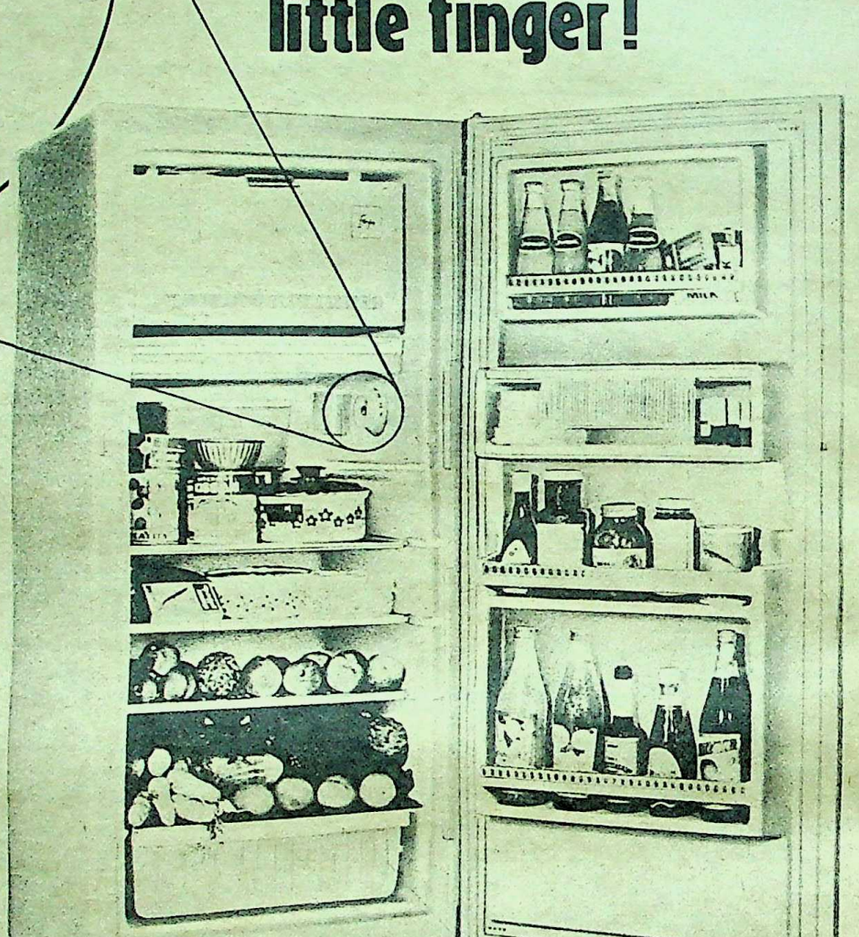


All that it takes to defrost and drain the new Kelvinator is to lift one little finger!



SC.799(d)(1)

Spencers now bring you the new 286-litre model with pushbutton automatic defrosting and draining feature.

The new model features a pushbutton system of defrosting and draining. You push the red button at the centre of the thermostat. The cycle of defrosting begins. A built-in drainage system evacuates the water from the melted ice to a tray at the bottom of the refrigerator.

The disposal of the water thereafter will, in most climatic conditions, be taken care of by evaporation. If not, the pull-out tray easily lends itself to manual disposal.

When the defrosting cycle is complete, the refrigerator automatically resumes normal operations.

The new Kelvinator 286-litre model saves the housewife the trouble of taking everything out of the refrigerator to defrost it. It now does this automatically, while maintaining sufficient temperature inside the refrigerator to ensure food preservation while the defrosting cycle is in process.

That's fingertip defrosting and draining—the Kelvinator way.

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STARS FORETELL

by S. K. KELKAR

Sunday, January 30

For luck today, wear or use: Bright yellow, 1, diamond.

BIRTHDAY FORECAST: Inauspicious planetary positions warn you to check your ambition, adopt an accommodative attitude and adjust to changing circumstances in all spheres of life, especially from February to April. Save money and avoid extra spending. In personal life, try to keep the domestic front peaceful by avoiding clashes. Watch health in February and guard against an accident in April.

Monday, January 31

For luck today, wear or use: Dull blue, 8, dark sapphire.

BIRTHDAY FORECAST: Excellent aspects in your solar horoscope indicate that you will go all out to achieve your target this year. New deals will make business brisk and profitable. A nice year from the financial angle. Personal life will be exciting. The young and the middle-aged will enjoy a romantic fling. However, watch your health in August. Those born at midnight are luckier than the rest.

Tuesday, February 1

For luck today, wear or use: Dark yellow, 5, dark sapphire.

BIRTHDAY FORECAST: Favourable stars are going to bring you the right kind of publicity. Do not be too trusting in business and professional matters. An especially prosperous year awaits research workers, engineers and scientists. Financial position will be quite comfortable. In personal life, interesting friends of both sexes will keep you happy at home and outside.

Wednesday, February 2

For luck today, wear or use. Orange, 1, diamond.

BIRTHDAY FORECAST: The Sun-Saturn and Moon-Mars opposition in your solar horoscope indicates a stormy year. Try to be flexible and receptive in your views, avoid becoming too ambitious and idealistic. Businessmen should allow for a setback, particularly in overseas business, around April. Special care in all respects is necessary in February, July and August. An average year financially.

Thursday, February 3

For luck today, wear or use: Scarlet, 9, ruby.

BIRTHDAY FORECAST: The auspicious Sun-Pluto will give you great energy and tenacity and the Moon-Venus will back it with abundant success. So make the best use of them to better your lot in your professional and personal life. Good opportunities await research scholars, scientists, engineers and sculptors. Financially a good period.

Friday, February 4

For luck today, wear or use: Pastel blue, 6 turquoise.

BIRTHDAY FORECAST: The planets indicate a fairly auspicious and prosperous year, especially for writers, spiritualists, mystics and astrologers. A modern advertisement technique will benefit businessmen. Employees can look forward to promotion with a better salary. Money flows in steadily throughout the year.

Saturday, February 5

For luck today, wear or use: Deep yellow, 1, crystal.

BIRTHDAY FORECAST: The favourable Mars-Mercury combination makes you practical, positive, alert, incisive and untiring. Military officials, politicians, financiers, social reformers are in for a specially good year. Those in the professions should try some good publicity to attract more clients. Businessmen must settle labour trouble amicably.

THIS WEEK FOR YOU

(*December* 21 to *January* 19)

Capricorn (Makara):

Midweek may bring some twists in financial matters. It would also be wise to postpone new business ventures. Do not allow complications to develop in domestic matters.

(*January* 20 to *February* 18)

Aquarius (Kumbha)

This is not the time to change your stance. Employees especially should try to understand their superiors and avoid clashes with them. Sunday is lucky for financial gains.

(*February* 19 to *March* 20)

Pisces (Mina)

Not a good week to confide in strangers or even close relatives. Bad health may disturb routine. An auspicious period for new ventures is round the corner.

(*March* 21 to *April* 20)

Aries (Mesha)

Politicians and social workers should try to maintain unity among their followers. Avoid get-rich-quick methods. At home, do not allow the generation gap to create trouble.

(*April* 21 to *May* 20)

Taurus (Vrishabha)

Employees may get sudden news of transfer or some other change in working life. A minor accident cannot be ruled out on Wednesday-Thursday. Money comes in on Saturday.

(*May* 21 to *June* 20)

Gemini (Mithuna)

Some complication or postponement in overseas business is extremely likely. Do not be disheartened, but await an auspicious period ahead. Health will improve.

(*June* 21 to *July* 20)

Cancer (Kataka)

Financial matters should be carefully tackled. Also, pay off Government taxes and dues without further delay. Seniors should avoid conflicts with youngsters.

(*July* 21 to *August* 21)

Leo (Simha)

Except that you will be under physical and mental strain this is a fairly good week. Money may come in during the early part and the end of the week. Avoid travel on Friday.

(*August* 22 to *September* 23)

Virgo (Kanya)

From the money and career angle this is a good time, but chronic health trouble may come to the fore. Sunday-Monday are suitable for dealing with the Government.

(*September* 24 to *October* 23)

Libra (Tula)

New ventures should be tried on an experimental basis. An exciting new personality will keep you engrossed. Artists should prepare for arranging an exhibition in early March.

(*October* 24 to *November* 22)

Scorpio (Vrishchika)

You will be saddled with heavy responsibilities in the next six weeks. Be tactful in dealing with seniors and avoid arguments. Money comes on Saturday.

(*November* 23 to *December* 20)

Sagittarius (Dhanu)

Anxious moments in overseas business may cause a headache. Thursday may bring delays and setbacks in working life. All complications will be cleared by Saturday.

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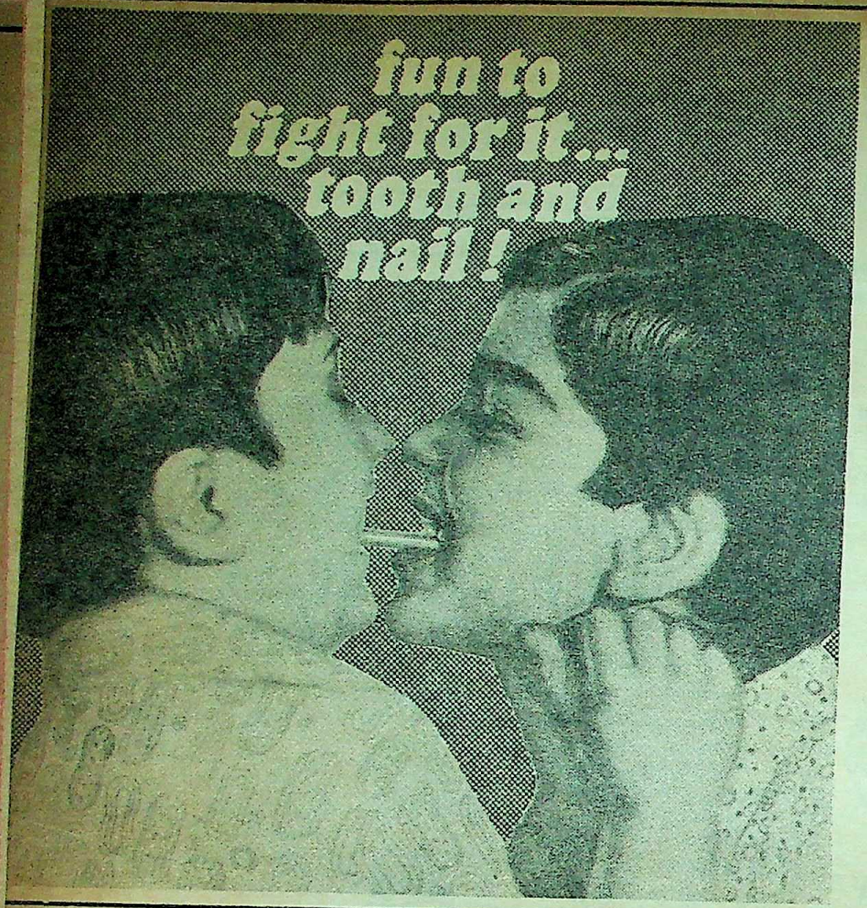

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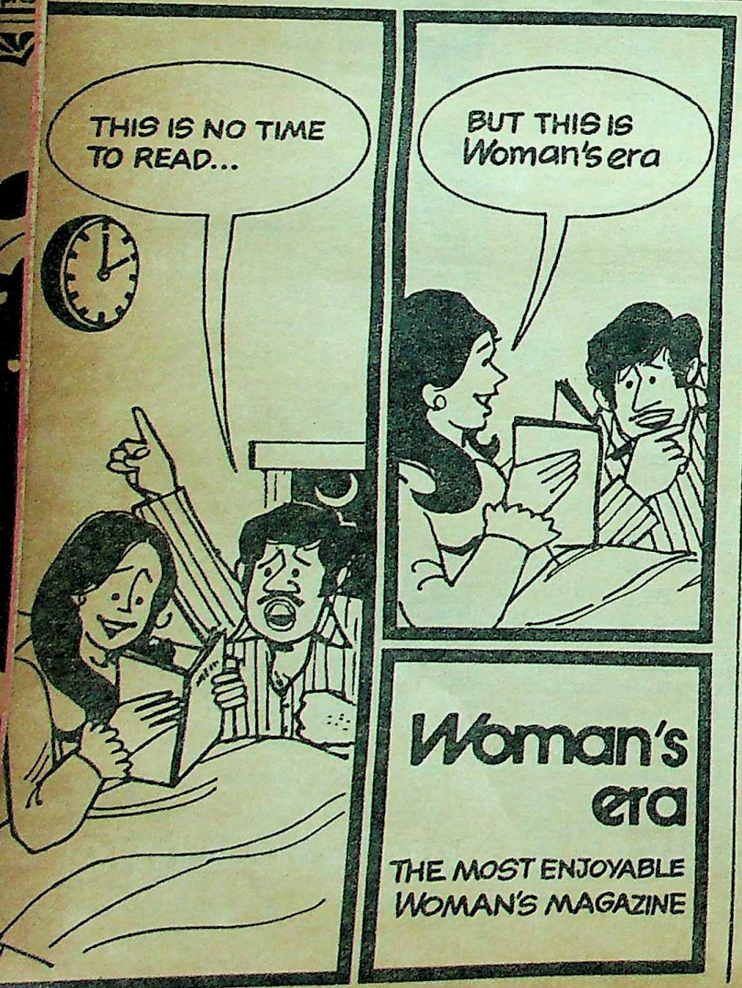

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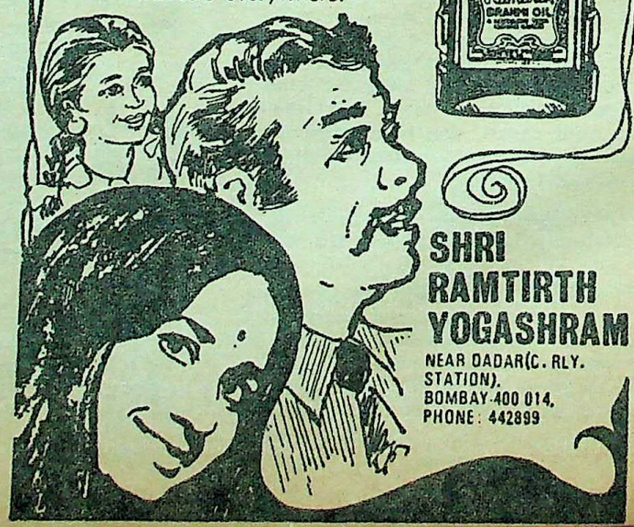

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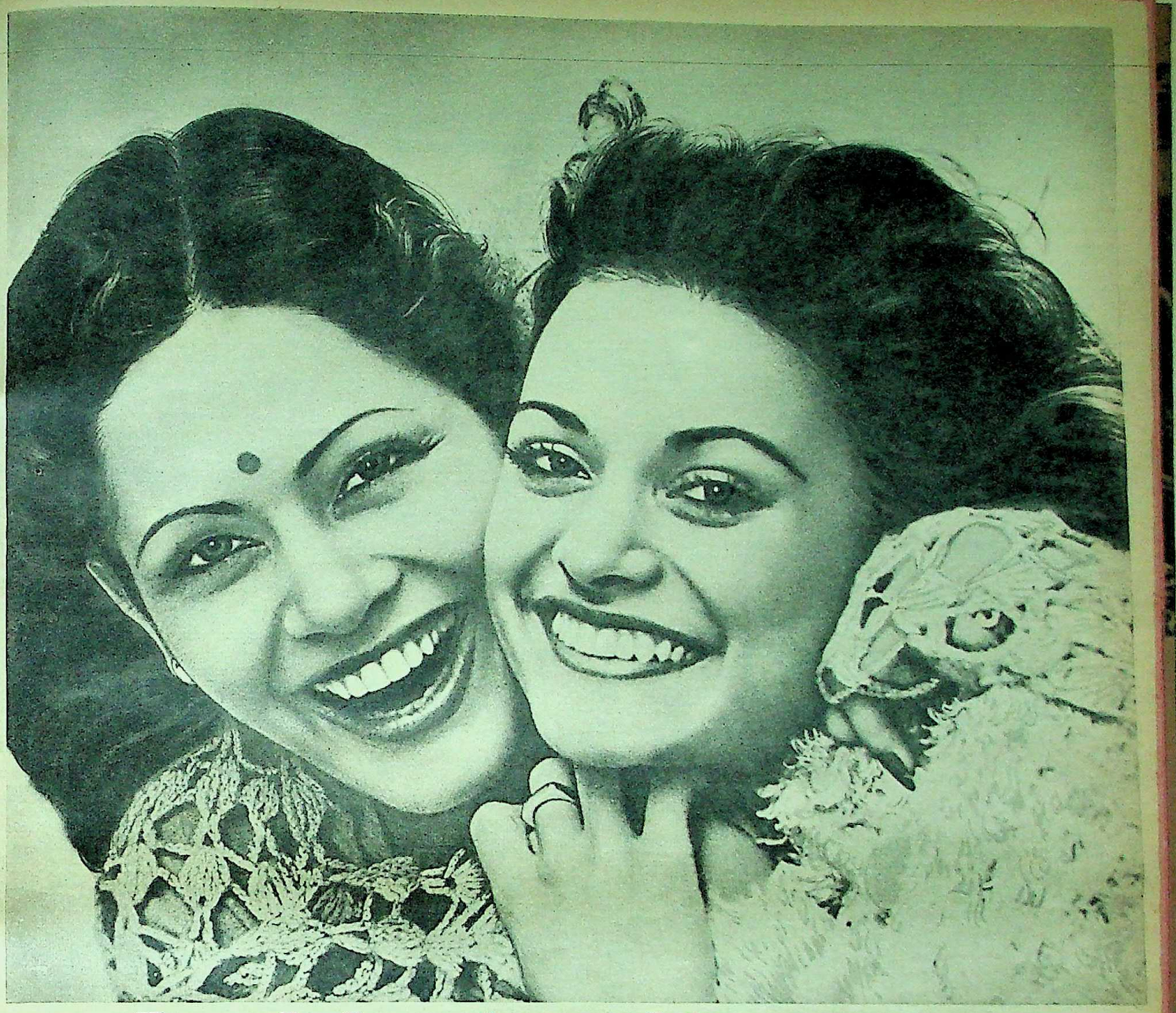

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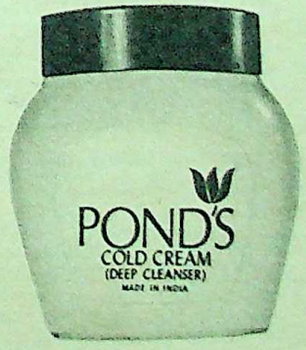

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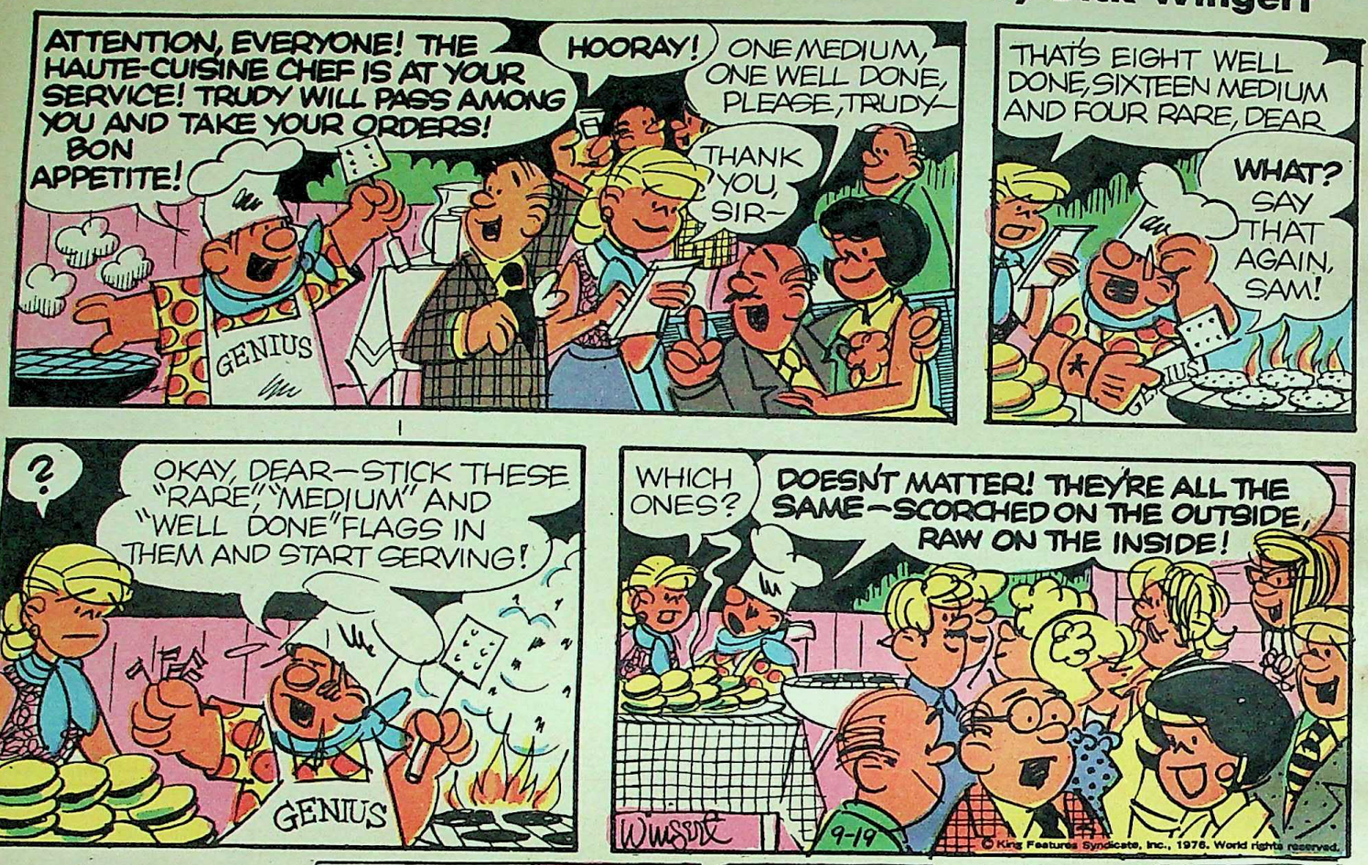
HUBERT

by Dick Wingert



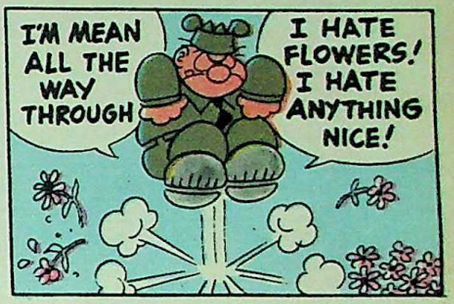
Dennis the Menace

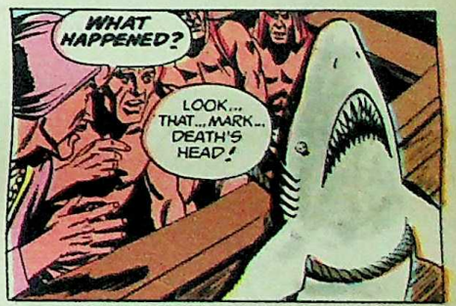
by Hank Ketcham

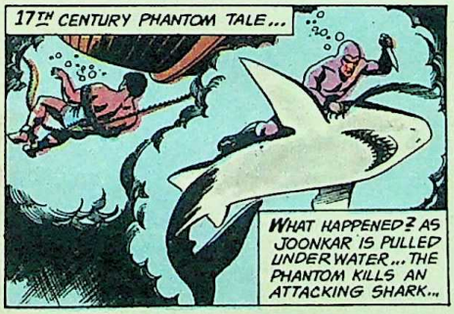
The Gift

beetle bailey

by mort walker







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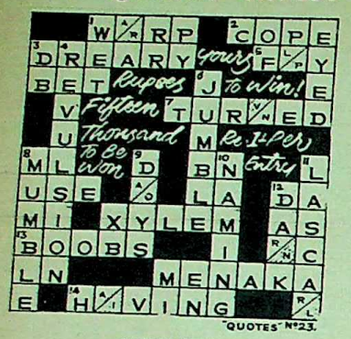
CORRECT SOLUTION TO "QUOTES" No. 234



SOURCES

ACROSS: 1. Frede; 2. Charles; 3. Conway; 5. Joseph; 7. Hodgson; 13. Frede; 14. Lindsay.

DOWN: 4. Frede; 6. Robinson; 8. Robinson; 9. Masefield; 10. Hodgson; 11 Russell; 12. Vatsek.

Bumper Harvest!

We expect that regular "QUOTES" followers by now must have made a few tentative selections after glancing through the clues of this New Year Bumper Offer. Some of the tougher seeming ones may well be exercising your minds at this very moment. Rest assured that such exercise far from being idle is certainly helping you develop a problem-solving bent of mind, the very need of the moment.

So here is our helping hand to keep that train of thought moving. And while we are at it we pass on a rather novel method of decision-making devised by a reader. (Obviously one with a management-studies or statistics background.)

He suggests that each analysis/discussion belongs to a 'type' and can be classified. By putting each new analysis into an older cate-

(Continued on Page 70)

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FIRST PRIZE Rs. 20,000

RUNNERS-UP (UNDER 3 ERRORS) Rs. 5,000

Here's "QUOTES" No. 235, OUR NEW YEAR BUMPER OFFER with a handsome First Prize of Rs. 20,000! Find the suggestion in the clue or use your memory, knowledge and skill to spot the CORRECT WORD from among the words given at the end of each clue.

CLOSES: FRIDAY, FEBRUARY 11, 1977

CLUES ACROSS

1 I know what it is to you to be in the army, how you feel about it, being the best in your ——. (GRADE|TRADE)

3 He gave us a ——, straightened each limb,
Set us a few mental exercises
And left us to our own devices.
(POISE|VOICE)

4 The older you got, especially after that thirty-five mark, that was the mark, the more the awareness of all the badness, and paradoxes, and baffling conditions, situations, and problems of this life. this world, this one and only human life, and world, pounded at you, from all quarters, giving you no quarter, —— you, and finally —smothering you. Was that it? All of it? (HUNTING|HURTING)

5 I don't care a —— what mood you're in. I'm sick of always doing what I'm told. (BIT|JOT)

8 He lit a cigarette; —— at the bookshelf above his desk. Holy Bible, Common Sense, Age of Reason, Rights of Man. Four books worn from the handling. Pages marked, words underlined, comments scribbled in the margin. (GLARED|STARED)

9 'Upon the wings of the ——.' He smiled unexpectedly and she smiled back as she went to the kitchen. (WIND|WISH)

10 She'll live a ——, frightened, inactive life. She'll be discharged from the hospital tomorrow. (LONE|LONG)

11 The destroyer's sonic messengers were —— at her hull. (RAPPING|TAPPING)

13 Paper-pushers can't figure me out. All they understand is bullshit and ——, which amount to the same thing. (POLEMICS|POLITICS)

14 A —— light seemed to flash across its surface; but that was an illusion, caused by the flattening of the white wave-caps. (LIVID|VIVID)

15 He is such a darling, but he is always so desperately ——. (RIGHT|TIGHT)

CLUES DOWN

2 "A man should be judged by his own ——." (RULER|RULES)

6 A bad —— has a long life. (LESSON|PERSON)

7 His eyes were getting a little —— and tired now, for it was his forty-fifth one, at least, some of them ten pages long, no less. (BLEARY|BLURRY)

12 He wasn't a martyr, after all. He felt he could in all fairness and without any prejudice or damage whatsoever to his cause—his reputation, his profession, skip the ——. (LAST|REST)

SOLUTION IN THE "WEEKLY" OF MAR. 6; RESULTS IN THE "WEEKLY" OF MAR. 13.

Address Envelope:—"QUOTES" No. 235, Competition Department, "Times of India" Offices, Post Bag No. 702, Bombay-1.

ENTRY FORM FOR "QUOTES" No. 235

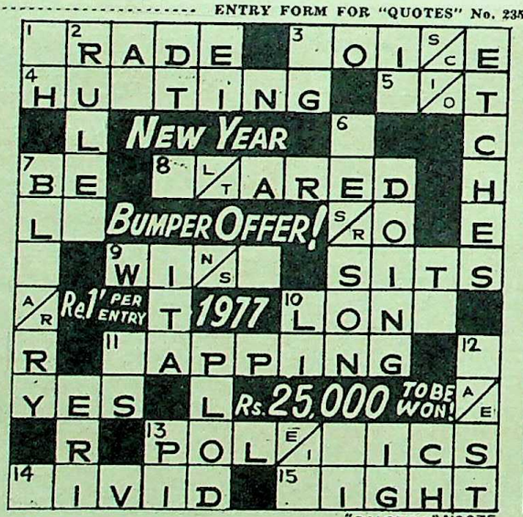
CUT ALONG THIS LINE

"QUOTES" No. 235

CLOSING DATE:

FRIDAY, FEBRUARY 11, 1977.

Enclosed Money Order Receipts/ Postal Order/ "Q" Cash Receipts Nos.....



I Entry Re 1/.

II Entry Re 1/.

CUT ALONG THIS LINE

In entering this contest I agree to abide by the Rules & Conditions and accept the Competition Editor's decision as final and legally binding.

FULL NAME IN INK & BLOCK LETTERS } Mr. / Miss / Mrs. .....

ADDRESS .....

CUT HERE ——— CUT HERE

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Bumper Harvest!

(Continued from Page 68)

gory the present Correct Word can be deduced from past Correct Words. The rationale behind this method apears to be the knowledge that the Analyst's own choice and his reading of the clue will naturally decide the 'approach' he uses. Thus each 'type' of analysis indicates the analyser's 'inner' choice.

Well, to get on with it.

GRADE|TRADE:

A wife or mother speaking, it seems, from the tone of the context. A faint, but not quite definite hint of the sentence being from a letter. Not definite because of the sub-clause sandwiched between, which may 'sound' better spoken. But yet could well have been written with a touch of pretentiousness.

How much 'seniority' means in the Services, as in government, is a matter of common knowledge. Yet scope for achievements that stun may well be lacking in government service. And wartime does provide a background for heroics. So in one sense, being the best in your rank can be a fine and natural motivation for one in the army. Especially if the rank is in a branch of the army that encourages or requires certain skills or special training. Which naturally brings us to the other alternative which can seem more suited to special skills or crafts peculiar to a specific branch of service. Being in the realm of professional occupation as opposed to mere 'service.'

In this clue, the more logically we proceed the deeper seems the importance of the Correct Word in relation to the context. So the main question is, whether GRADE has greater relevance, in this 'encouraging' recognition of an attitude of mind, of a healthy ambition, or has TRADE the more point in a similar accepting of the aims of his endeavours in a background that is both occupational and professional in both cases? That is how you have to see it. The 'army' here is what the term means to a 'professional' and not in the mere sense of 'armed forces'. The 'dedication' has a definite part to play in your decision. So get down to it!

POISE|VOICE:

Here is a clue that can well be our own Compiler's epitaph! If he were left to himself, that is. But we have these analyses here to contradict him! Left to our own devices we would have lost that POISE long ago it would seem. And this VOICE raised in debate is very much a part of the 'mental exercises' of this clue! Obviously this clue has been chosen for its relevance to "QUOTES" and its contextual compatibility to the process of clue-making, solving and the consequent all round edification that the feature tries to be responsible for.

Now, what does, 'straightened each limb' exactly mean? For POISE it may mean some sort of poetic 'dressing' (as at a parade rehearsal) that gives us the orientation and mental stance needed to sustain ourselves and face life with greater fortitude. The 'straightening' in such a context may follow or be the necessity felt after a sprawling collapse or maybe a staggering blow that had us reeling. Or still more probable, this re-orientation corrects a congenital incapability, sets up straight one who has 'tumbled' into this world. (So that left to his own devices, he may not 'tumble' out of it!)

And for VOICE we must note the implication of 'unifying', 'educating', 'directing' and even 'inspiring.' But for his aid we would have had no means to make ourselves known or understood. In a sense he almost gave us birth. In such a reading those mental exercises are 'tests' meant to qualify us for a fruitful existence. And leaving us to our own devices is no abandonment but is expressive of a confidence in our own ability to survive after it. This signal service may so be acknowledged as to note even our own present ability to give thanks! (In Tennyson's words, "What are men better than sheep or goats| That nourish a blind life within the brain, etc.")

Somewhere between these apparent realities lies the truth of the Correct Word.

HUNTING|HURTING:

A little careful splitting up of the sentence helps us to locate the 'noun', the thing that is doing the injury of the verb of the Correct Word. (Injury in the sense of wrong.) We then note that the word is 'awareness'. Now how does this awareness help us? We examine the sentence further to see how this 'awareness' acts through the Correct (Verb) Word. First we note that it 'pounded' at you. And it gave no quarter. It was also HUNTING| HURTING you. And it finally succeeded in smothering you. Now all we have to do is start making the noun 'awareness' stand on its head to do the actions of the sequence one by one. Well the awareness pounded at you. And the awareness gave no quarter. Then did this awareness next begin HUNTING you or HURTING you? Finally the awareness smothered you. Something does not ring true, makes only strained sense. Not hard to find is it? By bringing the noun and verb within hand-shaking distance our decision is made easier.

BIT|JOT:

Someone rebelling in no mean terms here. The moment before he|she has been told to pipe down, probably. And told that one is not in the mood to listen to your grievances. This last qualification seems to have burst the dam. Not in the mood? Well, I'm sick and tired of toeing the line. Mood or no mood, I'm going to tell you where you get off. That's the real mood of the clue!

Now does the word with greater force fit the mood of the speaker? Does the speaker have a great deal more to say? Is the speaker rejecting the moment, refusing to wait? Or is it more likely that the bringing in of 'mood' as an excuse became the last straw? Thinking on these lines one certainly feels that one word has more point than the other.

GLARED|STARED:

A veritable host of 'source' books here. The reeling off of these 'great' books obviously is a counterpoint to the mood of the man who has just lit up.

The antithesis is clear that what he seeks to say, write or is thinking of at the moment is not to be found in these heavy tomes. What troubles him now, or what he is reflecting over is not to be tackled from the angle of these hoary volumes. (Like this clue, for example!) The situation he faces may have no parable or parallel to be found in these works. Now, is he looking at the 'shelf' as an entity, or is his gaze moving across the title-spines? The description of lighting a cigarette and then looking up seems to bring the man's face into focus. Do we see his eyes more clearly? If we do, we can't but help know the right word!

WIND|WISH:

That unexpected 'smile' seems to indicate a bit of poetic whimsy here. Her response however, is also a bit too prompt and unexaggerated, a brief knowing acknowledgment that does not interrupt her mundane movements. Such a reaction or lack of it would almost sound rude if there was not so much harmonious well-being in the mood of the moment. Has he just come in or has he been sitting there? Is she entering the kitchen after a meal or pursuant to one?

This one touches wild flights of imagination in terms of context. But a careful eye can shoot it down with accurate conviction if you but keep your thoughts on a tight rein and read it as a response. A response possibly to an earlier remark that can clarify the context somewhat.

LONE|LONG:

Do we detect sympathy or regret or just plain irritation here? Or is it more like disappointment? The fact of 'discharge' tells us some facts. It is not just a diagnosis. There has been treatment. Adjust your thinking to accept these realities and think along the probabilities conjured up by the alternatives. You should surely find yourself rejecting one of them with a degree of conviction.

RAPPING|TAPPING:

The 'sonic messengers' here are the 'Asdic' or echo sound-ranging equipment (Sonar) of the destroyer, sending out sharp sound impulses to locate the underwater submarine. The hunted submarine can hear the pips, pings, etc. which their sub's hull will reflect back giving away their position. After which the destroyer will begin its depth-charge run.

The word 'messengers' puts a good deal of distance between destroyer and submarine. Either in terms of linear distance or depth. But the quiet desperation of the RAPPING| TAPPING definitely says they are being hunted relentlessly. So a sea-chase.

No need to get down into a U-Boat to sense the Correct Word in this case!

POLEMICS|POLITICS:

Who are the 'paper-pushers' here? Bureaucrats? Or lesser white-collar workers? That seems to be an important point. But why worry about being 'figured' out? Or be pleased that they can never? Whatever the actual details we cannot but agree with the sentiments expressed. With both the words! Though with one of them some unwarranted assumptions are likely to be made if you are a lazy brain!

LIVID|VIVID:

What exactly makes the wave-caps flatten here? Is it a stiff gale? Or one of those U-Boat torpedoes or depth-charges of our RAPPING| TAPPING clue context? Something almost on the sky-line or is it on the sea's surface? Where are wave-caps so prominent usually? 'Seemed' and 'illusion' are two words that manage to stress the nature of the 'light' that flashed across its ('sea's) surface. How accurately you read the 'stress' will decide how correct (you must be!

RIGHT|TIGHT:

This 'darling' fellow is a really mixed-up character. If he's desperately RIGHT the tone of affectionate regret and if he's desperately TIGHT the hint of apology, both need to be examined with syntactic vigilance. This is a woman speaking obviously. If he's always such and so, she might be permitted a little irritation with RIGHT. Is that annoyance there, but well-hidden? And if he's so and such what's the desperation being laughed away or laughed at so snidely, you witch? Those are the questions and angles that require a litle imaginative exploring. The end result has to be the Correct Word.

RULER|RULES:

Cliche, cliche. One so archaic and the other so over-simplified. But the statement seems a terse retort or even an advance judgment. That is the clue to tracking down the truth.

In the case of RULER we face the problem of extradition and with RULES we face the problem of "to everyone his own rules?" Then where's the truth? Or justice! If the word 'judged' was replaced by the word 'punished' we would find the problems automatically sorting themselves out! That's the clue.

LESSON|PERSON:

Such blanket condemnations are never correct. With one word the idea that a teacher never knows where his influence stops and is handed down generation to generation deserves our consideration. With the other word the notion that God calls to himself the good too early, merits thought equally. So here too between two aparent realities lies the truth of the Correct Word. The test is how philosophically or how pragmatically one approaches the question. On that we can all agree!

BLEARY|BLURRY:

This clue gives us the old 'sequence' problem. In adjectival or metaphorical descriptions the 'worst' or 'best' is always last. Every writer automatically seeks that effect, as explained in an earlier analyses which gave you the Correct Word, in a Model Analysis. We would refer you to that instance. That's one more word for you.

LAST|REST:

As in the previous "QUOTES" there seems a deliberate juxtaposition of clues here. Read with such a thought in mind one becomes a bit warier than usual. With one word this LAST may be the forty-sixth or fiftieth or some such. With the other word the REST can constitute the forty-sixth and onward ones!

But that's a presumption we are not entitled to make with this overly conscientious man who thinks of everyone but himself till the end. Or almost!

This completes the discussion and leaves you to harvest the Bumper better equipped. Good luck!

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If after 27 years of independence a nation of nearly 600 million people cannot reach the level of technology that has been achieved by minor countries and city states in Asia, then it is high time our Government reformed in its attitude towards scientific development and moved past the Gandhian stage of philosophy of going for the "charkha" instead of the "loom".

Dehra Dun — RANDHARI LAL BAICHAN

Sir—It is indeed heartening to note that a debate is taking place within the management of ECIL ("A Case For Indian Technology" by A. N. S.). Too long have our industries in the public sector suffered from a lack of thought and discussion on management.

While it is wonderful to know that our scientists and technicians are capable of competing with the best the world has to offer, it is the usual sad commentary of Indian industry that a handful of conservative bureaucrats are capable of keeping us from achieving our rightful place in the world.

Bombay — MANJIT SINGH

Manzur Qadir

Sir—I really must protest against a most unjust remark and an incorrect statement in your obituary note about Manzur Qadir (Editor's Page, October 27). I have always had the greatest respect for Manzur Qadir's integrity and I, too, looked upon him as a dear friend. But I never said no to a suggestion by anyone that I send him a copy of my book, *Stern Reckoning*. The book was available in the market and anyone could buy it and read it.

Your views differed from mine, but is it just to call mine partisan for that reason? I never justified the killings in East Punjab. I merely said they were inevitable after what had happened in West Punjab, which is quite a different thing.

New Delhi — G. D. KHOSLA

Sir—As an Indian who was privileged to be acquainted with Manzur Qadir, I join you in paying homage to him. I had got to know Manzur Qadir rather well when I was in Rawalpindi as a correspondent of *The Hindustan Times* in 1961-62. He was then Foreign Minister and author of the controversial Ayub constitution.

Though as an Indian journalist I was unwelcome in many places and was under almost constant surveillance, I had almost free access to Manzur Qadir's house in the cantonment area. He would sometimes spend hours chatting with me and make me read his palm, not because he was a believer in what he would not accept as a science, nor because I was good at it, but just to find a new basis for conversation.

New Delhi — G. S. BHARGAVA

The Last Word On INA

Sir—I write with reference to your article, "INA—Myth and Reality" (September 8). Mr N. Raghavan appears to have incurred Sardar Mohan Singh's wrath for having loyally supported Rash Behari Bose. I have no doubt that the reason for Mr Raghavan's silence on the defamatory statements made about him by Sardar Mohan Singh is that a stroke some years ago has left Mr Raghavan unable to write or speak. Had Mr Raghavan been well, Sardar Mohan Singh would not have been left with the last word.

Bombay — JAI DEV

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AND OUR REGULAR FEATURES

COVER: A human eye infected by V.D.

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NEXT WEEK

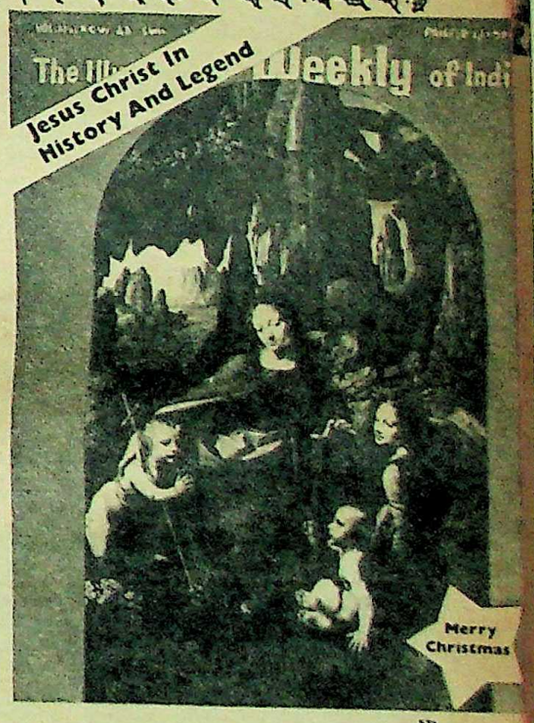
JESUS CHRIST IN HISTORY AND LEGEND: Professor Horton Davies of Princeton University, USA, attempts the difficult task of separating the prosaic prose of history from the exalted poetry of legend built around the different episodes of Jesus' life and the miracles he performed. Reproductions in colour of famous paintings on the Christian theme.

THE INDIAN BOOKSHOP: Compared to the world average of 127 titles per million people, India's average is only 27 titles. Ravi Dayal describes the problems of the Indian book publisher and seller.

Ramesh Chandran, Nayana Goradia, Meenakshi Mukherjee and V. G. Prasad Rao write on the bookshops of Bombay, Calcutta, Delhi and Madras.

DARJEELING IMPRESSIONS: R. K. Laxman takes a trip with his sketchpad—pursued by a capricious mist.

IN THE HOPE OF A CHILD: Colour photographs of the Ramdeora temple in Rajasthan.



WHY I AM A HINDU: Bal Thackeray, as always, is outspoken.

THE ART OF B. C. SANYAL: An appraisal by M. S. Randhawa. Colour reproductions.

"CONFLICTS AND CRISIS": Review of EMS's book.

RAVI'S CHRISTMAS: Story by Cecilia Thomas

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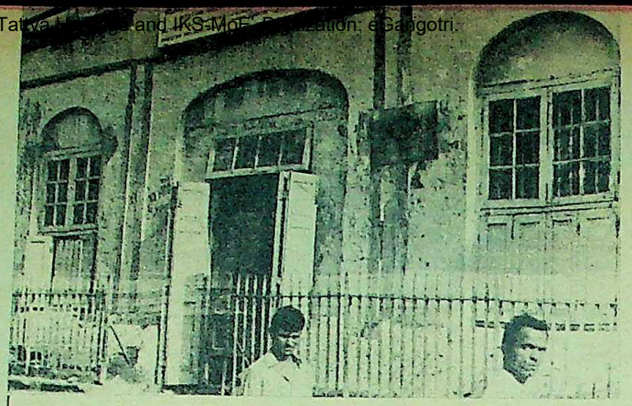
Funding: Tata Trusts and IKS MoE. Digitization: eGangotri

IT CATCHES 'EM YOUNG. There has been an alarming increase in venereal diseases among teenagers. Social workers attached to a few medical clinics try to help rehabilitate them. Only a few major hospitals have full-fledged clinics for treating V.D.



Bombay is among the top ten cities with the highest number of V.D. cases. It has only one free municipal clinic (*left*).

We Have Only 300 V. D. Clinics

Medical authorities say we need one clinic for every one lakh persons. During the last 20 years we have established only 300. We should have at least 6,000 clinics.

In Bombay, there is only one free clinic which gets 800 patients every day. The extent of V.D. among blood donors at the J. J. Hospital is about 80 per cent.

M. P. Vora in Current Medical Practices *deplores: "It is an insult to the veneral patient to talk of providing specialised medical services for everyone in the country when most of the hospitals are without venereologists and venereal departments."*

One in every 200 persons in India gets VD. For every case that comes to light, about 20 go undetected. Our health centres have not paid adequate attention to its prevention and treatment. At least 80 per cent of V.D. victims do not get medical care.

India accounts for 20 million out of 200 million people suffering from V.D. in the world. A survey carried out in Poona and Bombay disclosed that half of V.D. patients were teenagers.

In Asian countries, most venereal diseases are contracted from prostitutes. In the US, the UK and France it is not the prostitute who is the main propagator of the disease but the so-called "good-time girl".

Dr Rattan Singh, Professor and Head of the Department of Dermatology and Venereology, Maulana Azad Medical College, mentioned that a permissive attitude had completely changed the "face of prostitution". He adds: "Vatsayana had classified prostitutes into nine categories and many of them easily fitted into the present stratification of women who sell their sex. The common harlot (kumbhadasi), *the whole-timer, is a rapidly disappearing species. Prostitution has now become more individualised and scattered in various parts of our cities, towns and suburban areas and is casual and clandestine. One disturbing aspect is the increasing number of what Vatsayana classified as* kulta, *married women who practise prostitution on the side."*

X. A.

not a speciality that a young wife can proudly mention when asked about her husband's profession.

Well-equipped V.D. clinics are few and far between in Indian hospitals. The limited V.D. services we do possess are stretched to the limit. The physical facilities are uninviting and depressing and often intimidating to the nervous and frightened patient. New V.D. clinics will have to be set up, existing facilities will have to be expanded and improved modern methods and media will have to be employed, staff will have to be recruited and trained. Jobs in venereology will have to be made more attractive to doctors, nurses and other staff like social workers engaged in contact tracing.

Facts About V.D.

1. *V.D., if treated in the early stages, can be cured completely.*
2. *People often have V.D. without showing any symptoms.*
3. *A V.D. check-up must be included in your routine medical test.*
4. *Before marriage, the man and the woman must have a V.D. check-up.*
5. *V.D. can cause serious damage to the vital organs—even death.*
6. *V.D. can be transmitted by an infected pregnant mother and may cause deformity or death of the infant. But, if treated properly, the child will not be infected.*
7. *A person can get V.D. over and over again.*
8. *You must consult a qualified doctor if you have had sex with someone who has V.D.*
9. *If you have an infection, it is your duty to get your partner medically examined and treated.*
10. *Self-medication is dangerous.*

Control Of The Disease

One step worth considering is the abandonment of the term Venereal Diseases. In practice the work done in V.D. clinics is of a much wider scope than the three diseases defined as V.D.—syphilis, gonorrhoea and chancroid. "Genito-urinary" medicine is perhaps a more accurate description and will be more acceptable because it will not have the social stigma attached to the term V.D. Doctors, nurses and ancillary staff may be more eager to enter a branch of medicine with a non-emotive name.

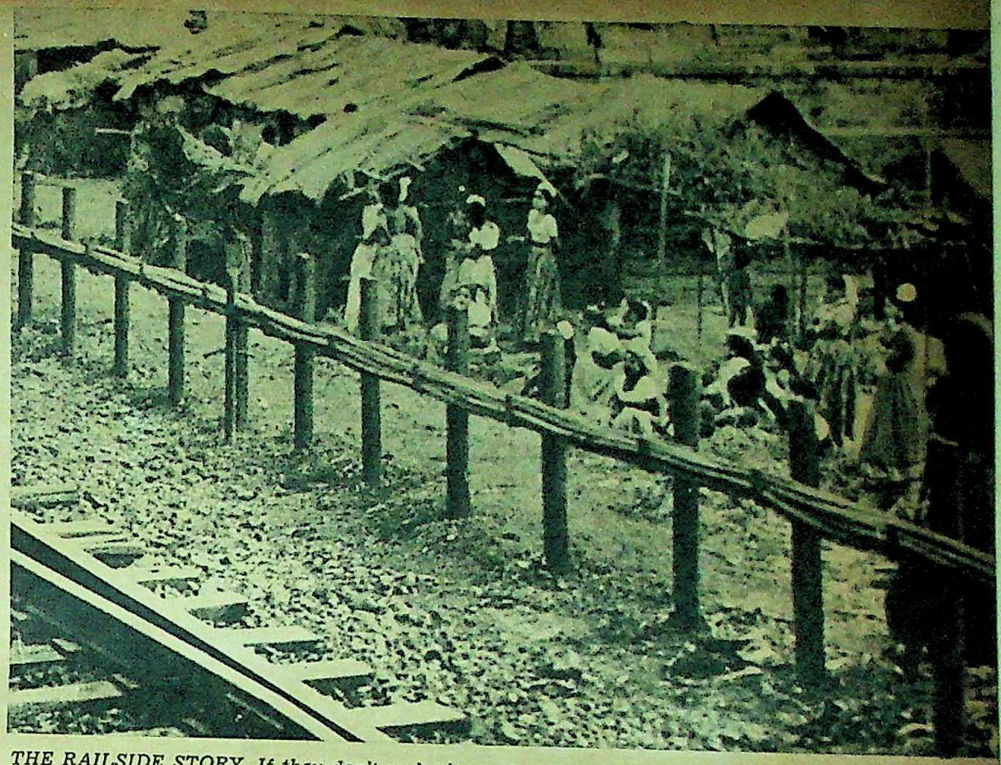
Venereal diseases have to be recognised as a disease of mankind. Questions of sanitation, social habits, economics and law are involved in it. The education of the lower socio-economic classes to live more hygienically and the education of the so-called civilised man to solve his problems of sexual maladjustment are parts of the same problem.

The fight for the control of V.D. has suffered from the confusion of the moral issue with objective necessities—to stop battling sex and to start concentrating on the physical and mental aspect of it. Sex is not only socially important but also ineradicable. Undesirable side-effects of sex have little to do with immorality and much to do with ignorance.

We need a closer interaction between epidemiologic and educational techniques to obtain better cooperation and contact information from the patients and assist them in more constructive ways to utilise the facilities of the V.D. clinics.

From the late forties to the middle fifties, penicillin—the wonder drug—pushed the figures down, until by 1958 a record of low level was reached in many parts of the

MORE BROTHELS MEAN MORE DISEASE. Low-income workers patronise cheap joints in the red-light districts.



THE RAILSIDE STORY. If they don't make it to the brothel, they go to fill filthy tin-roof shacks by the railside. This happens particularly where there is a concentration of factory workers. These girls are potential carriers of V.D. They are never medically inspected.

world and many clinics were closed down. Doctors were saying that the disease was beaten.

Just nine to ten years later, fresh cases came pouring in, in startling new forms, outtopping 1946, the peak post-war period. More sinister is the fact that the germs are getting resistant to the previously effective antibiotics. For example, the wonder drug (penicillin) has to be given, in some cases, eight times—the dosage that was given fifteen years back for curing gonorrhoea. I will not be surprised if, in another decade or two, penicillin fails to cure gonorrhoea altogether.

New Ailments Coming

We not only have the common venereal diseases like syphilis, gonorrhoea and chancroid but now have quite a few other sexually transmitted diseases due to different germs. Some of the diseases may be difficult to cure and they keep recurring. Besides, there are other factors of longer life, early maturity and various other ecological changes. We must therefore recognise the fact that V.D. is going to be with us for some foreseeable future and we must therefore understand it and fight it by using all the tools that we may develop.

We badly need an effective National V.D. Control Programme with a dedicated full-time group of people at the top. Too long have we overlooked and downgraded the problem of venereal diseases. The time has come to do some real hard-core planning and for determined action. Let us not delude ourselves into thinking that it is not a big problem in India or be under the illusion that "Indian Culture" is a shield against venereal diseases.

Gonorrhoea in Scandinavia, U.K. and U.S.A.

New dangers of oral sex have been reported. Research is going on in Sweden and Denmark into the incidence of tonsil gonorrhoea—a venereal infection normally resulting from orogenital sex. The risk of contracting this is so real, reports the Medical Tribune, *that the researchers now recommend automatic throat swab tests for all patients at venereal clinics.*

The results of the Scandinavian research are startling. In Copenhagen, doctors tested 546 V.D. patients and found that 6 per cent of the females and 6.2 per cent of the heterosexual males had contracted tonsil gonorrhoea as well as genital gonorrhoea. The rate among homosexual males was as high as 21 per cent.

Figures from Gothenburg (in Sweden) are even more revealing. Tests on some 1,500 patients showed that 5 per cent of the males and 11 per cent of the females had infected tonsils. Several of the victims had the infection in a duct under the tongue as well.

Tonsil gonorrhoea is difficult to detect. The symptoms are those of the common cold—including catarrh and hoarseness. Sometimes the first medical tests do not always show the presence of the disease. On one occasion the Copenhagen researchers discovered traces of infection only after four tests seemed to show that it was cured.

A World Health Organisation survey reveals that about 300 in every 100,000 people are afflicted by V.D. and the number of cases is going up by 10 per cent every year. The principal victims have been young people in the 15-25 age group.

In the UK, a booklet published by the British Medical Association also stresses that young people get infected "in spite of modern and effective treatment".

"A few years ago," says Dr R. S. Morton, the author of the booklet, "the infection rate among the teenagers was one for every 1,000 per annum." Now it is about 600, suggesting that many more people are having casual intercourse. Most girls catch gonorrhoea when they are 15-19 years old and the boys when they are 20-24. Special groups who have contributed to the spread of the infection are "travellers and male homosexuals".

Gonorrhoea in the US has increased by as much as 200 per cent in the bigger cities. In a survey of 30 major American cities conducted by the New York Times, public health officials attributed the rapid rise in gonorrhoea to "moral laxity, increased promiscuity, especially among the youngsters, abandonment of condoms", etc.

In Philadelphia, 50 of the city's 13,000 reported cases of gonorrhoea occurred among children under ten.

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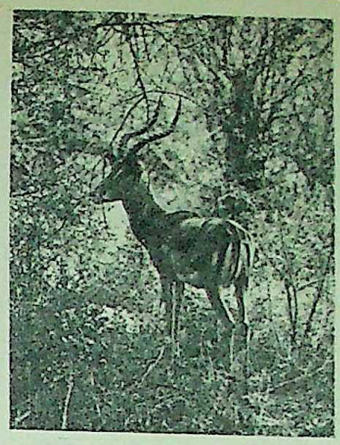
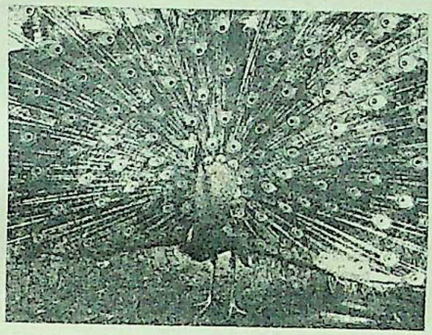
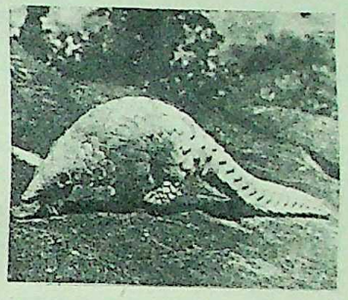
Our Birds, Animals, Trees







From the majestic tiger to the fragile mouse deer; from the spreading banyan to the delicate honeysuckle, India has some of the richest flora and fauna in the world.

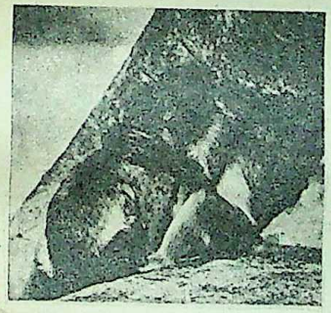
Much of it has been wantonly destroyed: 42 mammals, 14 birds and five reptiles are now in the Red Book—facing extinction.

But much of our lush natural bounty still remains. We have 500 distinct mammal species, 2,000 varieties of spectacular and melodious birds, and a dazzling array of trees and grasses.

To highlight this variety and stress the importance of preserving our irreplaceable heritage, six eminent experts write on our six natural regions

Also colour, double-spread maps of every region detailing their flora, fauna and sanctuaries.

The visual splendour of these regions is captured by our best wildlife photographers: **E. Hanumantha Rao, O.C. Edwards, T.S. Satyan, M. Krishnan, T.N.A. Perumal, Suleman Patel and Pat Louis.** With colour and black & white illustrations by **M.S. Talwalkar**



Hari Dang, the well-known mountaineer and naturalist, presents **"The Mountains And The Creatures That Live On Them"**

V. S. Thirumalai, a prolific writer on a variety of subjects, describes **"The Great Rhino Country"**

Ranjit Sinh, Deputy Secretary in the Central Ministry of Agriculture and actively associated with numerous Wildlife Conservation Projects, portrays **"The Children Of The Ganga"**

Zafar Futehally, freelance journalist and founder of the Bird Watchers' Field Club of India, writes on **"The Wild Beauty Of The Deccan"**

Dr Ishwar Prakash, animal ecologist in the Central Arid Zone Research Institute, Jodhpur, and an authority on the mammals of the Indian desert, explains **"The Amazing Life in The Indian Desert"**

M. Krishnan, internationally known naturalist and wildlife photographer, reveals **"The Grand Spectacle Of The South"**

Plus, **Romulus Whitaker,** who has earned the nickname "Snakeman of India" and is the Honorary Director of the Madras Snake Park Trust and Conservation Centre, explores his pet theme—the variety of Indian Snakes and the misconceptions about them.

The Illustrated Weekly of India

ANNUAL 75

Price Rs 20

On The Stands SHORTLY

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

I'LL GET YOU. The Tulmohan Ram (right) controversy, involving bogus licences worth Rs 29 lakhs, has raged in the Lok Sabha since November 21. By November 27, according to Mr Shamim Ahmed Shamim (Independent), the debate had cost the exchequer Rs 10 lakhs. The Opposition bid to table privilege motions against four Ministers, Mr Umashankar Dikshit (former Home), Mr Brahmananda Reddi (Home), Mr D.P. Chattopadhyaya (Commerce) and Mr H. R. Gokhale (Law), was disallowed by the Speaker, Mr G. S. Dhillon. The Opposition's main contention was that the Government, by not tabling the CBI report in the House, had behaved autocratically. Mr Morarji Desai (left) threatened to launch a satyagraha in the House. Mr Dhillon said: "This Tulmohan Ram has become a nightmare to me... I should say that propriety demanded that the Government should have made a statement in the House on November 11..." About the CBI charges of forgery and bribery against Mr Ram, he said that they "are certainly very serious and unbecoming of a Member of Parliament".

SUCHETA KRIPALANI (67) died of a heart attack in New Delhi. One of Mahatma Gandhi's select band of Congresswomen, she rose to become India's first woman Chief Minister (UP) in 1963. She had been AICC General Secretary (1958-60), member of the Congress Working Committee, Secretary of the Kasturba Gandhi Memorial Trust, etc. She was the wife of Acharya Kripalani.

In The News...

IT WAS A GOOD LIFE. Mr Kakuei Tanaka resigned as Japanese Prime Minister following serious allegations against his personal conduct in financial deals. Like Mr Nixon in the USA, Mr Tanaka too had a billionaire backer and confidante—a real-estate operator. He was also accused of "buying votes" in the July election to the House of Councillors and of "financial skulduggery". A bitter factional squabble ensued after his resignation and Mr Takeo Miki (67) was finally elected by the Liberal Democratic Party to succeed him.

L'AFFAIRE DE LA PRINCESS. The unpredictable Idi Amin, President of Uganda, has sacked his Foreign Minister, Miss Elizabeth Bagaya (above). The former fashion model was accused of making love to an unknown European in a toilet at Orly Airport, Paris, during a 15-minute stopover. Miss Bagaya, also known as Princess Elizabeth of Toro, was arrested in Kampala on November 29. Her predecessor Michael Ondonga's body was found floating in the Nile a few days after he had been sacked by President Amin.

J.B.S. HALDANE

On his tenth death anniversary we remember him not only for his contribution to science in India but also for his love of our country and his fellow men.

by T. ANTONY DAVIS

JOHN Burdon Sanderson Haldane, born of a Scottish noble family, who became an Indian citizen and died at Bhubaneswar on December 1, 1964, was a controversial figure for some. For the few of us who were intimately associated with him during the last years of his life, however, Haldane was not only an intellectual giant but also a man of infinite compassion and love for his fellow men. On his 10th death anniversary we remember him as a man who did much to promote Indian science and culture.

JBS was born on November 5, 1892, which was Guy Fawkes Day, so it was humorously stated that his occasional dynamitic outbursts of temper were appropriate to his birthday. His ancestors were originally warring Scottish aristocrats. His father, John Scott Haldane, FRS, a physiologist and an expert in the behaviour of gases, was a deeply religious and courageous person. His great-grandfather was a selfless missionary who sold his personal possessions to raise money for charitable work in India. His uncle, Lord Richard Haldane, was the first Labour Lord Chancellor in the British Parliament.

Child Prodigy

Louisa Kathleen, mother of JBS, wrote in *Friends and Kindred* that her son could read newspaper reports to his father when he was five. He went to Eton with a scholarship where he was considered almost a prodigy and, before he was 16, he had won several prizes for mathematics, physics, biology and chemistry. When he was 19, he announced a discovery from data published by others of the first case of what is now called linkage between genes in vertebrates. In continuation of this discovery he and his sister, Naomi Mitchison (now a famous writer), made experiments with mice.

Even at the age of eight, JBS could associate with his father's work by taking down numbers his father read out from the burette of a gass apparatus. He used to do calculations for his father's experiments and in 1912, when he was only 20, a joint paper with his father was read at the Physiology Society. John Scott Haldane did research on the causes of explosion in mines and his services were in constant demand both in industry and government. He was called upon to investigate mining disasters. JBS invariably accompanied him on such explorations and even underwent several dangerous experiences. As JBS wrote later, he used to spend a good part of his school holidays in learning the trade of his father.

His sharp memory and intellectual brilliance coupled with the association with his father created a gap between him and the boys of his age. It gave him a feeling of superiority over them, a sort of arrogance and self-sufficiency. Even in his old age and illness, these traits continued, so that he could never tolerate anybody attending to his material needs. However, when he became almost an invalid at Bhubaneswar, he cheerfully accepted the personal services of three loyal assistants—Anadi, Sasthri and Hari.

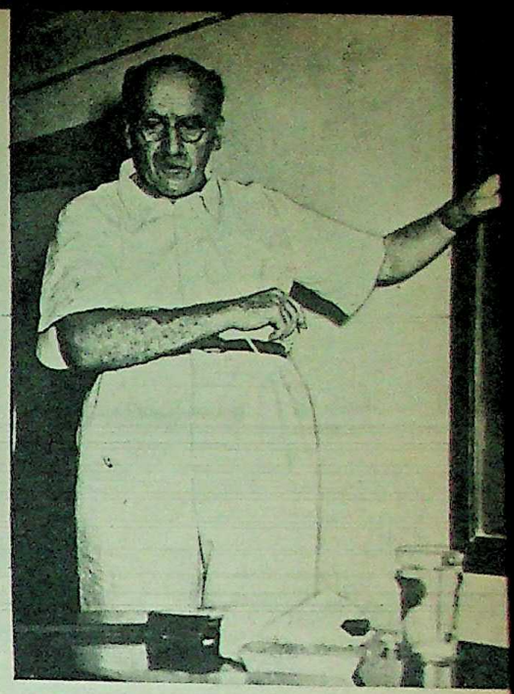
His studies were interrupted when he joined the Air Force as a bombing officer during the war. He was sent to France, from where he returned wounded. Later JBS joined Oxford and was elected as a Fellow of New College. In 1923, he became a Reader in Biochemistry at Cambridge and worked on enzymes. By applying mathematics he established a formula which gave a numerical indication of how Mendelian genetics would work if Darwin's Theory of Natural Selection was correct.

He also wrote a series of brilliant essays which rocketed him to fame but drew criticism from some of his colleagues accusing him of bringing science to the level of the common man. Some of the topics on which he wrote were "Darwinism Today", "Cancer Research", "Food Poisoning", etc. JBS wrote of how he taught physiology without a university degree in the subject. He deplored the Indian system of giving undue importance to academic degrees which he called another kind of caste system. In terms of this caste system, he said, he was neither qualified to teach science nor to register his name in the Indian National Register for Scientists, but only to teach classics and in that too his qualifications were not great!

Discovery At Cambridge

In 1932 JBS was elected Fellow of the Royal Society and in 1933 became Professor of Genetics at the University College, London. By this time he had published about fifty scientific papers as well as written two of his important books, *The Inequality of Man* and *The Causes of Evolution*. The important discovery he made at Cambridge was that a substance for which carbon monoxide competes with oxygen, called cytochrome exidase, was found in plant seedlings, moths and rats. In 1933, his important work was with Miss deWinton on an ornamental plant, *Primula sinensis*. They were the first to study linkage in a plant with double the usual number of chromosomes. In 1936, he made some contributions to mathematical statistics, of which perhaps the most labour-saving was his calculation of the cumulants of the binomial distribution.

JBS and his colleague, E. M. Case, did various experiments and were the first people to spend 48 hours shut up in a miniature submarine with apparatus which they had correctly calculated would renew the air for that time. This experiment was carried out after the sinking of the British submarine, THETIS, in 1939, killing more than 100 people. JBS and his wife, Helen Spurway, also a renowned biologist, worked out methods for the safe ascent of divers and various connected matters. During one of his experiments, he breathed oxygen at a pressure of over six atmospheres, which gave him convulsions resulting in the breaking of a pelvic bone. One of his discoveries was that oxygen has a peculiar taste. In 1956, he published a paper on a method for estimating the number of lethal mutations produced in mice by gamma rays and other agents causing mutation.



"JBS" became an Indian citizen and even adopted Indian dress and customs. He was a strict vegetarian. Ronald Clark, in his biography of Haldane, wrote that he was a mixture of sage and scientist.

Haldane received the Darwin Medal in 1952. He was also the recipient of the Darwin-Wallace Medal of the Linnean Society, the Huxley Medal of the Royal Anthropological Institute, the Kimber Medal of the US National Academy of Sciences and the Feltrinelli Award of the Academia Nationale dei Lincei and the Legion of Honour for his contribution to science.

Spectacular Achievements

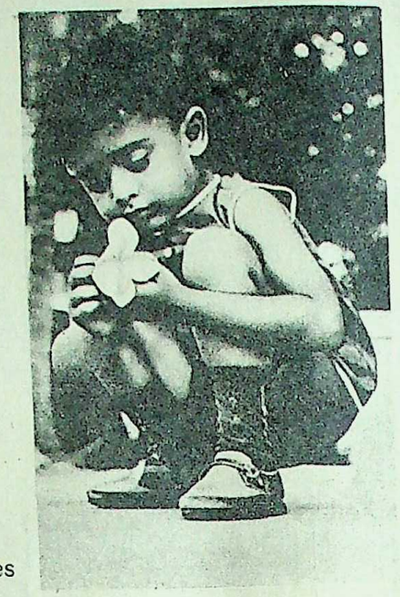
Haldane was the author of over 25 books and 350 scientific papers apart from numerous popular articles. He held honorary doctorates from Oxford, Edinburgh, Paris and Groningen Universities and was a Fellow or Member of several important scientific bodies.

Haldane showed a passionate interest in encouraging and helping his junior colleagues to the last moment of his brilliant, colourful and extraordinary life. A few days after he received the fatal news from his doctors that his earthly days were numbered, he wrote to me: "As you may have been told, I am now alleged to have a short time to live. When I have dealt with some four papers in my hand, I may have the strength to look at another of your papers for the *Journal of Genetics*."

J. B. S. Haldane helped his junior colleagues by introducing them to scientists abroad as well as publicising their work. He always induced in them the spirit of independent thinking and self-confidence. His

—Continued

The difference between life and death was 2cms



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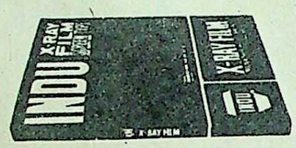

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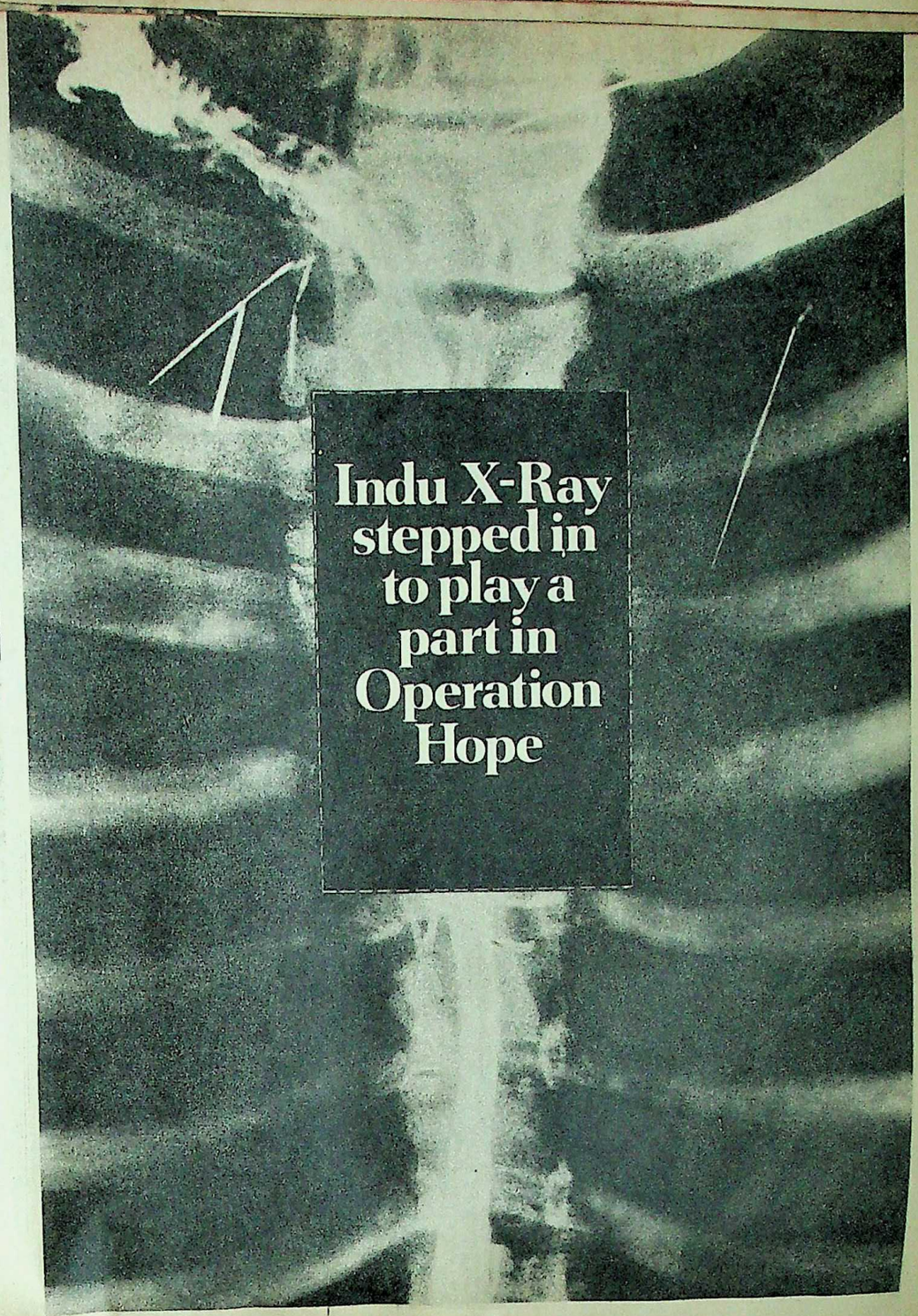


sister Naomi talks of him thus: "One of the most important things about Haldane was the way he would throw out, apparently casually, a remark which was not only completely relevant to what one was worried about but showed one where to go next."

Haldane's active dislike of any conventional form of religion was said to be a result of his hatred for authority. Science was his religion and he considered the scientific point of view as God's-eye view. For him Christ's attitude to a disease was like the attitude of a scientist who regards the cause of the disease as the manifestation of a natural law. His was a practical religion. He compared the experiments his father conducted on himself to the "tapas" of Indian ascetics, but his object was to achieve knowledge and not to attain a state. He once wrote: "I see Jesus as a man whose perception of spiritual facts was extraordinarily intense. He was far more intelligent, as it appears from his sayings, than his disciples."

But during the last days of his life, while in a Calcutta nursing home, his thoughts centred more and more around spiritual things and God. He said to me on a dreary, lonely evening: "My greatgrandfather was a priest, but I am opposed to the practice of the majority of Christians and I hope to meet Christ in a far different manner. I know that the person Christ was far better than we are informed through the Scriptures."

True Man Of God

Though he never professed any religion and even attacked certain religious sects, he was in spirit a true man of God who dedicated his life to the service of his fellow men. He always identified himself with the persecuted minority. He found posts for several Jewish refugees from Germany. He guided Dr Boris Chain, a refugee, to Dr Florey of Oxford and later these two scientists isolated penicillin. As Haldane said, if the Germans had conquered England in 1940, he would have been among the arrested.

Personal danger meant nothing to Haldane either on the battlefield or in his laboratory. He tested his own reactions to gases, drugs and poisons. So he felt justly annoyed when he was excluded from a Temple of Siva. As Siva was supposed to have drunk poison to save other gods, he says: "If Siva exists, he may be more pleased by such an action than by the recitation of a lakh of *mantras*." But immediately after his operation for cancer, he wrote: "In Brahma and in Siva, I wish to be a disbeliever."

JBS as well as his father never conducted experiments on animals so as not to cause them pain or fear. He compares himself to Yuddhisthira who killed and ate plenty of deer but refused to enter *Swarga* leaving his faithful dog to die on the mountain. Haldane and Helen Spurway, who conducted experiments on three *koi* fish in 1954 for two months, took them from Calcutta to London, where they were given facilities to live because, as he said, he did not like the idea of someone killing and eating them. When he was studying flies which usually live on the sap of injured trees, the surplus ones were not let out as they would starve to death in the city of London. He therefore anaesthetised them and drowned them in oil.

In his opinion, kindness to human beings and to animals usually go together; those who ignore suffering in animals find it easier to ignore human suffering and conversely. He tells how we can learn moral lessons from animals. Wolves and ravens fight with their formidable teeth and beaks. The vanquished animal offers his body to the victor for killing—the victor growls but never kills. He says men are not so merciful as wolves or ravens, for they kill prisoners and civilians.

JBS became a true Indian in all aspects of his life, for he not only adopted Indian dress and food but appreciated the Hindu philosophy of life. He was a strict vegetarian and he said that he preferred vegetarian food because he and his wife had a repugnance to eating domestic animals which had learned to trust humans. He said that eating animals was a kind of cannibalism because he argued that "my claim to a more immortal soul than a goat is not strong enough to justify me in eating the goat".

A Gandhian

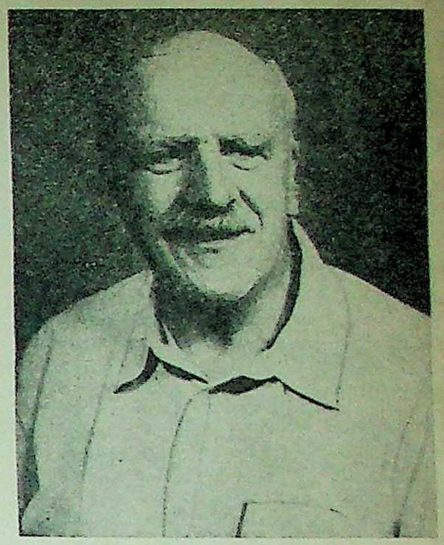
When he opted to become an Indian citizen, he wrote: "I believe that we shall find in India opportunities for research and teaching in a country whose government, by its active work for peace, gives an example to the world." He supported Gandhi's ideas and felt that Government's monopoly in salt should be abolished and that alcoholic beverages should be prohibited, this contention being supported by facts from biochemistry. He always wore loose pyjamas and flowing kurta and he condemned people for wearing European dress in this tropical country. He said: "I am a proud man and often dress like Mahatma Gandhi. My rich acquaintances are humbler—they often dress like European traders."

He went to receive the Feltrinelli Prize at Rome wearing a dhoti. The press described him as an Indian sadhu clad in a bedsheet. According to Ronald Clark, who wrote a very popular biography of JBS, in India he appeared to be a distinguished mixture of sage and scientist, counsellor, adviser and enquire-within-upon everything, a personage both on a higher pedestal than the one he had occupied in England, yet one just as accessible to the multitude.

About Indians, Haldane said: "In my opinion, intelligent and virtuous people are much the same in all countries, while every country has its own pattern of stupidity and wickedness. So I can make all the friends I need in India."

Regarding India's scientific contribution, he wrote: "It is curious that surveyors use the sine and cosine which are Indian inventions, that about half the particles in the universe are called bosons after S. N. Bose and that Panini distinguished between monocotyledons and dicotyledons over two thousand years ago."

Haldane also says that the earliest attempts to apply genetical ideas to human science are found in ancient Indian writings, some of which attempted to justify the hereditary caste system, whilst others contended that even the bastard son of a servant might study the scriptures if he possessed the needed qualities.



HALDANE'S SERVICES TO SCIENCE AND RESEARCH won him a number of awards and medals. He wrote over 25 books (including one for children) and more than 350 scientific papers.

JBS had a passionate love for children. His children's book, *My Friend Mr Leaky*, is full of subtle humour and applications of science in the most unexpected sequences. He demonstrated to children his ability to put a lighted match into his mouth and remove it still burning. Even during his last years, he used to amuse children of his neighbours by crawling on all fours. He played childish pranks once by drawing a face on his spacious bald head with a lipstick and calling himself a two-faced union leader. Even after he reached a stage of veneration and eminence, he used to play practical jokes. He trained a cat to jump on the shoulders of his guests as they entered his place—later offering profuse apologies.

All Men Are Equal

At the Genetics and Biometry Laboratory, Bhubaneswar, he opted to receive a salary no higher than that of his junior scientific colleagues. When he and his Indian colleagues applied for passports to visit Ceylon in 1960, he refused to accept his own until his colleagues got theirs. Later, when we arrived in Ceylon, he, being the guest of honour of the Ceylon Association for the Advancement of Science, the Ceylon immigration authorities offered to waive off the quarantine formalities for JBS but he emphatically declined to accept this privilege when it was denied to his colleagues. At Colombo he refused to accept the accommodation arranged for him and his wife in a posh westernised hotel. He hurried out and walked along the street, asking at every wayside shop whether they had rooms for him and his colleagues to stay.

Once, on a visit to the Botanical Garden at Calcutta, accompanied by some students, he was annoyed with the Garden authorities for putting the students into some inconvenience. Later, when the officer-in-charge arrived to welcome him, JBS refused to take his hand, keeping both his hands behind his back like a peevish child.

—Continued

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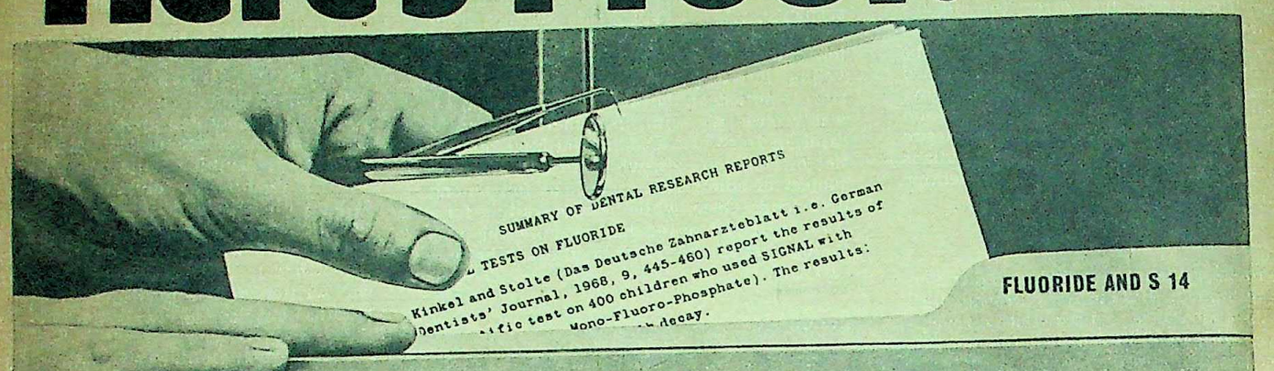

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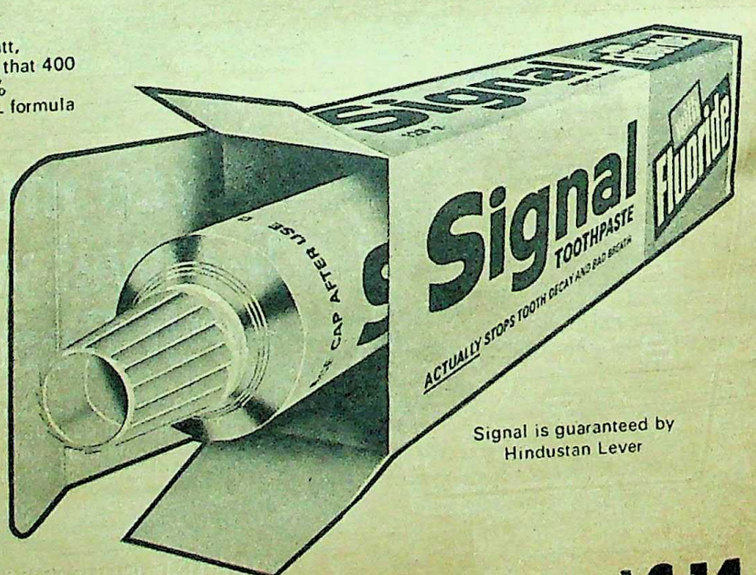

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No other toothpaste contains both Fluoride and S-14.

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Only a fortunate few could witness his great humility and love for others. Whenever he discovered that he was in the wrong, he was the humblest of mortals. He would run after someone he had insulted unwittingly to say that he was sorry. During his lectures, when someone pointed out a slip or error, he immediately and cheerfully used to say "I apologise" and correct the mistake but never attempted to beat about the bush or try to give evasive replies. He would be very much annoyed if somebody attributed to him the work of his colleagues. He enjoyed solitude, watching living animals and plants or doing calculations. His great desire was to induce at least one or two Indians every year to start a life devoted to scientific research.

Full Of Fun

Professor Haldane had a tremendous sense of humour. His bushy eyebrows which gave the appearance of a scowl often revealed eyes with twinkling boyish fun and his big moustache hid a paradoxical smile. Though his head buzzed with profound ideas, even the most trifling incidents around him did not escape his notice. His behaviour had always been so unconventional that it prompted criticism as well as admiration from his friends and colleagues.

While in London, he used to drive his car through the most crowded street—even though other roads were available—at great speed and with fearless abandon, but with great skill, brushing past policemen and roadside posts. So his friends were very wary of accepting his offer of a lift. After the First World War he set up a bombing school in London and at that time he used to carry loose matchsticks and detonators and powders in his pocket to demonstrate at the slightest provocation something to emphasise his points. His companions, out of fear and suspicion, often kept a safe distance from him. Once he gave a demonstration to his fellow officers igniting some powders while travelling in a crowded train; the whole carriage emptied at the next station. When he was working with his father, he used to drink hydrochloric acid and eat huge quantities of common salt, which made him the subject of admiration as well as fun among his friends. Once, while he was waiting for a train, a friend asked him whether he was taking acid for his lunch in the bag he was carrying.

Eccentric

In later life, his childish oddities brought forth amusement rather than anger from many of those who came across him. At public lectures, he would refuse to talk through the microphone but would shout his throat out to make himself audible to the last row of the audience. The photographer could never succeed in taking a shot of him, because, at the very sight of a focusing camera, he would turn his back or hide his face with his palms. When somebody offered him a more convenient seat or turned the fan to his side, he lost his temper and would either violently gesticulate with his hands or stamp his feet in irritation and never accept the solicitation offered. During his earlier visits to my residence, my wife and I were not allowed to offer him any of the special attention that a host is obliged to give.

Wrote His Own Obituary

In late 1963 he and his wife visited USA for a conference when he felt a discomfort. A partial diagnosis was made with a suspicion of cancer. In London in January 1964, he was operated upon for cancer of the colon. He was an exemplary patient who accepted everything philosophically and he even wrote his own obituary for the BBC along with a talk on his research. He said that his obituary might be suitable to be read in 1975 when he would be eighty-one. But it had to be presented not long after it was written, for he lived only for ten more months, and not ten years, as he expected.

To perpetuate the services of JBS to science education and research in India, friends and admirers at the Indian Statistical Institute, Calcutta, are instituting a Haldane Medal for the best biology student. Also a biological research centre with emphasis on agricultural production is being initiated near Kanyakumari. This proposed farm was inaugurated by Lady Naomi Mitchison. It is hoped that this research centre will have an international approach as a fitting tribute to Haldane, an international figure. Admirers of Haldane are invited to participate actively in this centre.

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"The Real Beasts Are Outside The

He is a champion of the dumb animal, breeds albinos, sculpts ballet-dancers out of twigs, plays the "dilruba" and teaches canaries to sing to its strains. Reuben David, Superintendent of the Ahmedabad Zoo, is a man of many parts—all of them remarkable.

by BACHI J. KARKARIA

Photographs by PIYUSH PASAWALA

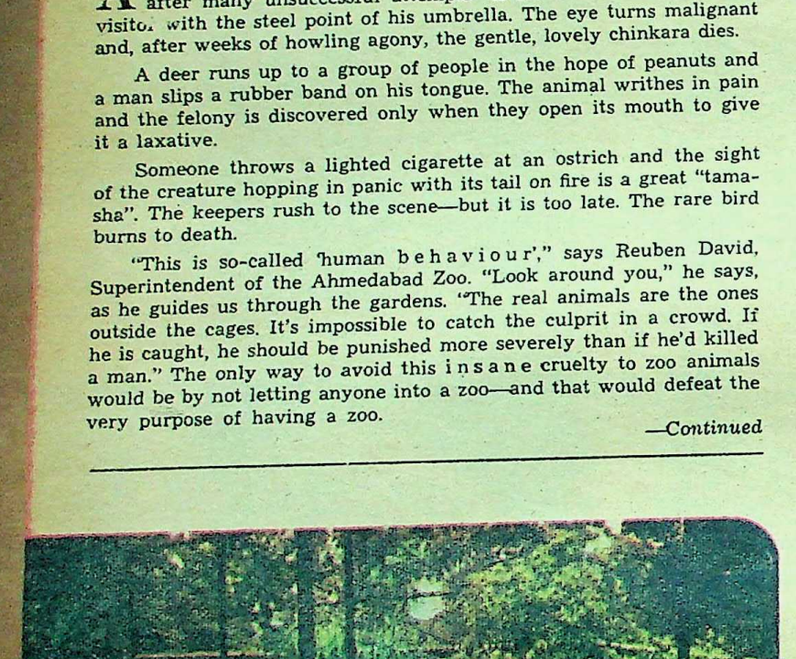
AN extremely rare albino chinkara—bred at the Ahmedabad Zoo after many unsuccessful attempts—is stabbed in the eye by a visitor with the steel point of his umbrella. The eye turns malignant and, after weeks of howling agony, the gentle, lovely chinkara dies.

A deer runs up to a group of people in the hope of peanuts and a man slips a rubber band on his tongue. The animal writhes in pain and the felony is discovered only when they open its mouth to give it a laxative.

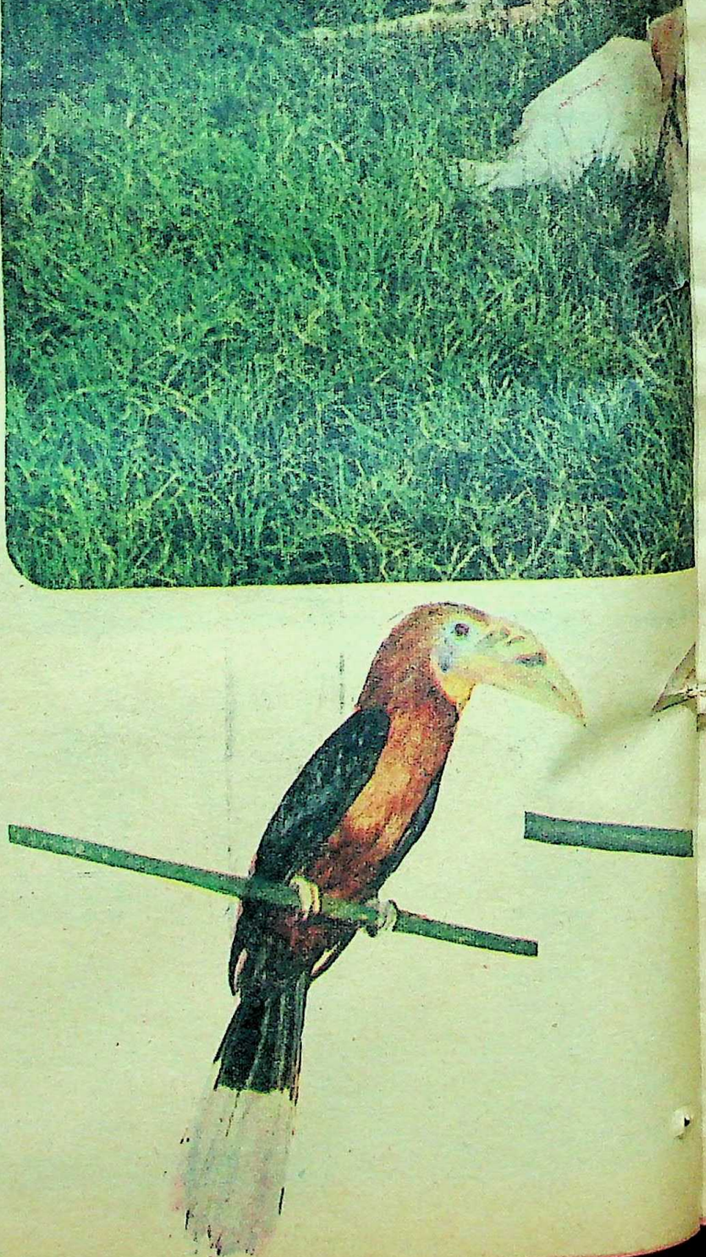
Someone throws a lighted cigarette at an ostrich and the sight of the creature hopping in panic with its tail on fire is a great "tamasha". The keepers rush to the scene—but it is too late. The rare bird burns to death.

"This is so-called 'human behaviour'," says Reuben David, Superintendent of the Ahmedabad Zoo. "Look around you," he says, as he guides us through the gardens. "The real animals are the ones outside the cages. It's impossible to catch the culprit in a crowd. If he is caught, he should be punished more severely than if he'd killed a man." The only way to avoid this insane cruelty to zoo animals would be by not letting anyone into a zoo—and that would defeat the very purpose of having a zoo.

—Continued



A CACKLE OF QUESTION-MARKS. The breeding of Greater Flamingoes in captivity, here at the Ahmedabad Zoo, set an Asian record. Shrimp powder is added to their food to retain their pink colouring.



NEITHER BILLING NOR COOING. The bird alongside is the Wreathed Hornbill and the one at right is the Great Indian Hornbill. There are 2,000 birds (225 species) in the Zoo.

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over their body. But he is more interested in monuments than in men.

New Delhi — SAURABH DUBE

Sir—Mulk Raj Anand's attempt to add to the chapters of ancient history seems to have gone astray "down the Vindhyas". For neither Valmiki nor Tulsidas describe the movement of Sri Ram's chariot south of the Ganga into Madhya Pradesh, nor is there mention of Lakshman driving it. I am afraid the author has stepped into the firing range of historians, a vociferous section of whom is trying hard to locate Lanka in Madhya Pradesh.

Taunpur — Dr KEDAR NATH SINGH

Sir—Mulk Raj Anand writes: "Only yesterday it seemed, though it was *two hundred* years ago or more, that the God-King Rama had travelled down from Ayodhya by the Ganga through the fabled Vindhyas into this Pradesh..." Eureka! So Rama lived only two hundred years ago!

Muktsar — BASANT SINGH BRAR

Sir—The article does not mention a small but scenic place and an important army centre: Mhow. It is placed on a row of small hills on the Indore-Bombay highway about 20 km from Indore. There is a regular Government bus service and there are also trains from Indore.

One can stay at one of the hotels there or at the Rest House. Food is excellent at most of the places and especially so at the Fauji Dhaba situated on the way to Mhow. There is a big lake, the Bercha, where one can go for picnics and do a spot of boating and fishing. One can visit the College of Combat, the Infantry School and the Military College of Telecommunication Engineering. Twenty minutes from Mhow and connected by train is the breath-taking waterfall of Patalpani.

Kanpur — RAVI SARIN

Sir—Of all the articles published in the not-so-popular "The India You Do Not Know" series, Mulk Raj Anand's descriptive piece on MP is outstanding.

Secunderabad — S. M. SATYANARAYANA

Informs And Entertains

Sir—Kudos to Vijay N. Shankar and Yash Pal Narula for their article, "Press-wallahs At Large" (October 12). This is the kind of stuff we readers expect in a journal which informs as it entertains.

Sindri — N. D. JOSE

Madras Port Is Deepest

Sir—In the WEEKLY of October 5, you have published a photograph of the tanker vessel m.v. NETAJI SUBHAS BOSE transhipping oil to m.v. DESH BANDHU with the caption that this operation is being done in the mid seas outside Madras Port since big tankers cannot enter the docks. This statement is not correct. Madras is the deepest port in India today and one of the deeper ports in Asia where a draft of 46 ft is available at an alongside berth. The photograph published is actually one of the transhipment taking place at the Bharathi Dock in Madras Port and not in the mid seas, as mentioned.

Madras — S. P. AMBROSE

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COVER: Colour Photograph by K. Raghavan

NEXT WEEK

FOOD—CHEAPEST IS BEST: We do not need expensive or imported foods to solve our malnutrition problem. We have ample and cheap sources of proteins, vitamins and minerals. But we don't eat them—we peel, polish and burn them away or feed them to our cattle. Malnutrition not only makes us less resistant to illness; nutrient deficiency is the direct cause of many diseases, including cancer. By Dr L. H. Hiranandani and Bachi J. Karkaria.

CINEMA IN PAKISTAN: Are films across the border the same as in India—hackneyed plots, "stagey" sets, a surfeit of song-and-dance and plenty of fights? How successful have "art" films been in elbowing out commercial cinema? How rampant is plagiarism? Naosherwan Anzar makes a detailed study.

THE PUNJAB YOU DO NOT KNOW: It may have lost its spectacular mountain landscape after the reorganisation of the State but it still has much to offer. There are little-known gurdwaras with precious relics and overgrown forts amidst a lush and vigorous natural setting. "Discovered" by P. H. Vaishnav.

HIGHWAY TO PROSPERITY: Dinshaw J. Dastur outlines a Master Plan to derive the maximum benefits from our large resources of land, water and power.

A SEARCH FOR HOME: Fourth instalment of the unpublished chapters of Sasthi Brata's novel.

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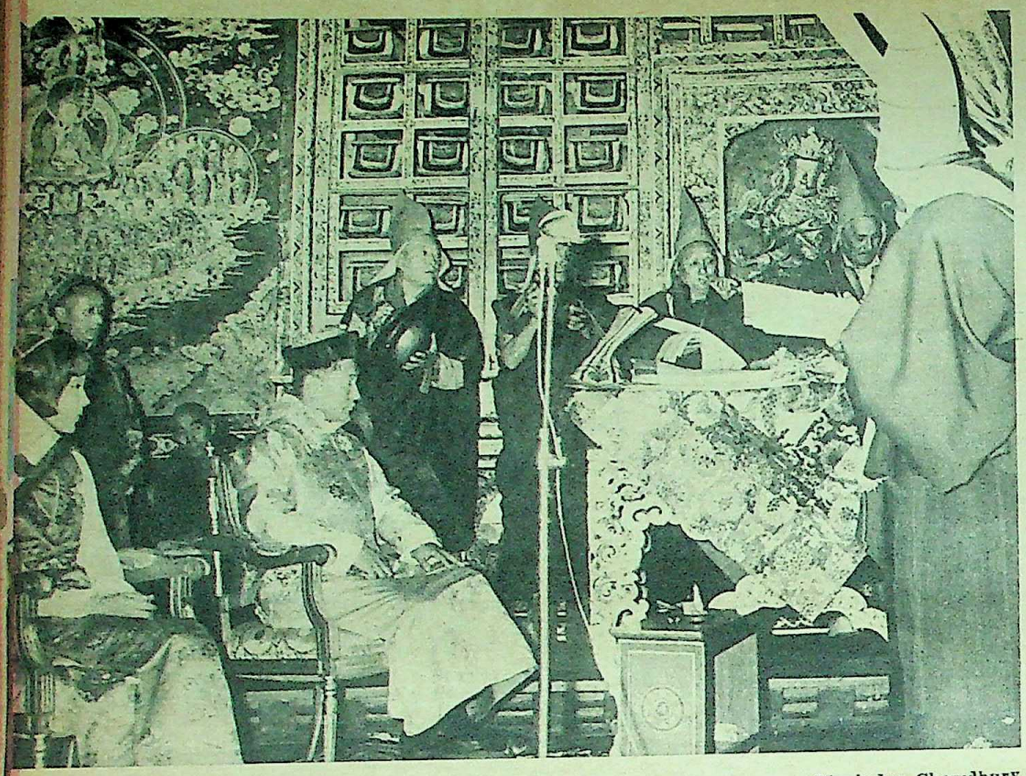


—Monindra Chowdhury

THERE CANNOT BE A MONARCH WITHOUT A COUNTRY. The ex-Chogyal of Sikkim, Palden Thondup Namgyal, had to relinquish his "crown" when, in response to the mass agitations of the people under the banner of the Sikkim Congress, the erstwhile Indian Protectorate was granted Indian Statehood. New Delhi has stripped him of his titles but not defined his present and future status. His wife, the Gyalmo (left)—the former Hope Cook—went back to America before the accession. This photograph was taken during the ser-thringa-sol or coronation of the Chogyal in April 1965.

Ranjit Mukerjee, manager of the Nor-Khill Hotel, joins me for breakfast. He tells me the name of the hotel means "surrounded-by-jewels" because the Sikkimese love talking about jewels. The 24-room hotel has poor occupancy—the long monsoon season inhibits travel; only during autumn and winter does the Nor-Khill fill up.

"But the country is so beautiful," I protest. "People should come pouring in." "We Indians are not venturesome," replies Mukerjee ruefully. And, at the moment, there are few facilities for tourists." But what about a haversack and a portable tent? In a hospitable country which has so much to offer, that is all a young person needs to carry. And leech-repelling lotion. There is a pestilence of these bloodsuckers everywhere.

The rain thins down to a drizzle. I decide to take a look at Gangtok. I pass children going to school. Pink-cheeked boys full of robust good health. Girls in clean *baku* dresses daintily tripping along. Are they Lepchas, Bhotiyas or Nepalis? It is difficult for a stranger to tell. All he can vouch for is that they are an attractive lot with clean, unblemished skins, slanting eyes, high cheek-bones and bewitching smiles. I stroll through the bazar. It has not much to offer but it is cleaner than Indian bazars (which is not saying very much). No odour of urine or shit, no slop or garbage thrown out of windows. The Sikkimese are tidier and more disciplined than us (which again is not saying much). And there are fewer beggars—a fair proportion of them Indians. I saunter through a medley of songs by the Mangeshkar sisters, Kishore Kumar, Mohammed Rafi and past the two cinema houses. Very reluctantly I admit to myself that the most powerful medium for national integration is the Hindi cinema. Long live Lata and Asha, Rajesh, Amitabh, Shatrughan, Sharmila, Jaya, Neetu, Chintu, Dimpu, Rekha, Raakhee and Helen! Long live all the hams!

My first assignment is a courtesy call on His Excellency the first Governor of Sikkim, Mr B. B. Lall. He is indeed a courteous man. He was two years my junior in Delhi but considerably senior in mental development. He walked into the ICS and now governs this most sensitive of our frontier States. He is a widower, a teetotaller and cautious in speech. He looks uneasy at my notebook and pencil. I put them away. Thereafter he explodes with laughter at all my PJs (*phlat* jokes). He gives away nothing except cups of coffee and a thimbleful of Sikkimese liquor which makes my head reel. We talk of orchids, butterflies, the Kanchenjunga and our college days. It is all in the past tense. I spend an hour with him without getting much copy. He was born to be a diplomat.

Books And Nostalgia

The ex-Chogyal, on whom I call in the afternoon, proves to be more communicative. He receives me in his study. I present him with the traditional scarf which he promptly thrusts back into my hands. I look around. Every wall of the room is lined with books from floor to ceiling. They are in English, ranging from rare travelogues, flora, fauna down to *Lolita*. Much of the floor space is also littered with books. "These are my American wife's collections," he explains. "She even turned my garage into a library," he says pointing to an extension.

The ex-Chogyal has aged in the last year, become more fidgety, the nervous tic on his face has become more pronounced and he is drinking more. He is an unhappy man. He has been stripped of his titles but his present and future status remains undefined: New Delhi is taking its time and keeping him guessing. He complains that he is hard up and has had to retrench most of his staff. There is little doubt that he has less money than he had.

But even a rough calculation of what he gets just from his real estate in Gangtok comes to over Rs 15,000 per month. He also has shares in the distillery, in "Sikkim Jewels" (manufacturing gadgets for watches) and some other enterprises. He owns agricultural land where he grows cardamom —the chief cash crop of Sikkim. A total of Rs 50,000 per month would not be far off the mark.

The number of his supporters have also dwindled. (Of the 32 members of the State Legislature, only one supports him.) His fate is no worse than that of our other Maharajas. He, like them, finds it hard to reconcile himself to deprivation of titles and wealth which he acquired by accident of birth. The inexorable march of events has left him straggling behind—lonely, disillusioned and sad. I wish New Delhi would settle his future—and with generosity.

His eldest son is a strapping, handsome youngster reading science in Trinity College, Cambridge. He has taken two years

off to be with his father. He is an excellent football player and much more truculent than his sire. He still flies the old Sikkimese flag on his car. I wish instead of science he were reading modern history.

In the evening I call upon the Chief Minister, Kazi Lhendup Dorji. I pass the Assembly Chamber. It is past 6 p.m. but it is still in session discussing the Budget. Armed constables of the CRPF guard the building. They are also in evidence outside Ministers' bungalows. The Kazi Sahib has not returned, but the Kazini Sahiba is very much at home.

The Kazini

Here is a woman the like of whom I have never encountered before. It is difficult to tell her age. She may be 60 getting on to 70. She has the vitality of a girl in her 20s. She is a tall, powerfully built woman who must have been a beauty in her younger days. I wasn't able to discover whether she was born Belgian domiciled Scots or Scots married Belgian. She speaks excellent French and her English has no trace of the Scottish accent. She speaks both languages plus Hindi and Nepali with fluency, animation and embarrassing candour.

She has been married before (how many times is the subject of popular gossip in Gangtok), but she has been the Kazini for the last 20 years. She played an important role in the Sikkimese National Movement and is today the power behind the throne—i.e. the Chief Minister. I have not met anyone who better deserves to be chosen "Woman of the Year" for the International Women's Year.

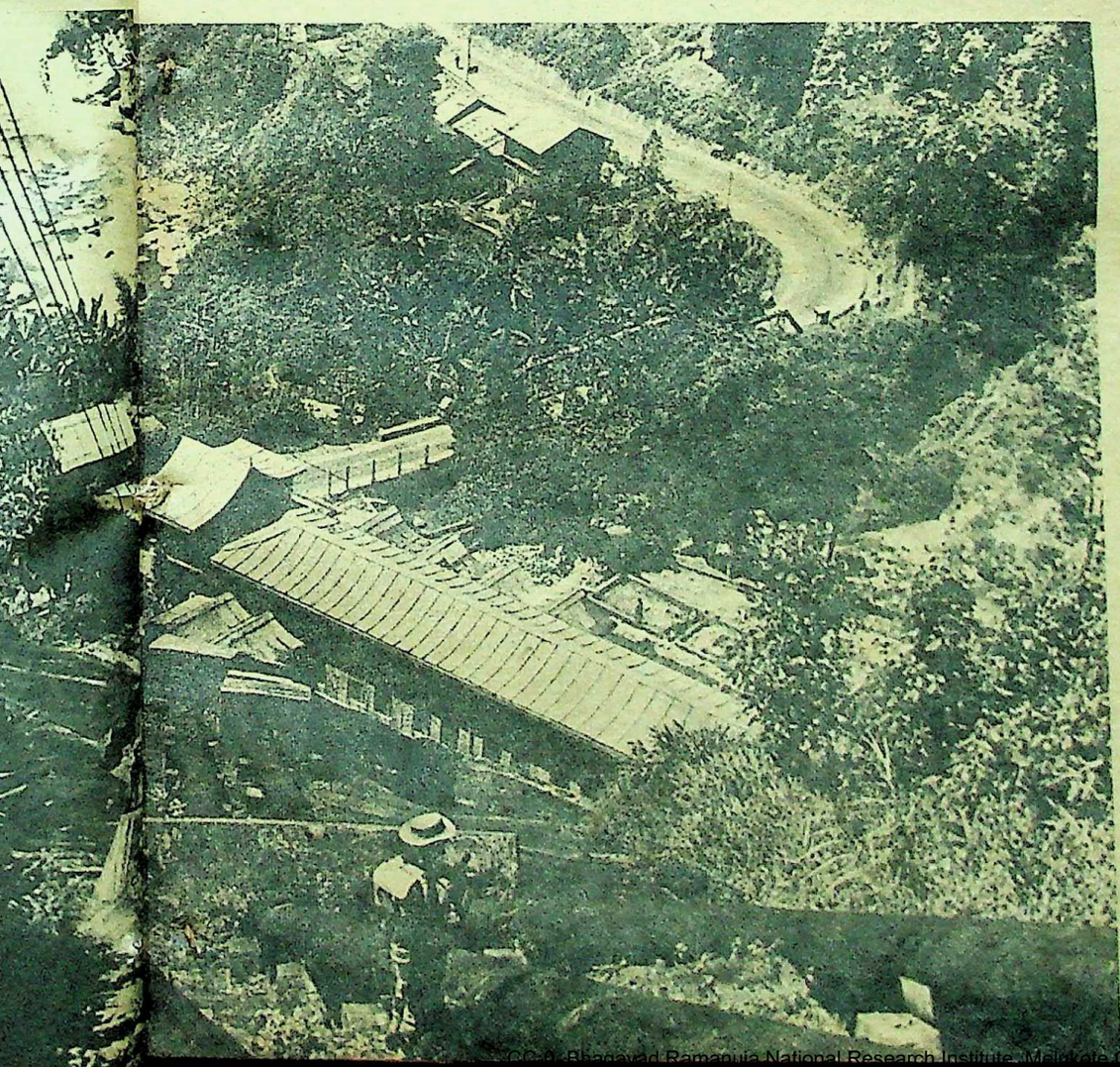
"What about the Chogyal?" I ask her. "Good man, badly advised," she replies. "Won't read the writing on the wall. *Folie de grandeur* instilled into him by his stupid Indian advisers and Sikkimese sycophants. But it is wrong to keep him in limbo. The Government of India must tell him what his status is to be." She illustrates her point by narrating an amusing dialogue she had with him. "I am the Chogyal, I am half sacred," the Chogyal is reported to have said. "Which half?" demanded the Kazini.

Not A Colony

The Kazini is outspokenly critical of the hamhanded way Indian officials behave, the ambivalent loyalties and aloofness of Indian traders and OSDs (Officers on Special Duty) who refuse to learn the language or identify themselves with the Sikkimese and their aspirations. "They just make their pile and go away," she says.

At the same time she is passionately pro-Indian. "We are the 22nd State; we must be treated as a part of India and not as a colony," she says over and over again.

One can see why the Dorjis have hit it off so well. She is volatile, emotional, explosive and tactlessly outspoken; he is quiet, phlegmatic and cautious in the choice of his words. In Gangtok you will hear many amusing anecdotes of how at some place or other the Kazini stormed and ranted at this or that being not done. The Kazi Sahib whispered to the same people to let his wife blow off steam and not to be perturbed. They make an ideal foil to each other and, in a subtle way, help each other to get things done.



MUSIC OF THE GODS. During the Lama dance festival, Sikkimese orderlies play a unique bamboo instrument. They wear red jackets bordered with leopard skin and quaint headgear trimmed with peacock feathers fastened by elaborate brooches. Left: A jawan of the Central Reserve Police Force guards the Jali Powerhouse over a tributary of the Teesta, 28 km from Gangtok. Sikkim is of strategic importance as it stands on the border with China. A company of the CRPF is on regular patrol in this sensitive State.

Kazi Lhendup Dorji is a Lepcha—the original inhabitant of Sikkim. He, like most other well-to-do Sikkimese, was schooled in Darjeeling. He has no university degrees and feels more at home with Nepali or Hindi than with English. He has considerable experience of men and things that matter. He is a prosperous businessman and owns some property.

But most of the Kazi's life was spent in voluntary exile in nearby Kurseong from where he organised the Sikkim Congress to press for land reforms (Sikkimese landowners made exorbitant demands on labourers) and a fair share of power for the Nepali who formed the overwhelming proportion of the population. He strongly opposed the autocratic regime of the Chogyals and advocated a democratic system based on "one man one vote".

The Kazi was the chief instrument of the Sikkimese demand for integration with India as its 22nd State. The popularity of

—Continued

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Parents' signature _____

Date baby is expected/was born _____

Name of Doctor _____

Address _____

Name of Hospital (if any) _____

Address _____

Mrs. _____ is in my care and the above facts are correct to the best of my knowledge.

_____
(Signature of Doctor)

Doctor's Regn. No: _____

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his party can be gauged from the fact that in the last general election it won 31 out of 32 seats in the Legislature; and, recently, both the Rajya Sabha and the Lok Sabha seats alloted to Sikkim. As in other States of the Union, he has to accommodate different pressure groups within his party; he has a Cabinet of seven members—drawn from the Nepalis, Bhotiyas and Lepchas.

I was fortunate enough to meet all the people who today control the destinies of Sikkim. This was on the last evening of my brief sojourn in the country. I had been well briefed (and "oiled" with Scotch) by Khorana, the Commissioner of Police. There is no serious law-and-order problem in the State. But no one ever knows when disgruntled elements can get together to create disturbances and whip up anti-Indian feeling. That is why a Company of 2,000 CRPF are discreetly scattered about the State to guard roads, bridges, administrators and even trouble spots in the bazar.

Bigwig Stags

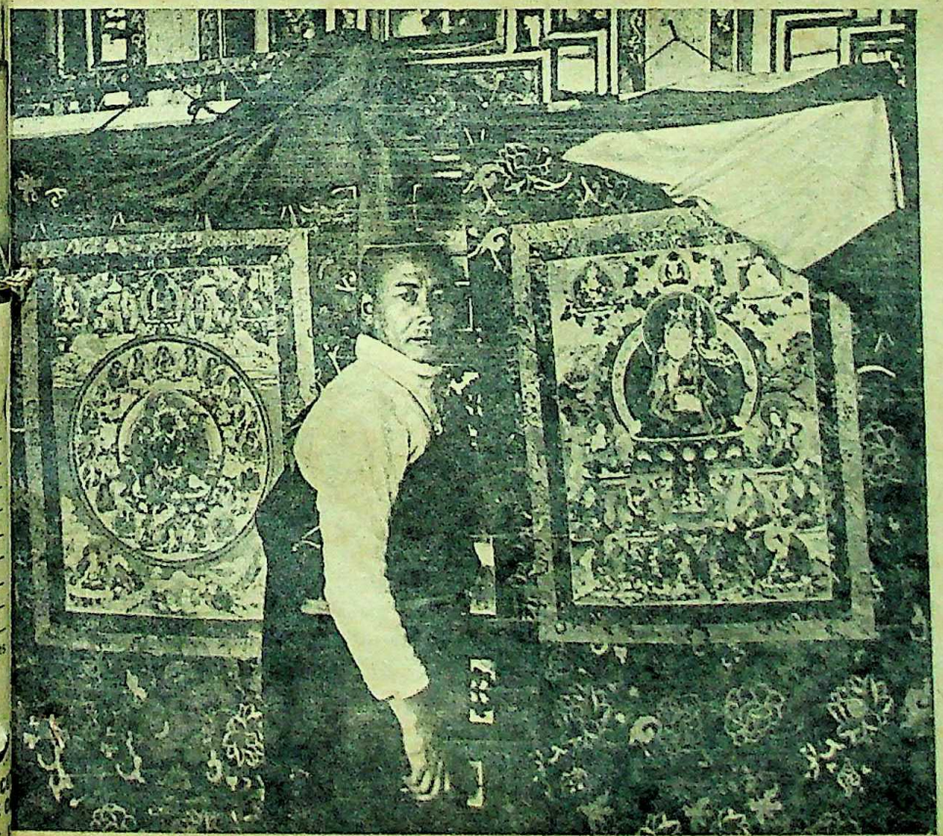
It is at the CRPF Mess that I met them. It is a stag affair with all the stags who matter in friendly conviviality over glasses of orange juice (Sikkim grows lots of oranges and cans them). H. E. the Governor is there, the Kazi Sahib and his seven-man Cabinet, Indian officials on deputation to advise the Sikkimese on matters of finance, development, land laws. And of course the intelligence and security personnel.

The Chinese are dangerously close to Sikkim at Nathu La, about 30 metres away within hollering distance. Since there is no Hindi-Chini bhai-bhaism one can presume that their watch on Sikkim extends beyond their frontiers, beyond the pickets where jawans of our army face them. So we have our CRPF to lend muscle to the Sikkim police in times of internal trouble and to supplement the army in the event of any hanky-panky by foreign elements. But right now the atmosphere is as peaceful as it could be. The backslapping and carefree laughter at the party was most reassuring.

On my last day I rise well before dawn in the hope of catching a glimpse of Kanchenjunga. I am out of luck. Once again the sky is overcast and a heavy mist blots out the mountains. I walk down from Gangtok—five miles of breath-taking beautiful scenery of green hills, sparkling streams—and enchanting, lovable people.

Next time I must come in winter when the skies are blue and the snows whiter.

WE ARE HAPPY. In Sikkim, there are more than 200 primary schools, as well as a number of institutions for higher studies. Education till Class VIII will soon be free. Scholarships are generously given. Mobile clinics bring medical care to the remotest parts of this mountain State.



DON'T MONKEY AROUND WITH SPIRITS. This mask depicts Teh—the monkey. Other creatures from Sikkimese legend are Khee, the dog, and Garuda, the mount of Vishnu. Left: Sikkim's traditional paintings—tankas—are done on rich silk brocade. They usually depict scenes from the life of the Buddha. Mahayana Buddhism is the principal religion. There are 67 monasteries. In Gangtok, there are also a Hindu temple, a mosque and Scottish and Roman Catholic Missions.

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The Sikkim Of My Dreams

by Kazini Elisa-Maria of Chakhung

Entering the Indian Union has given new hope to the people of this State. Instead of the old feudalistic system in which the poor were exploited, there is now a government for the people and by the people. It is trying to make Sikkim into a model welfare state.

The author is wife of the Chief Minister and played an active role in the movement which brought about last year's political upheaval.

FORMERLY a protectorate of India, Sikkim has now entered the mainstream of Indian life. The Sikkimese people have full faith in their Government's ability to tackle the many problems they face.

What is it that we want, and have fought for, for the Sikkimese people? We used to demand a written Constitution, the codification of laws, the rule of law. But these became obsolete overnight when, firstly, the People's Revolution enjoyed a tremendous success under the leadership of Kazi Sahib and, secondly, when Sikkim, also overnight, became the 22nd State of India.

These happenings can well be described by Moliere's *Mais, nous avons change tout*

—T. S. Satyan

MY CHILDREN WILL BE FREE—free from poverty, hunger, illiteracy and disease. The State Government did a lot to help victims of the recent drought—compensating them for crops that had parched to death—and set up schemes with high employment potential. It also brought under control the severe epidemic of gastro-enteritis which broke out all over the State. The Central Government sanctioned a generous Rs 73 lakhs for relief measures.

SHE DOESN'T LOOK A REVOLUTIONARY —but she is. Durga Lama (26) was one of the most outstanding fighters in the "liberation" struggle. On a number of occasions, she was beaten by the Sikkim Guards with the butt of a stengun and had to be hospitalised. She now heads the Women's Wing of the Sikkim Congress, which is trying to ameliorate the lot of women, especially deserted wives. Having fought and won the cause of "one man, one vote", they are now taking up the cause of "one man, one wife". She is known affectionately as "Durgi".

cela (We have changed all that). I believe that the retention of the "Sikkimese personality" has been much misunderstood and misinterpreted. **It is true that the Sikkimese people wish to retain their own individuality, their age-old customs, their dress and, indeed, all that goes to make up the word "personality". This does not in any way detract from their loyalty to India. In fact the subcontinent is the richer for this addition.**

A Realist

The Sikkimese villager is a robust individual, laughter-loving and easy to make happy. He may not know much about "isms" but has a solid common sense and can always be depended upon to cooperate in any scheme that appeals to his sense of values. His sense of realism was always alive, even when living in a make-believe "democracy", and his sense of humour carries him over the many hurdles that have for so many years now bestrewn his path.

The People's Government was installed a little over a year ago and has already fulfilled many urgent demands, such as the introduction of mobile clinics that will reach the remotest homesteads in Sikkim and will give on-the-spot treatment to them. So one of our dreams has been partially achieved. Similar mobile clinics will also aid cattle and other livestock. Film units with instructive documentaries on agriculture and health will also tour the State.

Animal Husbandry, Family Planning and Hygiene, all part of the Sikkim Congress Party's programme, are being speedily introduced. We want to make Sikkim a truly welfare state.

Sikkim has very limited industrial potential. So uppermost on our list of priorities is to ensure a decent living standard to our villagers. We must see that their health requirements are met and their animals are cared for, that they get good seeds and fertilisers. Drinking water, afforestation, bridge construction and irrigation schemes are being implemented. The progress made in the last year is satisfactory and encouraging.

The Women's Wing of the Sikkim Congress, under the able guidance of Shrimati Durga Lama, a young "veteran" of the Revolution who faced lathis and bullets, is giving the Government much help and support.

A satisfied and contented civilian population is an essential anywhere but is absolutely vital in a border State. Hence young officers who come to us on deputation must

be very carefully chosen, must be prepared to learn Sikkimese and Nepali, to mix with the people and understand their problems.

They should also realise that the Sikkimese, by and large, have never enjoyed the opportunities they have and that the innate Sikkimese courtesy is not to be mistaken for meekness!

We want every Sikkimese to own his own small plot of land and, for this, a Land Reforms Act will be introduced after a comprehensive land survey which precludes any idea of land grabbing. The interests of all ethnic groups in Sikkim will be protected. Everything pertaining to rural uplift is being dealt with on a priortiy basis.

The Small Scale Industries Department will help the weaker sections. A paper mill is to be established at Melli and the Sikkim Jewels Factory is to be expanded. New hydro-electric projects will supply the power needed. At present, Sikkim's power needs are being met—to a limited extent—by the Jali Hydel Power Station.

HMT is planning to set up an Industrial Training Institute here. It will give vocational training to students who have completed Class VIII. They will supply the middle- and lower-level skills needed for Sikkim's expanding industries.

The sector with the greatest potential is tourism. Sikkim has scenic splendour, colourful people and places of religious interest. The Chief Minister, realising the potential of tourism for generating employment, income and the development of secondary and tertiary services, discussed with the West Bengal Chief Minister, Siddhartha Shankar Ray, the need to establish proper coordination of tourist facilities in Darjeeling and Sikkim. A road is being laid from Pelling to Yoksum in Western Sikkim to reach the sacred Khecheperi Lake. The Government has decided to prepare a Master Plan for Tourism which will be implemented soon.

One of the earliest steps of the new Ministry was to make education free up to Class VIII. The programme in 1975-76 includes the taking over of 60 private-aided primary schools and appointing of 120 teachers. A subsidy for the construction of an additional 150 classrooms in 66 primary schools, with an outlay of Rs 10 lakhs, has already been sanctioned. This year 30 new high school teachers will be appointed. The Ministry sanctioned a grant of 40 scholarships, worth Rs 250 each, to Sikkimese students for specialised courses. For the first time, a midday-meal programme for primary school children will begin this year. Schemes are being formulated for spotting sports talent.

We have to see that our young Sikkimese do not become "white-collar-job-oriented" due to the expanding educational facilities and for this we intend to introduce vocational guidance services. Schemes are being taken up to tackle the problem of unemployment, especially among the educated.

Our duty is clear and unambiguous. It is to the people. We hope to make Sikkim into a model border "welfare state" with a contented populace eagerly looking forward to receiving the benefits of the new order they have fought so heroically to obtain.

The Power Behind The "Throne"

It is rarely that one comes across such a powerful and vibrant personality as Kazini Elisa-Maria Dorji-Khangsarpa. Always immaculately dressed in one of her numerous brocade bakus, she is cool and polished to her finger-tips. A scintillating, animated and inexhaustible talker, she can keep you spellbound for hours.

She speaks five languages with fluency and is a delightful mimic. When imitating an American, she uses the Yankee drawl; when an Indian, it is the singsong Baboo English. But what she likes most is to be complimented on her fluency in Burmese. She spent a number of years in Burma, where her first husband was Commissioner.

Her marriage to Kazi Sahib is a story in itself. She met him at a dinner party given in New Delhi by Maya Devi Chhettry. He asked her: "Will you marry me?" She replied "Yes"—just like that! Kazi Sahib claims she was his wife in a previous incarnation.

Kazi Sahib was Head Lama of the famous Rumtek Monastery. He gave up the Holy Order and, 12 years later, ran into the vivacious Elisa-Maria who had by then divorced her first hsuband. The couple were welcomed in Gangtok by Sir Tashi Namgyal. Kazi Sahib, after all, belonged to the prestigious Khangsarpa Kazi family.

Politics runs in the Kazini's veins and she has known well most of our politicians including Bhulabhai Desai and Syama Prasad Mookerjee. She adored Nehru and Sardar Patel. At the instance of Nehru, she acted as interpreter at the first ever Asian Conference (in New Delhi) which was largely attended.

The Kazini got actively involved in politics after her marriage to Kazi Sahib. She is a perfect example of the "woman behind every eminent man".

It was as though she had been transported to an entirely different planet when she arrived in Sikkim. Sikkim then was a feudal state, with no codified laws, and it did not take her long to find out that the people were being exploited by feudal elements, including the powerful Kazis. She, along with her husband, took up the cause of the underdog and, for the next 20 years, worked ceaselessly for them. She realised that, if a monarchy had to exist in the State, it could only do so as a people's monarchy.

She helped train the Youth Congress at Kalimpong, because neither she nor Kazi Sahib at that time could set foot in Sikkim. The revolution of the Sikkimese people started with Kazini's "Bulletin No 2", published by the then Sikkim National Congress. This Bulletin has become a historic document with its proclamation that "a country can live without a King but a King cannot live without a country"

SONU

—Amiya Tarafdar

FULFIL OUR DEMANDS. The Youth Congress demonstrates its support for the Sikkim Congress and its leader, Kazi Lhendup Dorji. Small farmers are being aided by bank loans and special schemes. A Special Department of Animal Husbandry has been set up which will help farmers improve breeds and will provide better marketing facilities for their produce. Almost 32 per cent of Sikkim's development budget has been earmarked for improving and building roads and bridges.

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Indira Gandhi

Seventeen And At Santiniketan

"I recall vividly the shy young girl of seventeen whom Rabindranath Tagore welcomed affectionately as a student of Visva-Bharati. Simple, modest and reticent, she seemed unconscious of her feminine charm and unaware of the fiery potential that lay dormant in her. She was no doubt conscious and legitimately proud of her family heritage, but her behaviour gave no indication of it. Nor indeed of any marked self-assurance or assertiveness which are conventionally associated with men and women of destiny. If anything she seemed somewhat diffident and self-effacing," says the author.

Mrs Indira Gandhi will be 58 on November 19.

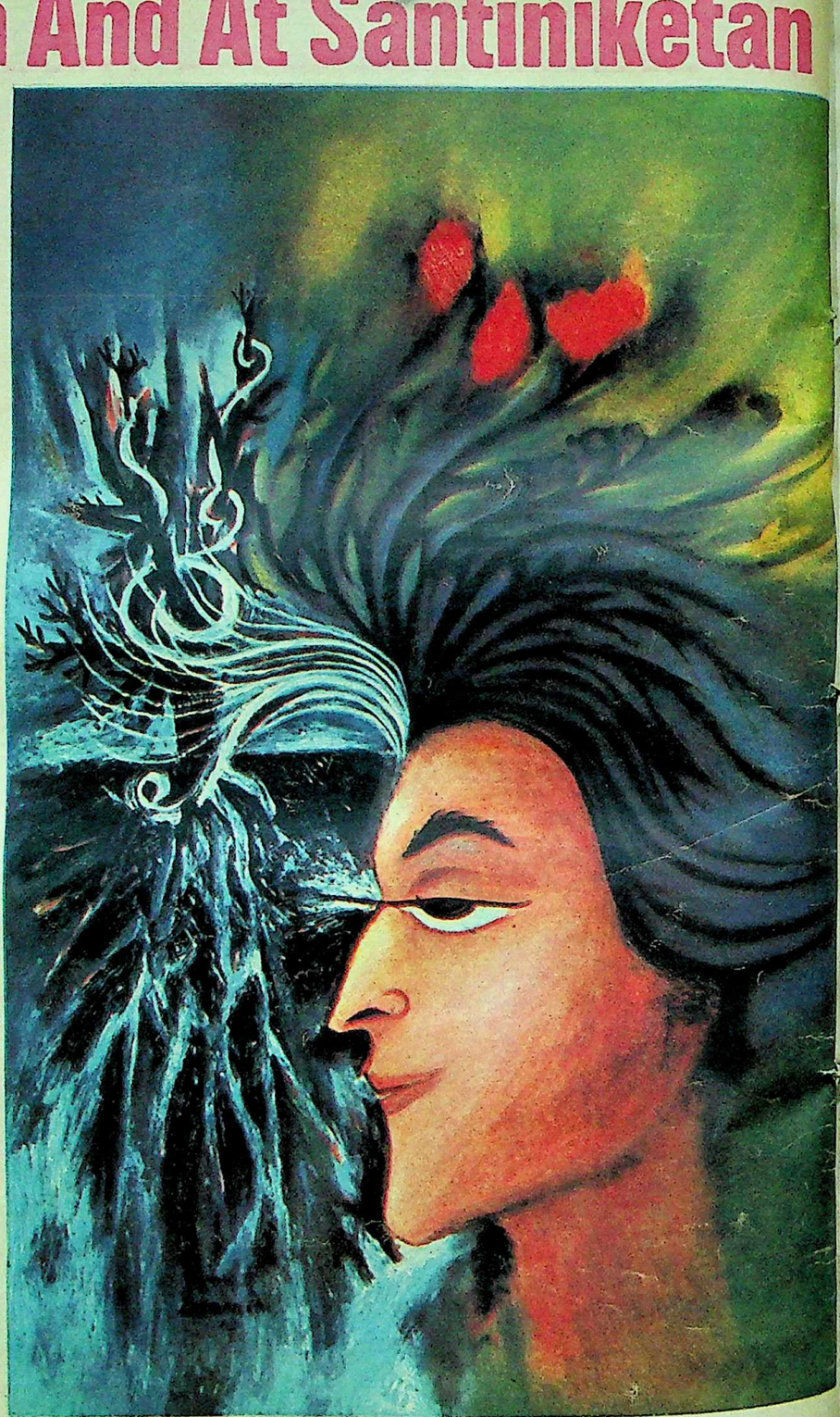
by KRISHNA KRIPALANI

MANY among those who know that Indira Gandhi was a student at Santiniketan when I was a teacher there have asked me what she was like then. I hardly know how to answer this simple query.

When she first came to Santiniketan, she was what in Victorian English would be described as a sweet seventeen. In a college class the lecturer only lectures. He has few opportunities of coming to know the students, unless there are tutorials or some extra-curricular activities which bring the two closer. This is more true of the academic lesson than of the non-academic, of the latter there were many in the Santiniketan of those days open to students of all faculties and grades—classes in music and dancing, painting, sculpture and artistic crafts, rehearsals for dramas and festivals, and other activities. In these classes teachers and students came closer to one another.

Indira was versatile, her interests were many-sided and she readily took advantage of many courses which Visva-Bharati had to offer. She sang, she danced and took part in dramatic rehearsals and seasonal festivals. She joined other artist girls to draw free-hand alpanas or ceremonial floral designs on the floor. The great artist Nandalal Bose was very fond of her. The then teachers of Kala Bhavan and Sangeet Bhavan as well as her hostel and class mates still remember her with much affection and pride.

Children are everywhere in the Santiniketan campus. The school, from kindergarten to pre-university stage, was the pivot round which the university grew. They look so lovable in their classes, sitting in the open under the trees and, between the classes and after, the campus rings with their singing, shouting and merrymaking. They



PORTRAIT OF INDIRA GANDHI BY LAXMAN PAI. The painting was specially done after the Emergency, depicting the Prime Minister's efforts to root out the thorny bushes (indiscipline and bad elements) and plant seeds of happiness and prosperity. The silvery hair symbolises the uprooting of thorny bushes and the gay colours at top right stand for prosperity.

are the little Ariels that fill the place with sweet sounds. Indira being fond of children derived much comfort and joy from watching their frolics and from helping them in the hostel and in the kitchen (as the students' mess is known there). In those days, unlike today, little girls stayed in the same hostel and dined in the same mess as the older girls.

Like her father, Indira has always had a special affection for children: she becomes one with them in their midst. The mother in her is easily stirred. I recall one evening a few years ago when Nirmala Patwardhan had an exhibition of her pottery in the Lalit Kala Akademi gallery in Rabindra Bhavan. Indira, who was coming down from another exhibition on the first floor, stopped to have a look at some of Nirmala's pots and then smiled at Nirmala and said: "I remember you in Mrs Vakil's school. You were very young then and were once ill and I had looked after you." As a souvenir she bought a specimen of Nirmala's work.

No Special Amenities

Indira shared the girls' dormitory and the food served in the common mess and declined to accept any special amenities as Jawaharlal Nehru's daughter. Tagore would have been glad to keep her as his personal guest or otherwise arrange for special care to be taken of her food, for she was delicately built and her health did not seem too robust. But she would have no kind of special treatment and was happy to live with other girls in the hostel as one of them. She was firm in her democratic choice.

She attended classes and did her homework regularly and conscientiously. Her handwriting was neat and her use of the English language sensitive and utterly free of any affectation or flamboyance. The teachers were impressed with her bright but undemonstrative intelligence and her quiet, good manners. Her free and easy participation in all the social and extramural activities of Santiniketan endeared her to everyone. Though detached, she was friendly and unassuming and her hostel and class mates grew fond of her. With many of them she still maintains friendly relations.

Sometimes she seemed, when by herself, pensive and sad, for her father was in jail and her mother ailing in a sanatorium. But she could be lively and vivacious too, and one would then catch a fleeting twinkle of mischief in her eyes as she smiled. It was as though she could see through others and could not be easily bluffed. One could guess even then that she had a mind of her own and would stand her ground.

She could not stay at Santiniketan for long. Her mother's health took an ominous turn and Jawaharlalji was released from prison to enable him to take her to Europe for treatment. Indira, who was to accompany them, had to hurry to Allahabad. She insisted on travelling third class and would have preferred to travel alone, but as it involved a night journey and a change of trains at Burdwan, Tagore desired that I accompany her. Reluctantly and in deference to the poet's wish, she agreed to an escort. I spent a day in Anand Bhavan and was glad of the opportunity again to meet Jawaharlal and Kamala, both of whom had visited Santiniketan earlier.

Since then Indira has risen to a great stature and has won the admiration of millions, in India and abroad. In the beginning this admiration was given partly because she was her father's daughter. Today she can claim it fully in her own right, by virtue of her courage, her dynamism and her political insight. That this is so is borne out by the fact that she has also roused the hostile criticism of many, both among a certain section of her own people and in some Western countries. She has startled many out of their smugness and has thrown a challenge which has disturbed the complacence of many a conventionally cherished bias. In any case she is no mere copy of her great father, though worthy of him in her fashion and, like him, fearless and unsparing of herself.

Plato once said that one should not judge a ruler until after his death. No one can know what lies ahead. But this much is certain—what Indira has accomplished is enough to make her one of the most remarkable women of this or any age.

"I AM A PERSON WITH A JOB." Mrs Gandhi was a First Year student at Santiniketan in 1934-35. Though quiet and unassuming, it was evident even then that she had a mind of her own.

"THANKS TO MY FATHER, I was already familiar with the world of literature, but it was only when I went to Santiniketan that Tagore opened for me the fascinating world of art." Mrs Gandhi participated in all the campus activities—she sang, she danced, she took part in dramatics and in art work.

SHE WAS NO MEMSAHIB AT SANTINIKETAN. Though her class mates had expected a haughty and fashionable young lady who had been in schools abroad, they found a simple girl who wore only khadi and insisted on staying in the girls' dormitory and eating in the common mess and who refused any special amenities as Jawaharlal Nehru's daughter. She attended classes regularly and did her work conscientiously. Her use of the English language, like her personality, was sensitive and free from any affectation or flamboyance. "I would have liked to be a writer," Mrs Gandhi has said, "or do research in anthropology. I could have even become an interior decorator."

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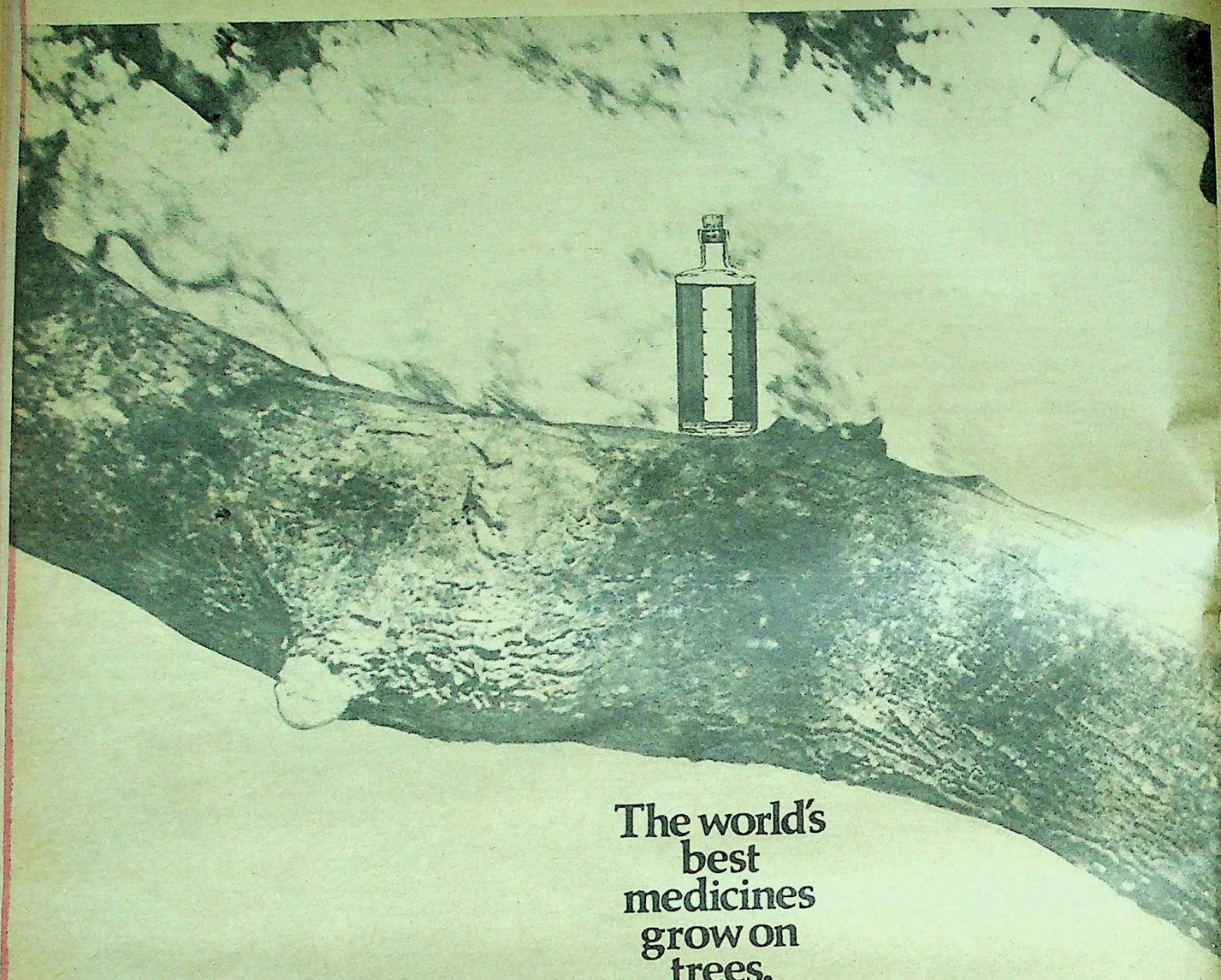

The world's best medicines grow on trees.

A good new medicine for leucoderma has been found in the forest. A herb which Indian medicine calls Ammi Majus. Clinical trials have been successfully carried out. Another herb, Kantakari (Solanum Khasianum) is proving useful for asthma, Guggulu (Commiphora Mukul) for hyperlipidemia and hypercholestremia. Kaner (Nerium Indica) for enlargement of the heart and liver. Soranjan (Colchicum Autumnale) for arthritis. Zafran (Crocus Sativus) and Abresham (Bombax Mori) for heart diseases. Afsintin (Artemisia Absinthiom) for liver diseases. And many more.

In fact, the therapeutic benefits of Kaner and Guggulu have been officially declared. Medicines made from these herbs will soon be available to heal your ills. Think of it, since the very beginning, trees have yielded Man's best medicines; quinine, belladona, opium, rauwolfia serpentina, vasaka, etc.

There are many more good medicines on the trees. Only, Man must be willing to look for them.

Herbs have always been used by indigenous systems of medicine. Centuries of healing cannot be wrong. In fact the difference between herbs and other forms of medicine is that herbs have stood the test of time; have proved themselves to be not only beneficial but also free from side effects.

Medicines with no side effects

Nature's medicine chest has been scientifically exploited by Hamdard, the updaters of the Unani system. Considerable work has been done in the field of herbal and natural medicine. Herbs, together with medicines of animal and mineral origin have been studied in the light of modern medical knowledge. A large, valuable treasury of medicines has been built up—one that is being enlarged every day.

Hamdard medicines take two important factors into account : one, that a medicine, while treating a sick part of the body should never harm the sound one; in other words, it should have no side effects. Two, that the body has its own power to fight disease and that at times it is only necessary to stimulate and strengthen the body's own forces to fight disease. Today these medicines are being made in modern Hamdard plants and are being distributed all over the country. Reports of cures of long standing and stubborn ailments keep coming every day to Hamdard.

He who heals is right

Today, many systems are working towards one purpose—that of healing. Folk medicine and indigenous systems are proving that they too have a place in the world of medicine. In Hamdard's own clinics, allopaths, vaids and hakims work together to fight disease. For, where pain has to be alleviated, where lives have to be saved, not the method but the result is what matters.

Hamdard

He who heals is right.

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Priyadarshini On A Three-Wheeler

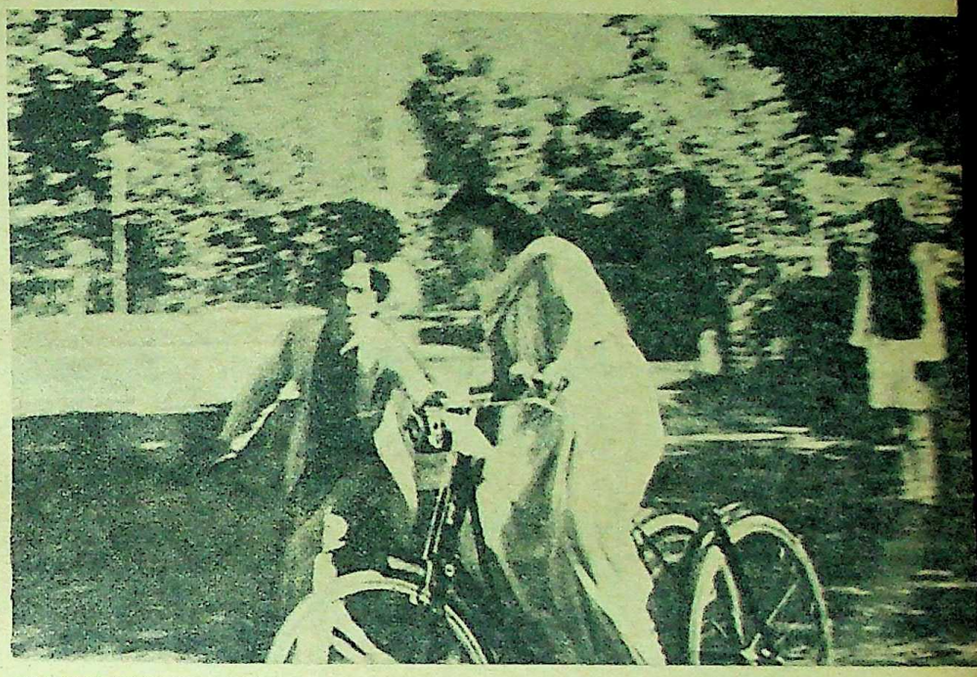
by P. D. TANDON

Indira Gandhi and Sucheta Kripalani took lessons in cycling at Anand Bhavan, Allahabad, 35 years ago. The instructor was the author who recalls those days and supplies rare photographs.

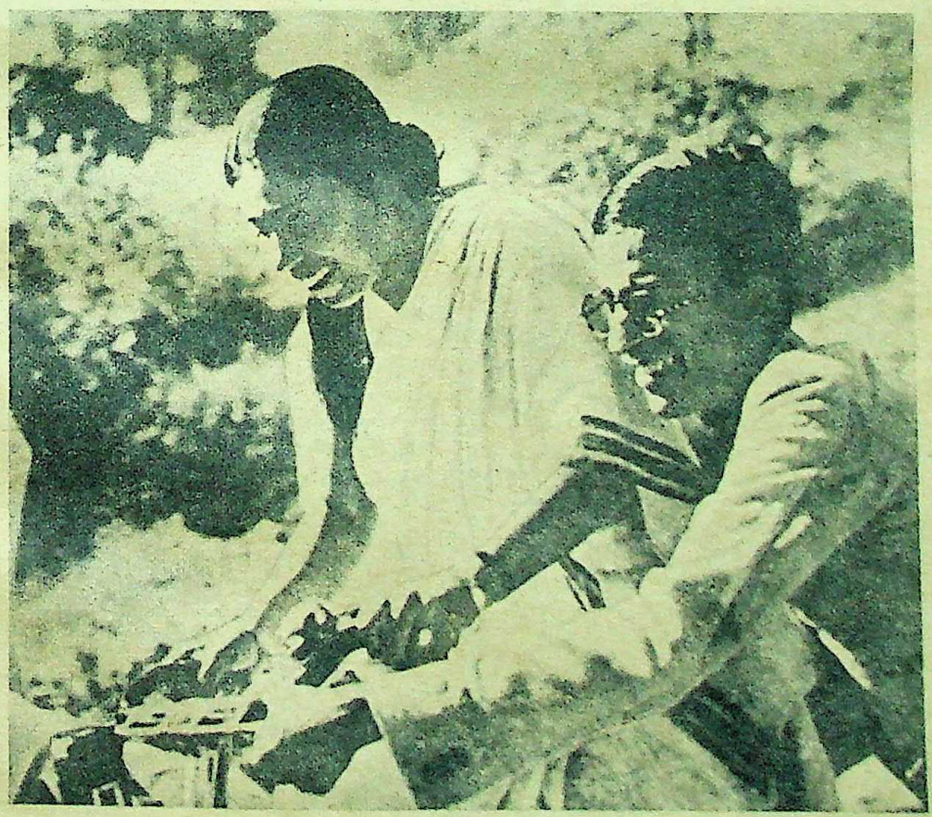
THOSE were the days of friendly bonds and true comradeship when the late Sucheta Kripalani lived in Swaraj Bhavan, Allahabad, and was close to Indira Priyadarshini. Sucheta used to visit Anand Bhavan frequently and she and Indira were on very good terms.

Indira had returned home after studies abroad and had started taking a lively interest in politics. The late Purnima Banerji, a most devoted Congress worker, loved to visit Anand Bhavan when Jawaharlal Nehru was there and was very affectionate towards Indira. Panditji too was very fond of her and always addressed her by her pet name, Nora.

The AICC office those days was in Swaraj Bhavan and Purnima Banerji went there almost daily to meet Acharya Kripalani and other Congress leaders and workers. She did not want to be dependent on the family car, so she got a tricycle made for herself. She went all over the town on this contraption.



THE BALANCE OF POWER. The author helps Indira balance while Jawaharlal Nehru looks on. "Let her fall down once or twice," he said. "It is part of the game." (Mr Tandon is an MLC and was Minister for Information, Uttar Pradesh.)



IT'S NOW SUCHETA'S TURN. The tricycle belonged to Purnima Banerji, a Congress worker who wanted to be independent and did not use the family car. Indira liked Purnima's idea and decided to follow suit.

Indira liked Purnima's idea of her own conveyance and she too did not like to be dependent on the family car and driver. One day, during tea, she asked Sucheta Kripalani: "Why don't you get a cycle like Purnima's?"

Sucheta replied: "First let me learn how to use it."

"What is difficult about that? We will take Purnima's tricycle and learn to use it," Indira replied.

Purnima readily agreed to lend her tricycle to Indira but observed: "Indu, I cannot help you in balancing it. It is rather a tough job."

Indira and Sucheta both decided to learn and I was commissioned to teach them. It happened about 35 years ago. It is not possible to recall all the details but I still clearly remember that one day Jawaharlal Nehru came out to watch the performance!

He observed: "You should not give too much support to Indu. Let her fall down once or twice. It is part of the game."

I was frail myself and at times found it difficult to keep the balance of the tricycle and the rider. With Nehru looking on, I was nervous and felt that it was not Indira's efforts which were under test but my ability to teach.

Indira and Sucheta practised in turns and helped each other. As far as I remember, neither got even a scratch, but I am not sure if either of them really mastered the tricycle. Only Indira can tell us if she knows how to pedal.

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New Signal doesn't just make claims.

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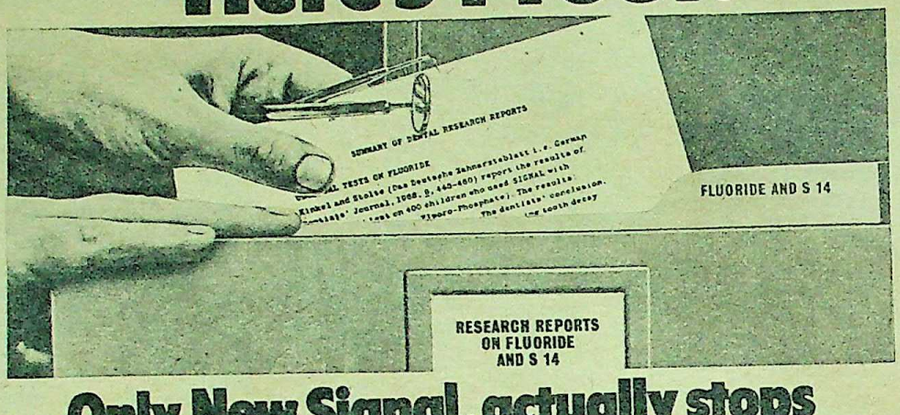

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MURDERED IN COLD BLOOD. Many leaders, including (from left) Syed Nazrul Islam (Bangladesh's Acting President when Sheikh Mujibur Rahman was in a Pakistani prison), Mr Tajuddin Ahmed (Prime Minister of the Provisional Government), Mr A. H. M. Kamaruzzaman and Mr Abdus Samad (Ministers for Commerce and Foreign Affairs in Sheikh Mujib's Cabinet), who led Bangladesh to freedom, were brutally murdered on November 3 in the Dacca Central Jail. (They had been kept there since the August 15 coup in which the Sheikh and most members of his family were massacred.) The killings followed a coup the same day by officers close to Sheikh Mujib. The following day Major Dalim, along with a group of Bangladesh army officers who had overthrown the Mujib regime, fled to Bangkok to seek asylum in Pakistan or the US (Thailand had already refused asylum). At the time of going to press, there were reports of a counter-coup.

Who Is Ruling Bangladesh?

STRONGMAN FOR FOUR DAYS. Major General Khalid Musharraf replaced Major General M. Ziaur Rehman as Chief of the Bangladesh Army on November 4. One of the eight Sector Commanders who directed the fight against the Pakistani troops during the freedom struggle, General Musharraf was close to Sheikh Mujibur Rahman. It is rumoured that the General was killed on November 7, following a flare-up between the army supporters of General Ziaur Rehman and the people. General Rehman has once again taken over as Army Chief.

A SHORT-LIVED PRESIDENCY. Bangladesh President Khondakar Moshtaque Ahmed quit after 78 days in office in favour of Supreme Court Chief Justice A. M. Sayem, on November 6. In a broadcast to the nation, the new President assumed the role of Chief Martial Law Administrator and said he would be assisted by a three-member council comprising the three Services Chiefs.

TEARS FOR THE BANGABANDHU. Thousands of men and women wept bitterly during a silent march to the late President Sheikh Mujibur Rahman's residence on November 4 in what was the first public show of mourning for the Bangabandhu since his assassination on August 15. The mourners then gathered on a maidan a few blocks away and said monajat in memory of their beloved leader and members of his family.

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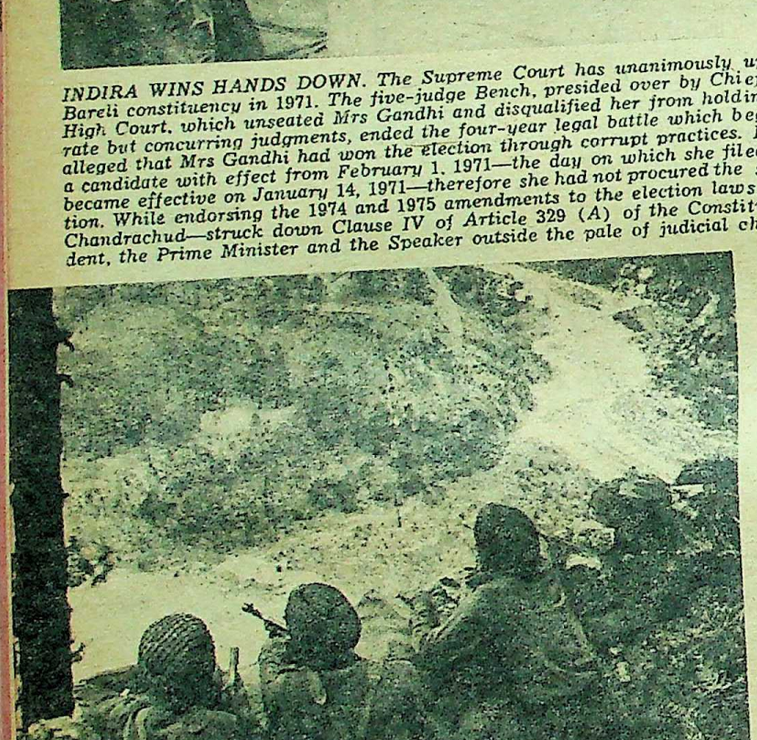
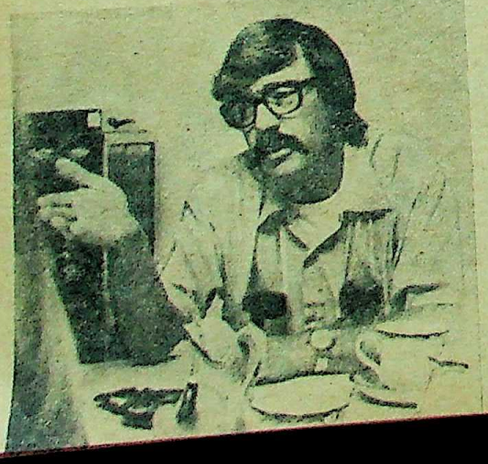
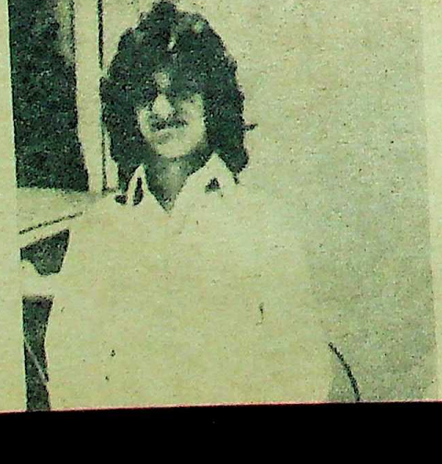
INDIRA WINS HANDS DOWN. The Supreme Court has unanimously upheld the election of the Prime Minister to the Lok Sabha from the Rae Bareli constituency in 1971. The five-judge Bench, presided over by Chief Justice A. N. Ray, set aside the June 12 judgment of the Allahabad High Court, which unseated Mrs Gandhi and disqualified her from holding elective office for six years. The verdict, handed down in five separate but concurring judgments, ended the four-year legal battle which began when Mr Raj Narain (left) filed an election petition in which he alleged that Mrs Gandhi had won the election through corrupt practices. In his 90-page judgment, the Chief Justice held that Mrs Gandhi became a candidate with effect from February 1, 1971—the day on which she filed her nomination. At the same time, Mr Yashpal Kapur's resignation became effective on January 14, 1971—therefore she had not procured the services of a Government official for furthering the cause of her election. While endorsing the 1974 and 1975 amendments to the election laws, three of the judges—Mr H. R. Khanna, Mr K. K. Mathew and Mr Y. V. Chandrachud—struck down Clause IV of Article 329 (A) of the Constitution inserted by the 39th Amendment placing the election of the President, the Prime Minister and the Speaker outside the pale of judicial challenge.



In The News...

A NEW OFFENSIVE. Four jawans were killed by the Chinese within Indian territory on October 20 while they were on a routine patrol along our northern border. This was the first such incident since 1967, when the Chinese had ambushed a patrol across the McMahon Line. According to an official spokesman, the six jawans, consisting of one NCO and five men, were ambushed by 40 Chinese soldiers. The bodies of the four killed were handed over to the Indian authorities a week later. The Indian Government has lodged a strong protest with the Chinese Government through their Embassy in New Delhi. There was no comment on the incident from Peking. Picture shows jawans guarding our north-eastern frontier.





LIVE AND LET DIE. Lawrence Clemons (extreme left) of California does not want his son Darell (left) to be kept alive by artificial means. The 19-year-old Darell, injured in a motor-cycle accident last May, has been in a coma since. If the doctor's verdict is that Darell is beyond repair, his father will seek the court's permission to let him die. In a similar case, the parents of Karen Quinlan, 21, are contending that their comatose daughter was legally and medically dead and theu should be allowed to turn off her respirator. But the doctors believe that Miss Quinlan is, by all current legal and medical definitions, alive. The basic question surrounding the case is whether physicians have the right to stop treatment in a hopeless case.

Soviet H-Bomb, has contributed more for world peace than Mother Teresa, who was one of the fifty nominees for the award. Similarly, Mahatma Gandhi was not thought fit to be awarded the Peace Prize though he did more for world peace than most of those who have been awarded the Prize.

Calcutta — K. SUBRAMANIAN

Sir—Ambition as understood today is inseparably linked with fame, the highest of which is international recognition. And which award serves this purpose better than the Nobel Prize, indisputably the most widely publicised and internationally accepted form of recognition?

Bombay — L. FERREIRA

No Decline For Toynbee

Sir—While talking of Toynbee (Editor's Page, November 2), you have confessed your inability to read the volumes of his *magnum opus, A Study of History*. But how can you say that "the volumes only adorn the homes of the *parvenu academic*?

In the death of Toynbee, the world has lost a philosopher-historian. Toynbee's selection of a civilisation as a fit unit for study, rather than a nation state, was perhaps too ambitious, but his theory that every civilisation faced a challenge and the response decided its future course was something unique. His erudition was immense and he will be remembered after television and instant historians have been forgotten. Like Einstein looking for a unified field theory in physics, Toynbee was in search of a similar theory in history.

Chinsurah — DEBAPROSAD JANA

To Hell With The Sardarji !

Sir—Once again you have wasted two columns of newsprint on your talent in boasting about what you did to get rid of an annoyance by creating another (Editor's Page, November 2). This act of yours is clearly unlawful and does not befit a person occupying the position of Editor.

Bangalore — M. S. D.

Sir—We have discovered religious ways to annoy our neighbours, probably because we have yet to discover a way to fight the unreligious deeds we do in private.

How I wish I could stretch my imagination to write "To Hell with the Sardarji on the Editor's Page" in as cheeky a style as you did under the heading: "To Hell With Everyone".

Jaipur — K. D. SINGH

Sir—I tried the same thing you did. The people living in front of our house were celebrating a marriage. The noise was so loud my eardrums were sorry to be in my ears and I was sorry to have ears. Anyway I went to those people and tried the same brand of abuse: MC-BC, etc.

Here I am with broken jaws, ribs and displaced shoulders!

Malout Mandi — SUKHDEV SINGH

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NEXT WEEK

DEVADASIS—MARRIED TO GOD AND MAMMON: The fate of these "brides of god" is very down-to-earth—very sordid, in fact. They are sexually exploited, beg for their living and often end up as common prostitutes. A study by Vithal Nadkarni. With photographs in colour and black and white.

JAMMU AND KASHMIR: Is there anything left to be seen in these oft-visited, much-praised valleys? Yes, as B. Krishna discovers—the trout-filled river of Kokarnag, the spectacular Harwan Lake, the archaeologically rich Burzhom and Jammu still reverberating with tales of Dogra chivalry.

LADAKH OPENS ITS DOORS: With some of the highest roads in the world, this Shangri-la is shaking off its inaccessibility. Rahul Singh describes in words and pictures Ladakh's strange beauty and the demands that development and politics are making on it.

"SAURATH SABHA"—THE MARRIAGE MARKET: Satya Narain Dev Sinha writes about Saurath, the otherwise sleepy Bihar village where, once a year, thousands of Maithil Brahmins gather to select marriage partners for their children. Photographs in colour.

"THE BRINJAL CUT-OUT": Story by the acclaimed Urdu writer Krishan Chandar

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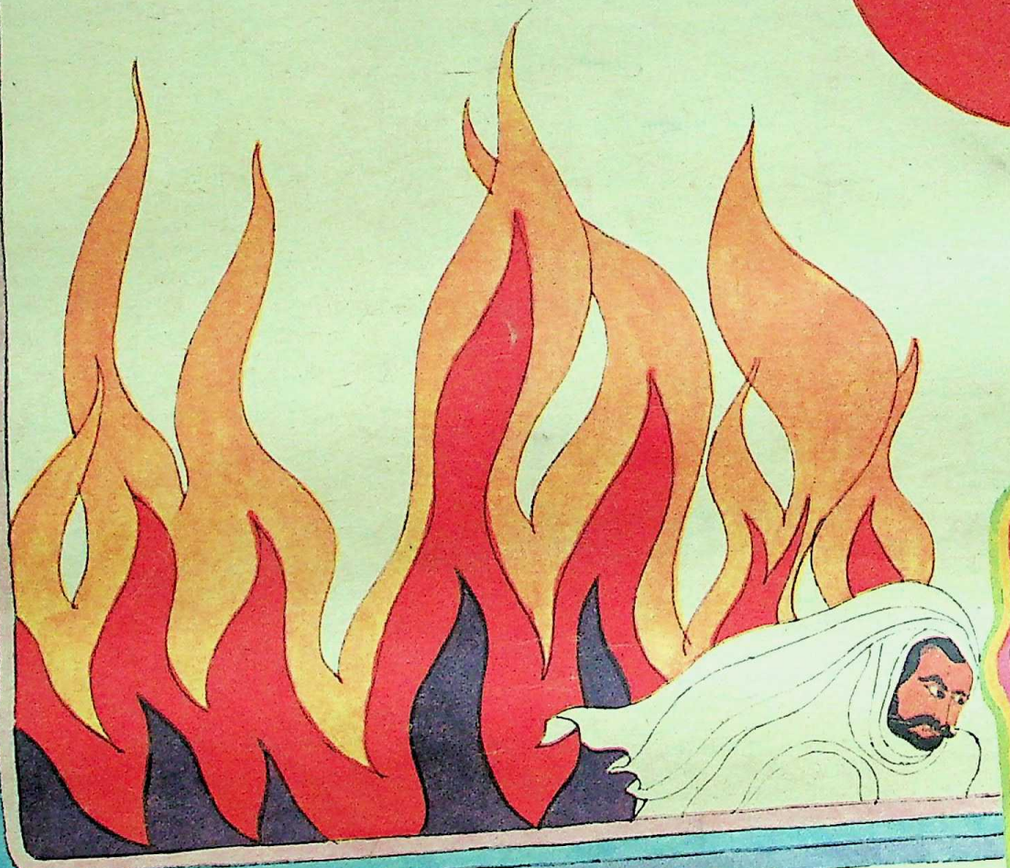
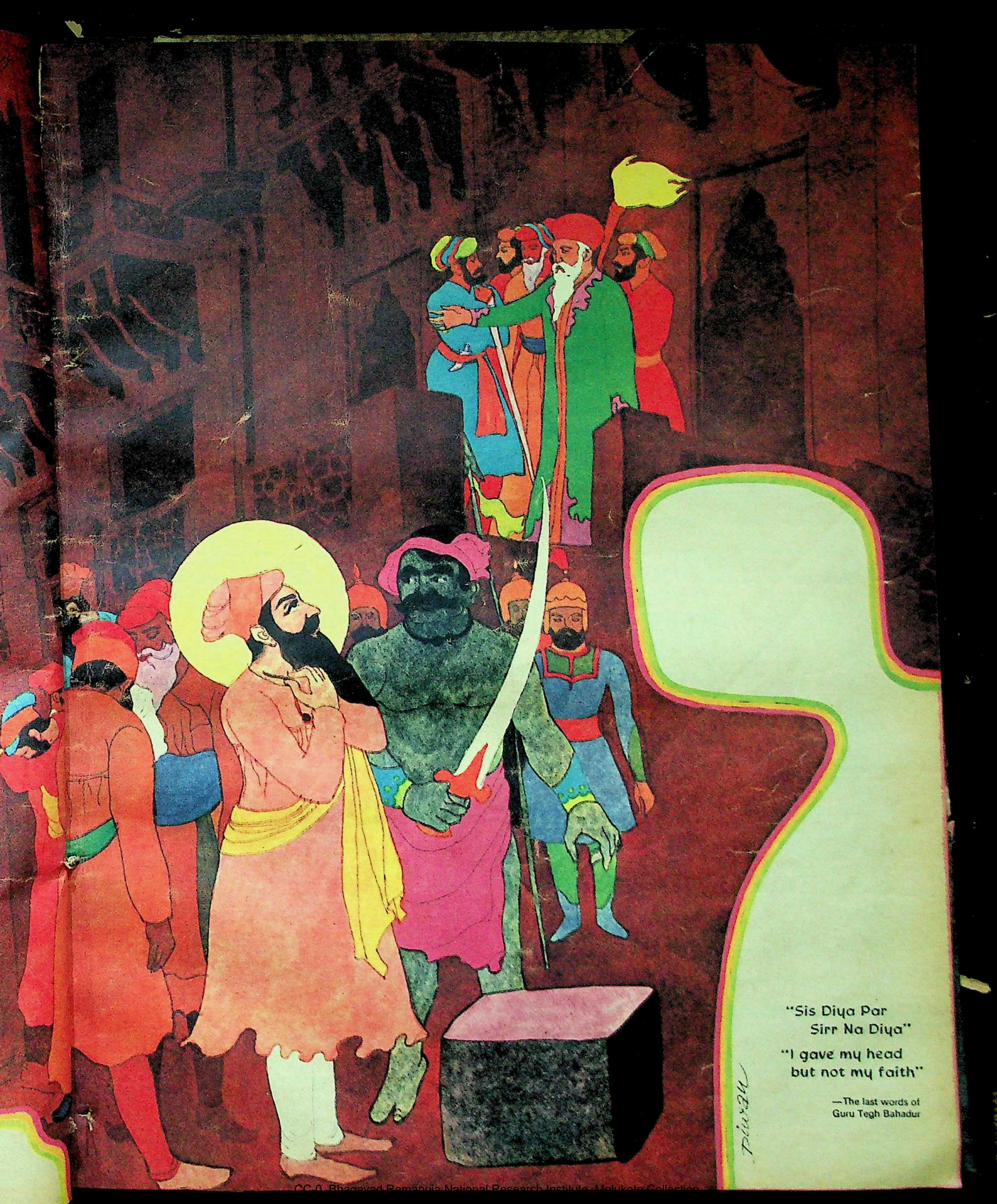
MARTYRDOM OF GURU TEGH BAHADUR



by PRINCIPAL GURCHARAN SINGH

Three hundred years ago, Guru Tegh Bahadur was executed in Delhi. Historians give different versions of the events leading to the Guru's arrest and execution. But they are agreed that it was a turning point in the history of Northern India.

See Pages 10-13



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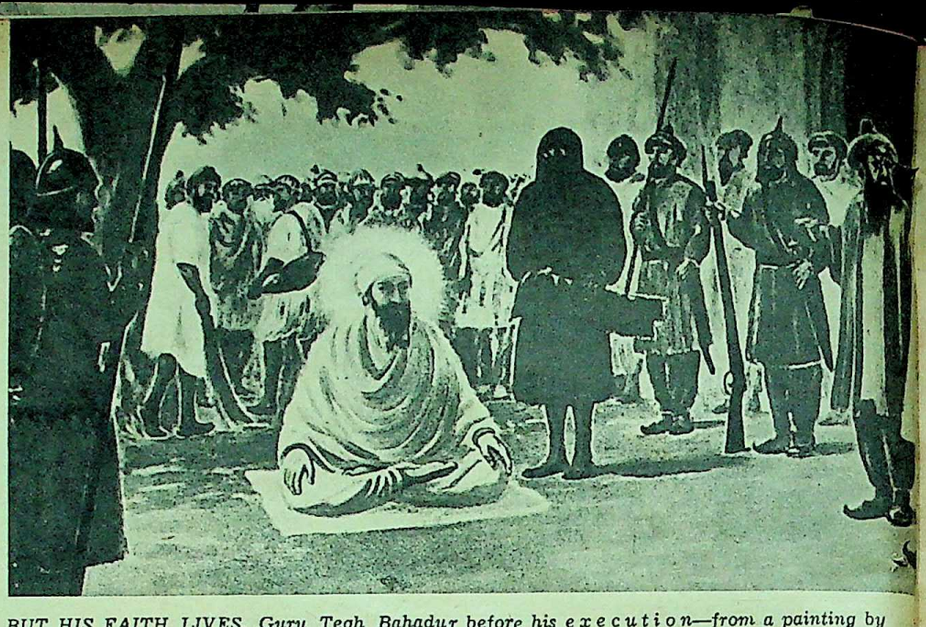
GURU TEGH BAHADUR was born in Amritsar in 1621. He was the youngest of the five sons of the warrior Guru Hargobind and grandson of Guru Arjun who built the Harimandir (now the Golden Temple), compiled the sacred scripture, the *Adi Granth*, and was executed under the orders of Emperor Jehangir in Lahore in 1606. Tegh Bahadur's greatgrandfather was Guru Ram Das, the builder of Amritsar. Thus in his blood were combined elements of the builder, scholar and warrior. He was however a recluse who spent his early years in prayer, meditation and composing hymns in praise of God.

When his father Guru Hargobind died in 1644, Tegh Bahadur was overlooked and a collateral Guru, Har Rai, was nominated as the sixth Guru; and on Har Rai's death, his infant son Hari Krishen was named as the successor. It was only on the death of Hari Krishen in 1664 that Tegh Bahadur was nominated to succeed him. He was then a middle-aged man. At the time, Emperor Aurangzeb sat on the throne of the Mughals.

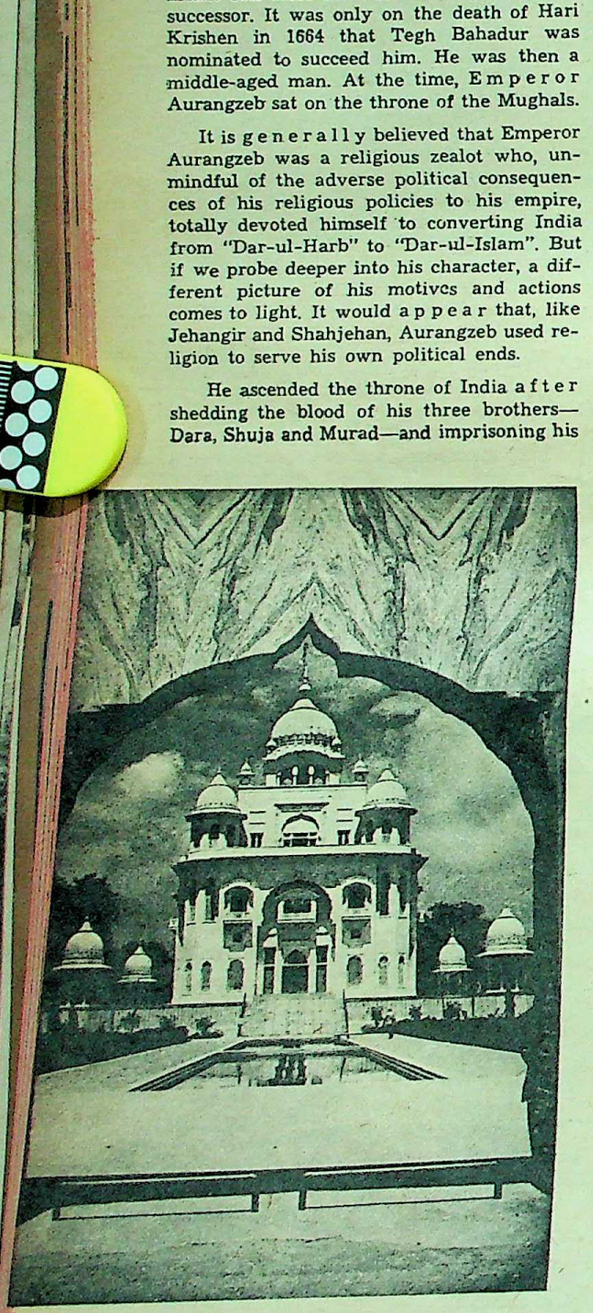
It is generally believed that Emperor Aurangzeb was a religious zealot who, unmindful of the adverse political consequences of his religious policies to his empire, totally devoted himself to converting India from "Dar-ul-Harb" to "Dar-ul-Islam". But if we probe deeper into his character, a different picture of his motives and actions comes to light. It would appear that, like Jehangir and Shahjehan, Aurangzeb used religion to serve his own political ends.

He ascended the throne of India after shedding the blood of his three brothers—Dara, Shuja and Murad—and imprisoning his father, Shahjehan. Aurangzeb now had to show some spectacular achievements to win support from the orthodox group of his Muslim subjects. For this he began to lean heavily on men like Khwaja Mohammad Masum, son of Sheikh Ahmed Sirhindi, also known as "Mujadid Alf-i-Sani", who was the leader of a new religio-political movement and was anxious to propagate Islam through the agency of the state. This movement which was based in Sirhind (then an important town of the Punjab) came into conflict with the newly risen Sikh movement in the very first year of the reign of Jehangir (1605-1627).



BUT HIS FAITH LIVES. Guru Tegh Bahadur before his execution—from a painting by S. Kirpal Singh.

Photographs by S. J. SINGH



GURDWARA RIKAB GANJ, near Parliament House, New Delhi, marks the site of cremation of the Guru's body.

Scheme of Muslim Orthodoxy

Sheikh Ahmed had felt that his movement in the Punjab was seriously hampered by the presence of such a powerful movement among the non-Muslims which, apart from being popular among the Hindus, had also found support among the Sufis and the liberal Muslims.

After Jehangir, this very group tried to win over Shahjehan also. But, prudent as the latter was, he did not want to "risk his throne for the sake of the Muslims' conscience". According to Mohammad Yasin, "Shahjehan stands midway between Jehangir and Aurangzeb and the orthodox would not sit at rest unless they found an exact counterpart of theirs on the Peacock Throne". With the accession of Aurangzeb to the imperial throne in 1658, this group got their long-awaited chance. The need was mutual. Whereas, on the one hand, the Mujaddidites wanted political support to strengthen their hold on the masses, Aurangzeb, on the other, like Jehangir, wanted this orthodox group to support him in his claim to the throne.

In order to please the orthodox group, Aurangzeb issued a number of ordinances, soon after his second coronation in June 1659, to "restore the rule of orthodox Islam in the administration". It may, however, be mentioned that for Aurangzeb the primary aim in all that he did at this stage was political. While outwardly taking action against some of the "heretics", he was in reality wreaking vengeance on his political adversaries. It is, therefore, significant that the earliest victims of his religious persecution were none other than the liberal elements among the Muslims like the Sufis whom Aurangzeb wanted to suppress, since they were identified with Dara and his party whom the orthodox group wanted punished, so that they might leave the field open for their activities.

The Naked Sufi

One of the most important victims of Aurangzeb at this stage was a Sufi dervish, Mohammad Said, popularly known as "Sarmad", who was a friend of Dara Shikoh. Sarmad was a panthist. His "smooth-flowing verses breathed not only the mystic fervour of the Sufi but also a lofty spirit of catholicity, which arises above the wrangles of sects and adores the Truth inherent in all creeds". Being an uncompromising monist, Sarmad denied the existence of matter and, caring little for his body, he used to go about stark naked. Aurangzeb had him arrested and he was condemned to death "on account of his nakedness". Sir Jadu Nath Sarkar, however, refutes this allegation by observing that "... Sarmad's refusal to cover his lower limbs could hardly have been the ground of passing the death sentence because we read of no Hindu Naga sanyasi or Jain Digambar monk being beheaded by order of Aurangzeb for the same offence. *The real reason was political.*"

Another liberal Muslim who became a victim of Aurangzeb's fanatical frenzy was Mullah Shah Badakshi, a disciple of Hazrat Mian Mir. Aurangzeb also took action against Mohammad Tahir Sayad Qutbuddin of Ahmedabad, a leader of the Bohra sect who, with 700 of his followers, was done to death. Similarly, the Khojas of Kathiawar and the Mumins or "Mehtas" of Gujarat were persecuted by the Emperor.

The above persecutions show that, although action was taken against these groups

ostensibly on religious grounds, the real motive of the Emperor was to strengthen his hold over the Empire. Viewed in this light, the execution of Guru Tegh Bahadur in 1675 was part of a calaculated plan to suppress all such religious movements as were a danger to his empire.

The Sikh movement in the Punjab had grown very strong. Not only had it the support of Hindus, it was looked upon with favour by the Pathans and the Sufis too. In the many battles that were fought between the Mughals and the Sikhs during the pontificate of Guru Hargobind (1606-1645), many Pathans joined the Guru's side. Also, Rajput leaders like Raja Ram Singh of Amber showed great devotion to Guru Tegh Bahadur.

Apart from this, many other factors, like the revolt of the Jats, the Satnamis, the Rajputs and the Marathas, had caused Aurangzeb a great deal of anxiety. However, the Afghan rebellion of the frontier region posed a serious threat to the Empire in 1674. It was a national rising of the Pathans covering the entire region from Qandahar to Attock. The Mughal forces received many serious setbacks and, as a last resort, Aurangzeb had himself to proceed to Hasan Abdal from Delhi on April 11, 1674. Thus the situation in the whole of Northern India, right from Peshawar down to Central India, was fraught with danger.

Hindu Resistance

Apart from these rebellions, the harassed non-Muslims of Northern India had asserted themselves as a reaction against the policy of religious high-handedness pursued by the Emperor. In this connection Dr M. L. Roy Choudhury has enumerated a number of instances where Hindus successfully defied the Emperor's edicts. Giving details of these incidents, Dr Roy Choudhary writes: "Out of despair came courage to the Hindus and at Ujjain a Muslim officer of the State, who was sent to destroy a temple, was killed. In Gujarat, Hindus offered so determined a resistance that Friday prayers in public mosques had to be stopped." The situation became so serious that Aurangzeb had to issue a special *firman* to the Provincial Governor of Gujarat to take effective steps to ensure that there was no hindrance in the saying of Friday prayers by the Muslims.

Besides this, the Hindus offered violent resistance to the destruction of temples in Rajputana, Malwa, Bundelkhand and Khandesh. But what must have unnerved Aurangzeb "... was the fact that Hindus of Northern India, in their bid to defend their faith, had become so well organised and strong that they destroyed no less than 300 mosques in Gujarat and turned some of them into temples. In Varanasi, Hindus pulled down Muslim places of worship and the collectors of the *jaziya* were expelled and their beards were plucked out." (M. L. Roy Choudhury) Aurangzeb was, possibly, so much shaken by this retaliation by the Hindus that he had to relent and withdraw some of the obnoxious orders against them.

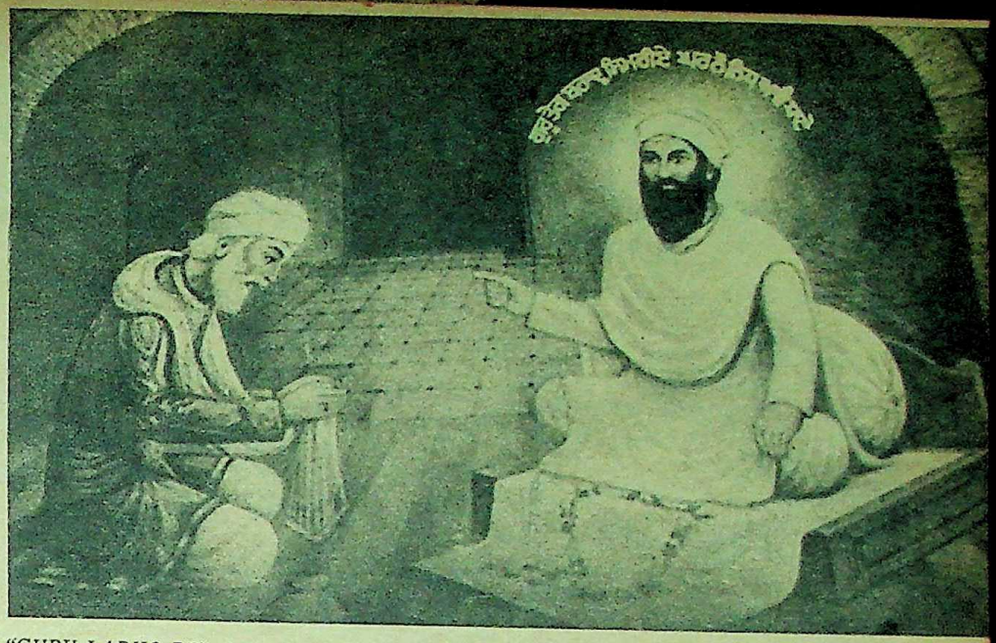
In the Punjab, the Hindus, in their anxiety to find redress for their sufferings, could think only of Guru Tegh Bahadur who was decidedly the most towering personality among the non-Muslims of Northern India. He had undertaken long tours of the north-east country and some remote regions of the Punjab and, wherever he had gone, multitudes of suffering people had rallied round him to seek his blessings and protection.

According to the Sikh tradition, a deputation of Kashmiri Brahmins met the Guru on May 25, 1675, at Anandpur. This deputation consisted of 16 leaders of important Hindu centres drawn from all over Northern India and was led by one Pandit Kirpa Ram of Mattan (Kashmir).

On hearing their tale of woe, the Guru assured the deputationists that he would do everything possible to save their religion and culture and would personally go to Delhi to plead with the Emperor. True to his word, the Guru set off for Delhi on July 11, 1675, accompanied by three of his closest disciples —Bhai Mati Dass, Bhai Sati Dass and Bhai Dyal Dass. It appears that, before the Guru left Anandpur, alarming reports had been sent to the court in Delhi about the Guru's activities. The Guru, along with his companions, was arrested only a day after he had left on July 12, under the orders of Emperor Aurangzeb issued to the Governor of Lahore. He in turn instructed the Faujdar of Sirhind to effect the Guru's arrest. The prisoners were taken to Sirhind and detained there for about four months before being taken to Delhi early in November 1675.

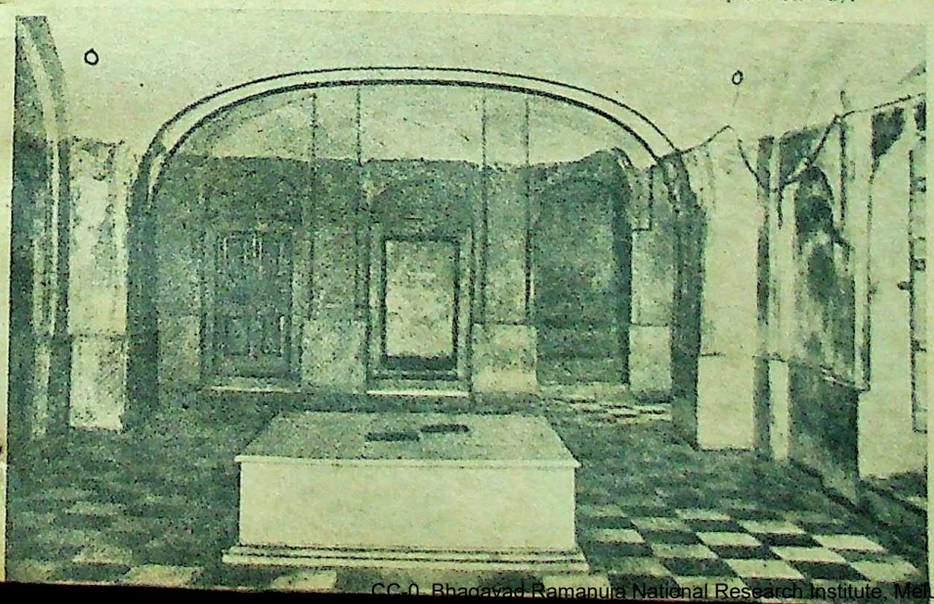
It appears that during the eight days that the Guru was kept at Sirhind, local officials

—Continued



"GURU LADHO RE". According to legend, the eighth Guru, Hari Krishen, had before his death indicated that the ninth Guru would be found in village Bakala. 22 persons claimed to be the Guru. A merchant, by the name of Makhan Shah, had invoked the help of the real Guru, when his ship was in danger. When the vessel was saved, Makhan Shah went to Bakala. He was able to identify the real Guru by the mark of injury on his shoulder—the Guru had pushed the ship out of danger.

HE WAS BORN HERE. Guru Ke Mahal, Amritsar, where Guru Tegh Bahadur was born the son of Guru Hargobind and Nanaki on April 1, 1621. It is said that Guru Hargobind, on hearing the news of the child's birth, came home and touched the feet of the baby in reverence. On being asked why he did so, he replied: "In him, I see the noble self-consecrating spirit of my father Guru Arjun. I name the child Tegh Bahadur (heroic wielder of the sword)."



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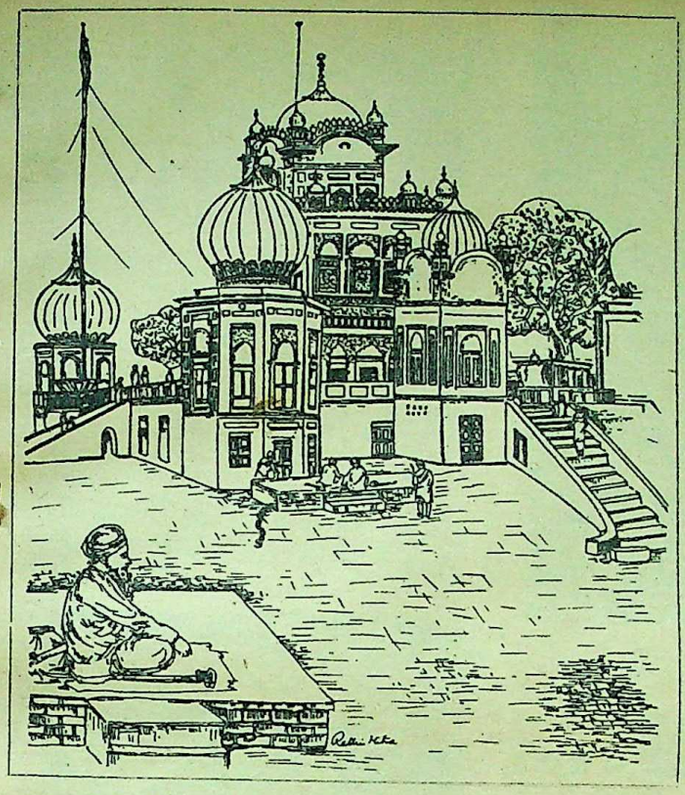
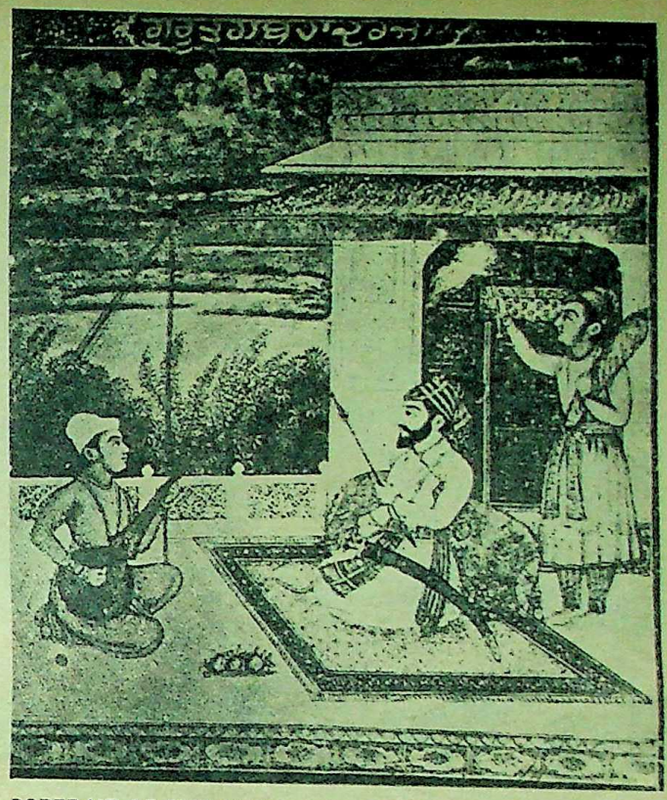


GURDWARA DUKH NIWARAN SAHIB, Patiala—built in memory of the Guru's visit to the place in 1666. (Sketch by Rathin Mitra)



PORTRAIT OF THE GURU—from a Mughal painting.

were awaiting instructions from Delhi about the treatment to be meted out to him. The Emperor was away in Hasan Abdal on his expedition against the frontier Afghan tribals —and he remained there till March 27, 1676. The officials in Delhi had, therefore, to contact him there to get his orders. More than three months were taken up in the exchange of communications between Delhi and Hasan Abdal and the final orders were received in Delhi in the first week of November 1675.

The Guru was subjected to torture and finally, on his refusal to renounce his "Dharma" or show a miracle, he was executed in Chandni Chowk in Delhi on November 11, 1675, along with his three companions.

Moving Account

The Sikh historian Ratan Singh Bhangu in his Pracheen Panth Prakash gives a very moving account of the Guru's death. The Chief Kazi taunted the Guru and asked him to exhibit some of the miraculous powers he was supposed to possess. Tegh Bahadur wrote something on a piece of paper and tied it with a string round his neck. This, he said, would blunt the executioner's sword. When the Guru's head was severed from his body, the piece of paper was opened. It read: "Sis diya par sirr na diya" (I gave my head but not my faith).

His body was stolen from the execution yard by one of his untouchable followers and cremated at Rikab Ganj—a beautiful temple beside Parliament House marks the site. His head was taken to Anandpur where his son, Guru Gobind Singh, performed the final ceremony. The young Guru paid homage to his father in the following words in his composition, *Bichitra Natak* (The Wonderful Drama):

To protect their right to wear their
caste-marks and sacred threads,
Did he, in the dark age, perform the
supreme sacrifice.
To help the saintly he went to the utmost
limit,
He gave his head but never cried in pain.
He suffered martyrdom for the sake of
his faith.
He lost his head but revealed not his
secret.
He disdained to perform miracles or
juggler's tricks
For such fill men of God with shame.
He burst the bonds of mortal clay
And went to the abode of God.
No one hath ever performed an act as
noble as his.

* * *

Tegh Bahadur passed, the world was
with sorrow stricken.
A wail of horror rent the earth,
A victor's welcome given by the hosts
of heaven.

Guru Tegh Bahadur was, like many of his predecessors, a gifted poet. He wrote in the simplest *Sant Bhasha* which even an illiterate peasant could understand. All his compositions have a haunting melody. 115 of his hymns are incorporated in the *Adi Granth*. *Birtha Kahun Kaun Siyon Man Ke* is a typical example of his works.

Whom shall I tell of the anguish of my
heart?
Greed has me in its hold.
I rush madly in the ten directions
Seeking gold.
I suffer much wanting a life of ease
And serve all kinds of people,
And like a dog go from door to door
But I have no thought of prayer.
I waste my human existence,
I have no shame when people laugh at
me.
O Nanak, why sing you not in praise of
the Lord
And rid your mind and body of impure
thoughts?

He was obviously well versed in Sanskrit religious texts; his hymn, *Jo nar dukh mai dukh nahi manai*, is reminiscent of some of the lines in the Gita.

He who in adversity grieves not
He who is without fear
He who falls not in the snare of
sensuality
Who has no greed for gold knowing it is
like dust.
He who does not slander people when
their backs are turned
Nor flatters them in their faces.
He who has neither gluttony in his heart
Nor vanity nor attachment with worldly
things.
He whom nothing moves,
Neither good fortune nor ill,
Who cares not for the world's applause,
Nor its censure,
Who ignores every wishful fantasy
And accepts what comes his way as it
comes.
He whom lust cannot lure
Nor anger command,
In such a one lives God Himself.
On such a man does the Guru's Grace
descend,
For he knows the righteous path.
O Nanak, his soul mingles with the Lord
As water mingles with water.

With the martyrdom of Guru Tegh Bahadur, the Sikhs finally emerged from a pacifist sect to a warrior nation.

See Also Page 17

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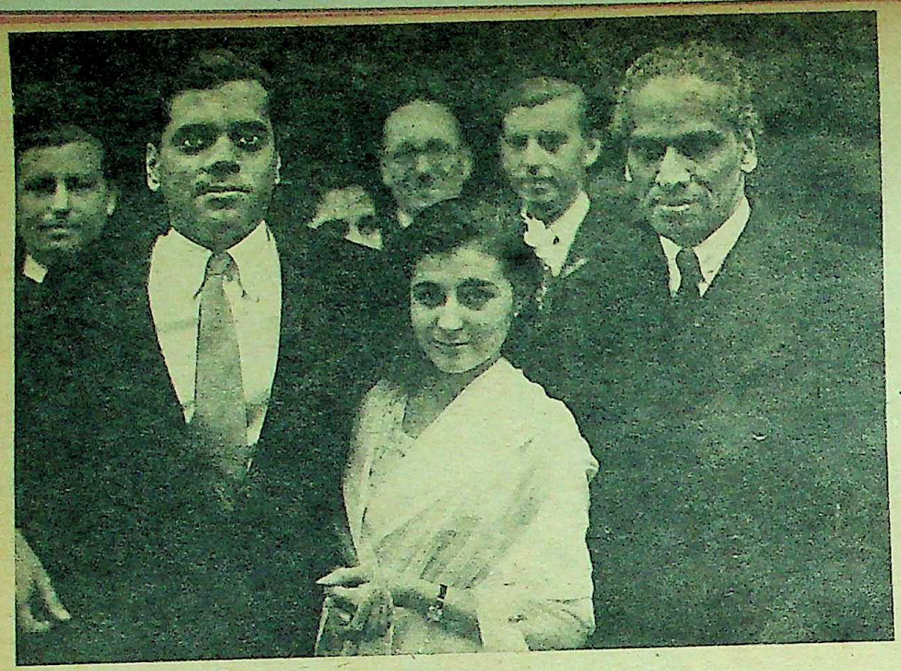
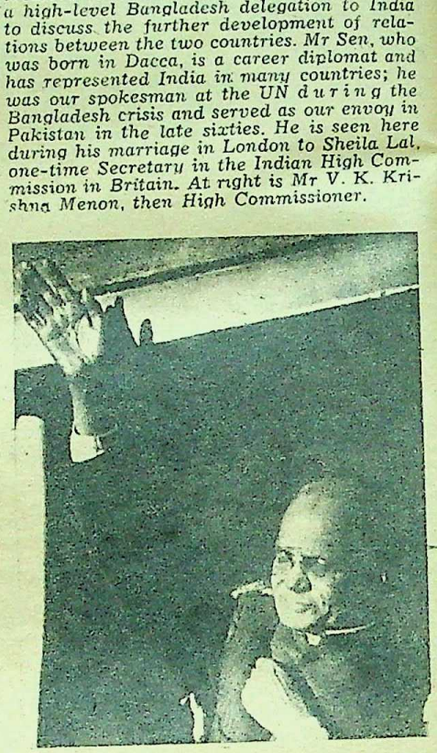


THE HOUR OF JASMINES AND MARIGOLDS—NOT BULLETS. Mr Samarendranath Sen (left), 55-year-old Indian High Commissioner in Bangladesh, narrowly escaped death on November 26 when six armed young men attacked him in the Indian Chancery in Dacca. Mr Sen was injured in his right upper arm by a revolver shot. The bullet was removed after an operation. In a brief gun battle that took place, four of the assailants were shot dead by a High Commission security guard. Two others were injured. In a strongly worded statement, India said that it took a "grave view of the dastardly attack". Meanwhile, President Sayem, in a telephonic conversation with Mrs Gandhi, expressed his "regret and concern over the incident" and stated his intention of sending a high-level Bangladesh delegation to India to discuss the further development of relations between the two countries. Mr Sen, who was born in Dacca, is a career diplomat and has represented India in many countries; he was our spokesman at the UN during the Bangladesh crisis and served as our envoy in Pakistan in the late sixties. He is seen here during his marriage in London to Sheila Lal, one-time Secretary in the Indian High Commission in Britain. At right is Mr V. K. Krishna Menon, then High Commissioner.

In The News...

MUSLIMS' HOMAGE TO GURU NANAK. The Urdu Times of Bombay organised a poetic symposium to celebrate the Sikh Guru's birthday. Among the poets who participated were Ali Sardar Jafri, Jan Nisar Akhtar Majrooh Sultanpuri, Nazir Khayyami, Khumar Barabankvi and Inderjit Singh Tulsi. Dr Rafiq Zakaria, presided and Maharashtra Chief Minister S. B. Chavan was the guest of honour. Amongst the speakers was the celebrated Urdu novelist, Krishan Chandar. The star attraction of the function was the matinee idol Dilip Kumar.



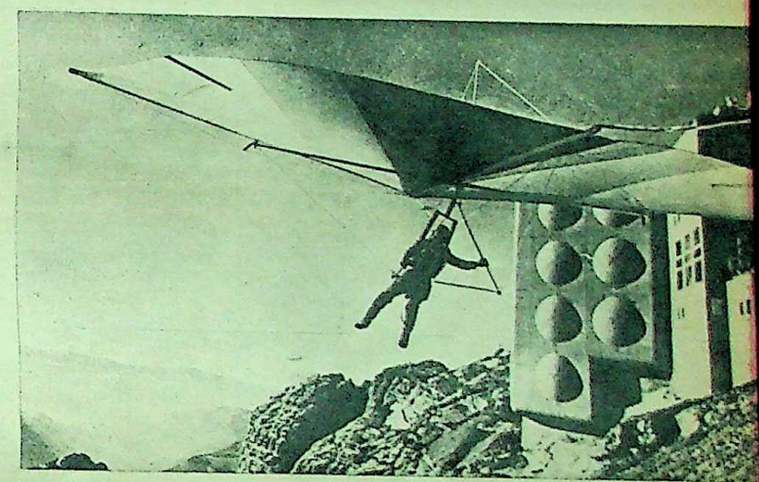
IT IS IN GOD'S HANDS. Mr Jayaprakash Narayan, who was "freed on paroie" on November 12 and then admitted to the Jaslok Hospital in Bombay, has been operated on and put on artificial kidney. The doctors said they had received two offers for kidneys in case a transplant became necessary. JP has been receiving a steady stream of visitors, among them the Union Minister for Shipping and Transport, Mr Uma Shankar Dikshit, who was sent by the Prime Minister to enquire about his health.

HITENDRA EATS THE HUMBLE PIE. Following its win in the Rajkot civic poll, the Janata Front achieved even more spectacular wins at Surat and Baroda. Gujarat Chief Minister Babubhai J. Patel had described the poll as a "vote of confidence in my Ministry". Both Mr Hitendra Desai, the new Pradesh Congress Chief, and Mr Madhavsinh Solanki, Leader of the Legislature Congress Party, had boasted that their party would win and that Mr Patel should be "honest enough to keep his word and quit" if Surat and Baroda went against him. In Surat, the home town of Mr Hitendra Desai, the Janata Front annexed 42 of the 65 seats. The Ruling Congress could muster only 23 seats. In Baroda, the Front captured 46 of the 60 seats. The Congress won 13 and the remaining one seat went to an Independent.

"COUNT ME OUT—IF..." The rare lion marmosets (small monkeys) of Brazil are among the most endangered species in the world. The World Wildlife Fund and the International Union for Conservation of Nature and Natural Resources have made urgent pleas to the Brazilian Government for action to save the three species—the Golden Lion Marmoset, the Golden-Rumped Marmoset and the Golden-Headed Marmoset. These animals are the denizens of the rain forests of the Atlantic Coast of Brazil. But they have been deprived of that habitat because of the onslaught of industrialisation. Loss of living space and slaughter have brought the marmosets to the verge of extinction. In fact the Golden Marmoset was considered already extinct but was rediscovered in 1970 near Sao Paulo. Brazilian conservationists are at work establishing a captive breeding station.

...And Out Of It

THE BIRDMAN COMETH. Werner Tscherne, an aircraft mechanic from Rorschach, Switzerland, glides down the Saentis mountain in his home-made sky-kite for a 15-minute trip. Tscherne has made gliding his hobby and spends all his free time gliding from mountain-tops.



YOU LEARN BY EXPERIENCE—and a second honeymoon should be sweeter. Elizabeth Taylor and Richard Burton were at it again—they got remarried in a remote village north of Botswana and came to "town" (London) to celebrate Burton's 50th birthday. Guests from all over the world had been invited. Birthday or no birthday, Burton stated that he meant to stick to his "no-drinking" pledge so that he wouldn't lose the love of Liz. For the wedding ceremony, for which the bride wore green, only two witnesses belonging to the Chobe Game Lodge were present. The post-wedding celebrations on the banks of the Chobe took place under the quizzical gaze of a couple of hippopotamuses and a camera-shy rhino.

MORE ENJOYABLE THAN THE "FAST 'UNS" OF THOMSON AND LILLEE. Clive Lloyd's West Indian cricketers give helpful advice on how to handle the willow to "Miss Tasmania" (Jennifer Jones—left) and "Miss South Australia" (Sharon Betty). Sharon was later crowned "Miss Australia". The Caribbean cricketers, after a rather patchy start, achieved peak form with convincing wins over New South Wales and Queensland. They took on Australia last week at Brisbane. It is being predicted that the six-Test series between the two strongest cricket nations in the world for the game's "heavyweight title" will attract the sport's first million-dollar gate.

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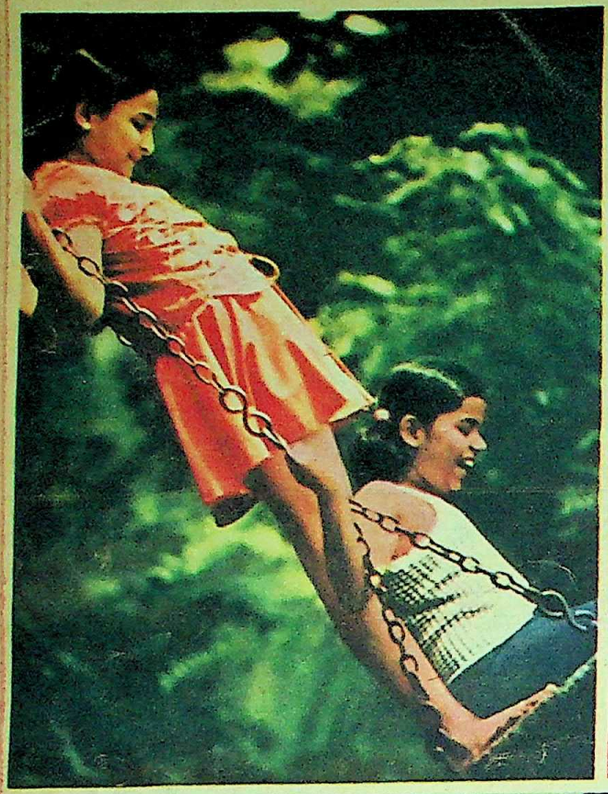

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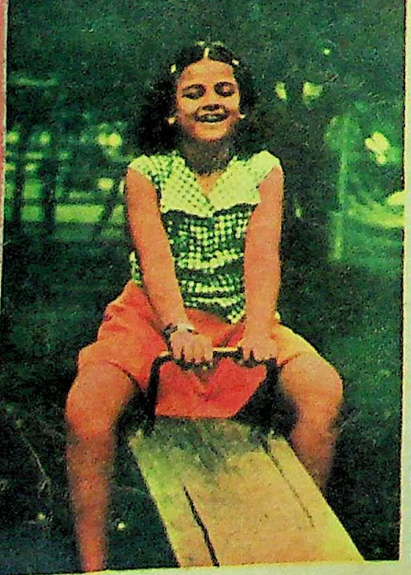

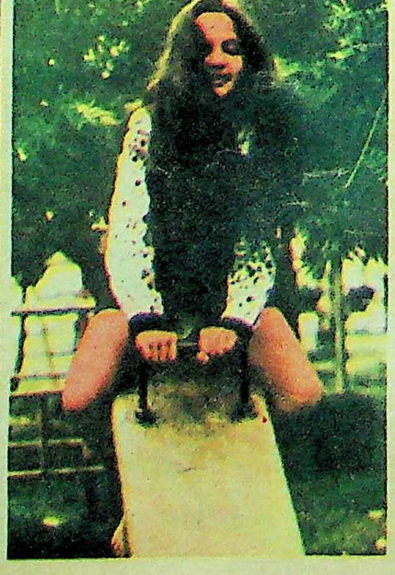

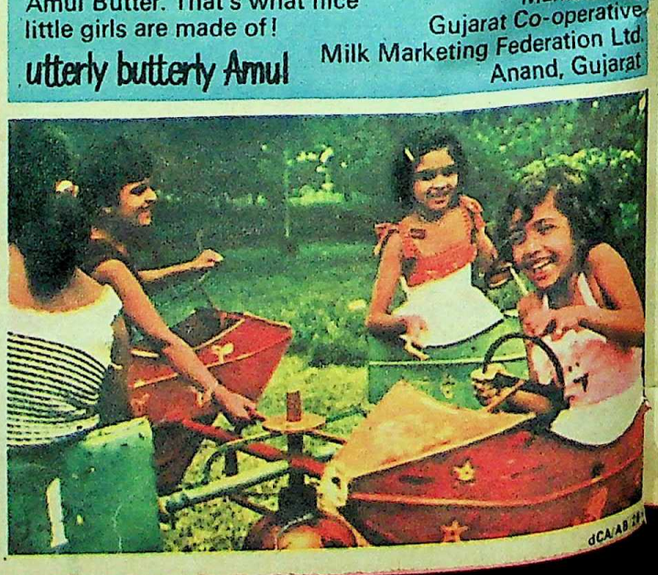

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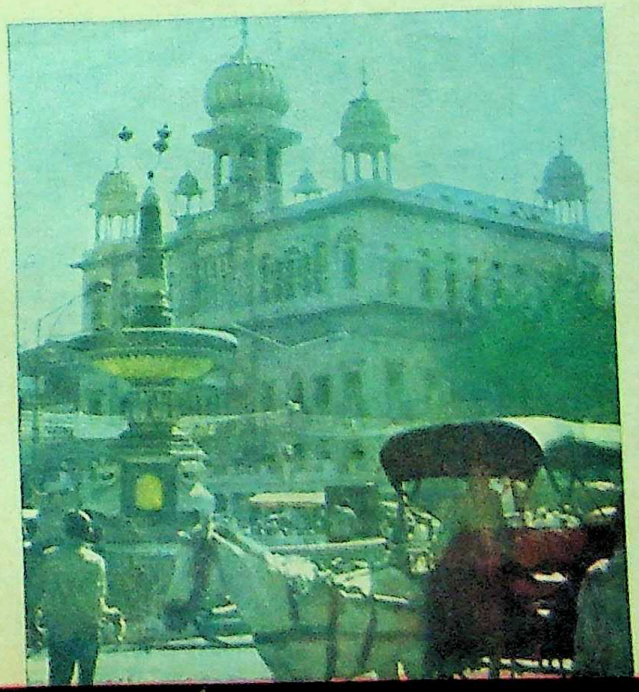
WHERE THE GURU DIED

Portrayed here is the Sis Ganj Gurdwara in Chandni Chowk, Delhi, where Guru Tegh Bahadur was confined in a cell and executed on November 11, 1675. When asked to perform a miracle, the Guru wrote something on a piece of paper and tied it round his neck as a charm against the executioner's sword. After the beheading, the paper was opened. It said: "Sis diya par sirr na diya" ("I gave my head but not my faith.")

The site was acquired by Sardar Baghel Singh in the latter part of the 18th century. The Gurdwara was rebuilt about twenty years ago. The other gurdwara associated with the Guru is Rikab Ganj—beside Parliament House, New Delhi. This is the site of the cremation of Guru Tegh Bahadur's body, which was stolen from the execution yard by Jaita Ranghreta who set his hut on fire to cremate the Guru's body; he took the head to Anandpur, where the young Guru Gobind blessed him: "Ranghreta guru ka beta"—"Ranghreta (Untouchable) is the son of the Guru."



Rikab Ganj, once a bustee of stirrup (rikab)-making cobblers, was rebuilt in marble a few years ago by Sardar Harnam Singh Suri at a cost of nearly one crore rupees.

Photographs by R. B. BEDI

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

'Freedom At Midnight'

This book by Larry Collins and Dominique Lapierre (Vikas, Rs 45) was designed to be a best-seller. Its French edition has already made the grade. The English edition is sure to do so.

The authors have employed the same technique as they did in recording the birth of Israel in "O Jerusalem!" and the fall of France in "Is Paris Burning?". For "Freedom at Midnight" they interviewed just about everyone who was in any way associated with or affected by the Partition—from Lord Mountbatten down to the humble peasants and shopkeepers who were ousted from their homes in what became the greatest exchange of population in world history accompanied by massacres of between 500,000 and 1 million innocent people.

All this is factual material organised with meticulous care into a fictional form embellished with descriptions of the locales, backgrounds of the principal actors and their moods at the critical times. It reads like a detective novel except that the climax is the murder of the hero—Mahatma Gandhi.

"Freedom at Midnight" makes very good reading. A few important events (such as the Mahatma's visit to the shrine of Qutbuddin Bakhtyar Kaki four days before his assassination) have been missed and innumerable Indian words and names misspelt: Akhbar for Akbar, Shah Alim for Shahalmi, Jellum for Jhelum. The authors have done their work; Messrs Vikas's proof-readers have not done theirs.

Khushwant Singh

WINSTON CHURCHILL was strongly opposed to giving India freedom for "it is with deep grief that I watch the clattering down of the British Empire with all its glories and all the services it has rendered mankind. Many have defended Britain against her foes. None can defend her against herself... let us not add by shameful flight, by a premature, hurried scuttle—at least let us not add to the pangs of sorrow so many of us feel, the taint and sneer of shame". He considered the Indians "inexperienced, theoretical and probably corrupt". But when it came to passing the Act of Indian Independence, Churchill whole-heartedly agreed with Attlee "for the wisdom he had displayed in selecting Louis Mountbatten" to arrange the details of the transfer of power.

LORD LOUIS MOUNTBATTEN (right). At the age of 46, he was selected to preside over the transfer of power and the division of India. He started by "Operation Seduction" to win over Indian political leaders. He succeeded with Mahatma Gandhi and Nehru, who remarked: "Thank God we have finally got a human being for a Viceroy and not a stuffed shirt." He failed with Patel and Jinnah. At one stage he threatened to resign because of Sardar Patel's attitude. On his meeting with Jinnah he wrote: "My God, he was cold! He took most of the interview to unfreeze." He claims that the date of the transfer on August 15, 1947, was fixed by him because it was the anniversary of the surrender of the Japanese armies to him. According to the astrologers, it was an inauspicious day because "India on 15th August would lie under the zodiacal sign of Capricorn and the day would be passed under the influence of Saturn, a notably inauspicious planet". Mountbatten is seen here with his wife and the Earl of Listowel, Secretary of State for India.

NEHRU commanded Mountbatten's respect before Mountbatten came to India as Viceroy. They had met in Singapore. There he had ridden in an open car with Nehru. When one of his advisers warned him that it would only dignify an anti-British rebel, Mountbatten remarked: "Dignify him? It's he who will dignify me. One day this man will be the Prime Minister of India." According to Mountbatten, when communal riots broke out all over Northern India in September 1947 Nehru asked Mountbatten "to run the country"

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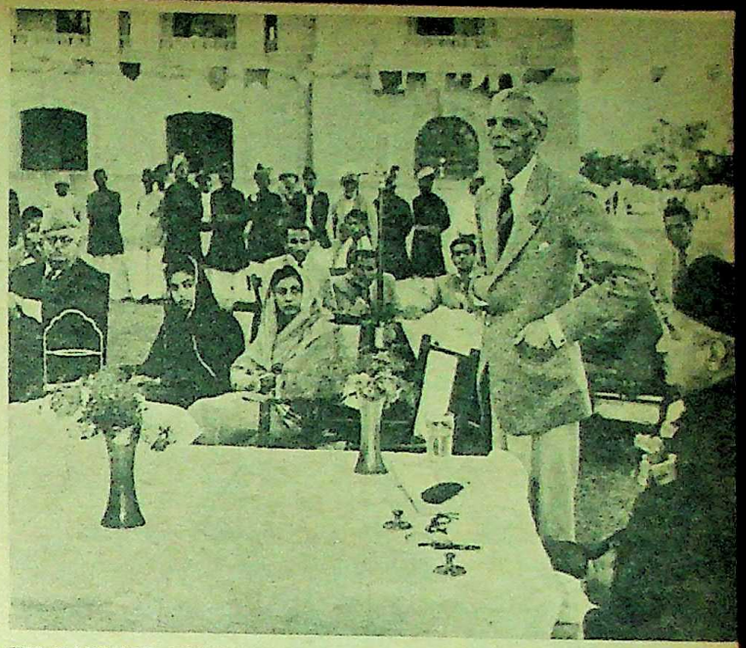
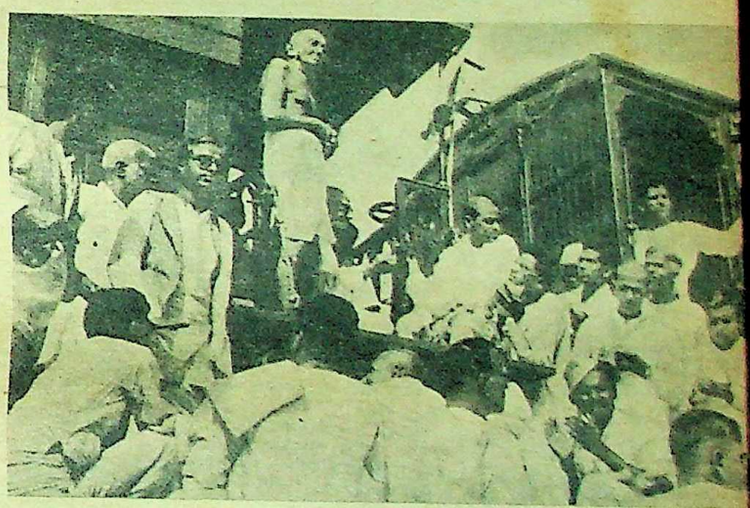


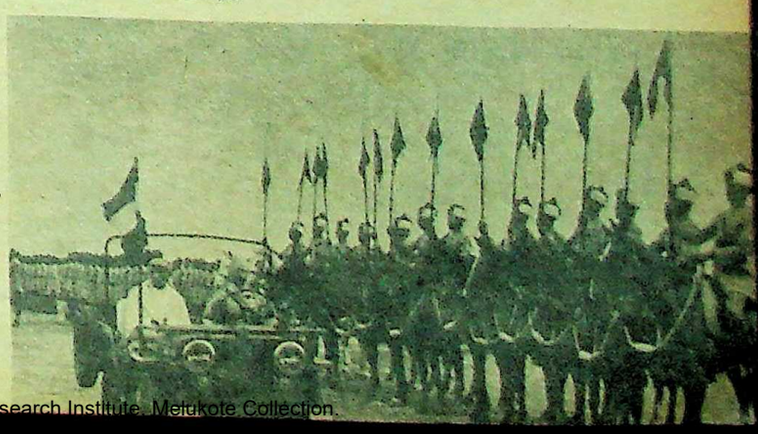
"THE ONLY THING MUSLIM ABOUT MOHAMMED ALI JINNAH WAS HIS PARENTS' RELIGION," say the authors. "He drank, ate pork, religiously shaved his beard each morning and just as religiously avoided the mosque each Friday. God and the Quran had no place in Jinnah's vision of the world." At the time of Partition, Jinnah was stricken with tuberculosis and, according to Dr Jal Patel, not likely to last more than a few months. This was not known to anyone else. An important factor in Jinnah's life was his marriage to the 17-year-old Parsi girl, Ruttie, who was 24 years younger than he. The marriage lasted only ten years. Ruttie died of an overdose of morphine. The authors maintain that while people went without food in the earlier days of Pakistan, Mr Jinnah dined on the most delicious food and the best Bordeaux wines.

V. P. MENON rose from a stenographer to be the most powerful Civil Servant and chief negotiator for the Instrument of Accession of the Indian princes. It was he who was able to get Hari Singh of Kashmir to sign the Instrument of Accession when Kashmir was invaded by Pakistani tribes. "Here it is," he said, "we have Kashmir. The bastard signed the Act of Accession. And now that we've got it, we'll never let it go."

SARDAR PATEL was the man who brought the Indian princes to heel but his attitude towards Pakistan remained one of implacable hostility.



GANDHI "is rather like a little bird, a kind of sweet, sad sparrow perched on my armchair," wrote Lord Mountbatten on his first meeting with the Mahatma. He strongly opposed the partition of the country but felt that he had lost the power to influence the politicians. "They call me a Mahatma, but I am not even treated by them as a "sweeper." He was the one man who was able to stop the riots which had plagued Calcutta for over a year and had cost 10,000 lives. In Bengal, his "force consisted of one man and there is no rioting". He is the "one-man boundary force", said Mountbatten. He performed the same miracle again when riots broke out in Delhi. He forced the Indian Government to give Pakistan 550 million rupees due to them as their part of the sterling balance. He had much difficulty with Sardar Patel and apparently reprimanded him before going to his fatal meeting. "You must let me go free," he said to Sardar Patel. "It is time for me to go to God's meetings.



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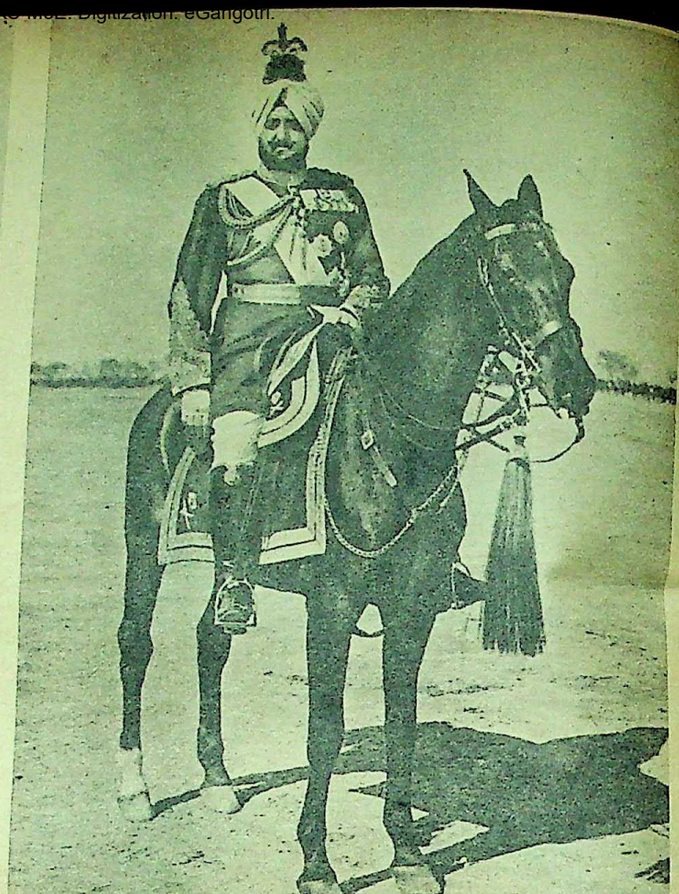
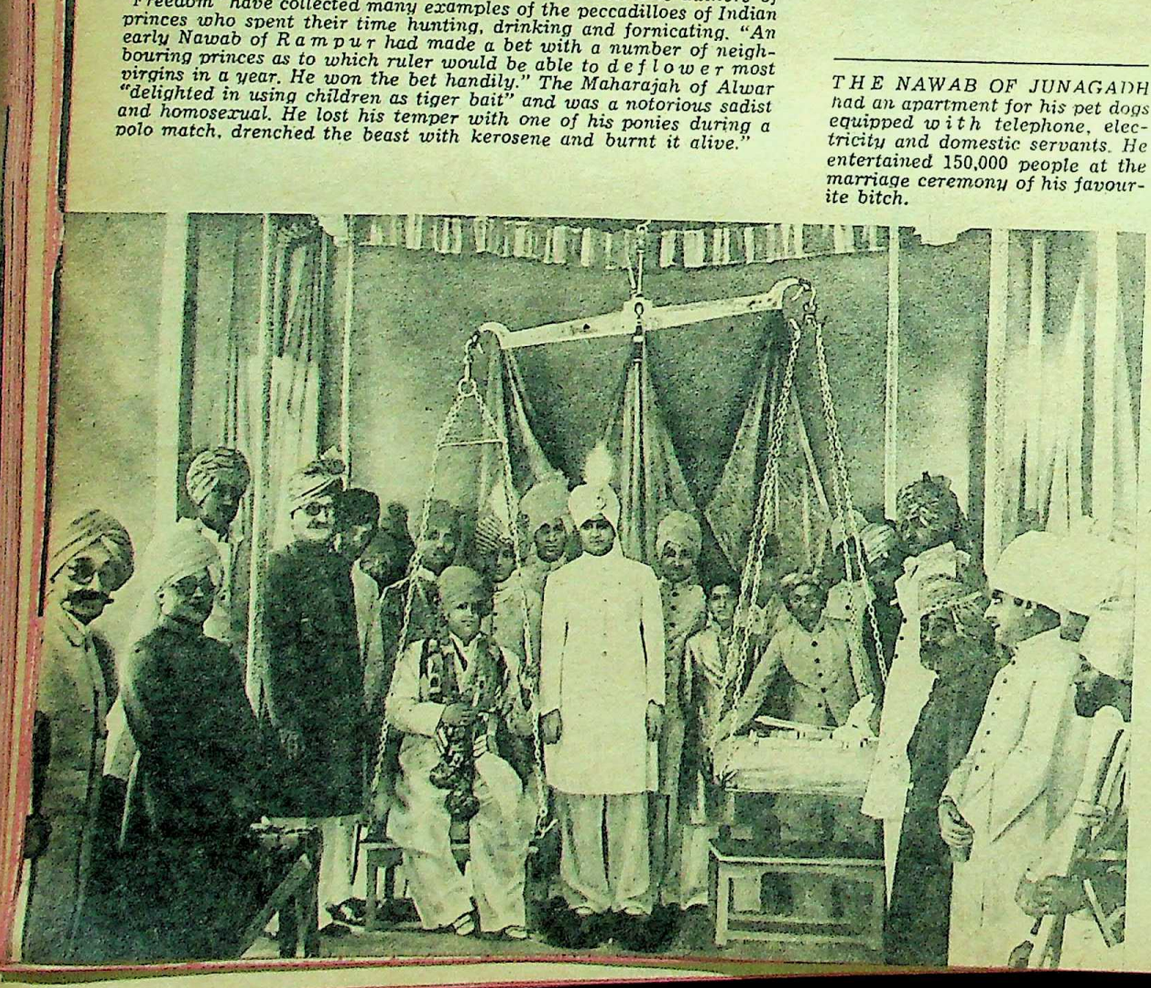
Funding: Tattva Foundation and IKS MoE. Digitization: eGangotri

THE MAHARAJAH OF GWALIOR was fond of electric trains, one of which was used to carry brandy around the table. The authors of "Freedom" have collected many examples of the peccadilloes of Indian princes who spent their time hunting, drinking and fornicating. "An early Nawab of Rampur had made a bet with a number of neighbouring princes as to which ruler would be able to deflower most virgins in a year. He won the bet handily." The Maharajah of Alwar "delighted in using children as tiger bait" and was a notorious sadist and homosexual. He lost his temper with one of his ponies during a polo match, drenched the beast with kerosene and burnt it alive."



THE NAWAB OF JUNAGADH had an apartment for his pet dogs equipped with telephone, electricity and domestic servants. He entertained 150,000 people at the marriage ceremony of his favourite bitch.

THE MAHARAJAH OF PATIALA. "They say that he had a pearl necklace insured for one million dollars and a diamond breast-plate with 1,001 brilliantly matched blue-white diamonds. Until the turn of the century, it had been the custom of the Maharajah of Patiala to appear once a year before his subjects naked except for that diamond breast-plate, his organ in full and glorious erection." Maharajah Bhupinder Singh consumed 20 pounds of food in a day including a couple of chickens as a teatime snack. He also had 350 ladies in his harem. "During the torrid Punjab summers, the harem moved out of doors in the evening to Bhupinder's pool. The prince stationed a score of bare-breasted girls like nymphs at intervals around its rim. Chunks of ice bobbing in the pool's water gave the hot air a delicious chill while the Maharajah floated idly about, coming to port from time to time to caress a breast or sip a whisky. The walls and ceiling of Bhupinder's private quarters were covered with representations of the erotic temple sculptures for which India is justly famous, a catalogue of copulative possibilities to exhaust the most inventive mind and athletic body. A wide silk hammock slung in one corner of the room allowed Bhupinder Singh, in a sense, to suspend the laws of gravity while attempting to perform in that state some of the more complex manoeuvres suggested by his ceiling."



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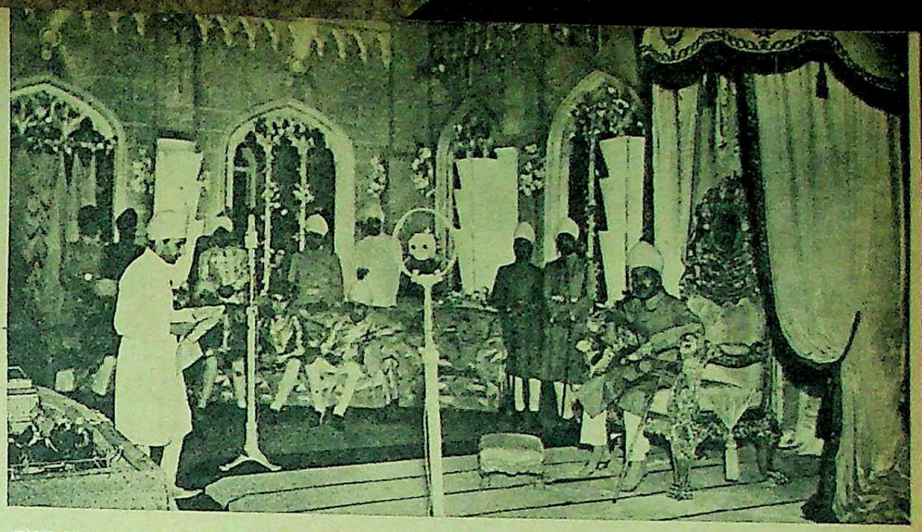
MAHARAJAH HARI SINGH OF KASHMIR, having exhausted himself with his women, turned his attention to handsome young men. He was involved in a divorce case in London when he was caught in flagrante delicto with a married woman. He toyed with the idea of making Kashmir his private sovereign kingdom.

SUHRAWARDY was the arch villain of the Calcutta killings, a "prototype of the corrupted, venal politician". During 1942, he "sold in the black market tons of grain destined for the starving of Calcutta and earned millions of rupees. He dressed in tailor-made silk suits and two-tone alligator shoes. His jet-black hair, dressed each morning by his personal barber, sparkled with brilliantine. Where Gandhi had spent the past four decades of his life trying to uproot the last vestiges of sexual desire, Suhrawardy had given his free run, setting himself, it seemed, the prodigious task of bedding every cabaret dancer and high-class whore in Calcutta. The fizzing glass in Gandhi's hand invariably contained water with a dash of bicarbonate of soda. Suhrawardy's usually held champagne. While the Mahatma had been nourishing himself on soya mash and curds, Suhrawardy's diet had run to filet mignon, exotic curries and pastries, leaving him enveloped by swelling rings of fat that sloped from his breasts to his groin. Worst of all, his hands were covered with blood."



THE NIZAM OF HYDERABAD, though the richest man in the world, was also the meanest. "For 35 years he wore the same soiled, dandruff-encrusted fez. Although he owned a gold service for 100 places, he ate off a tin plate, squatting on a mat in his bedroom. So stingy was he he smoked the cigarette stubs left behind by his guests. The Nizam combined his passion for photography and pornography to amass what was believed to be the most extensive collection of pornographic photographs in India. To assemble it, the ageing Nizam had dissimulated in the walls and ceilings of his guests' quarters automatic cameras that faithfully recorded all that went on in them."

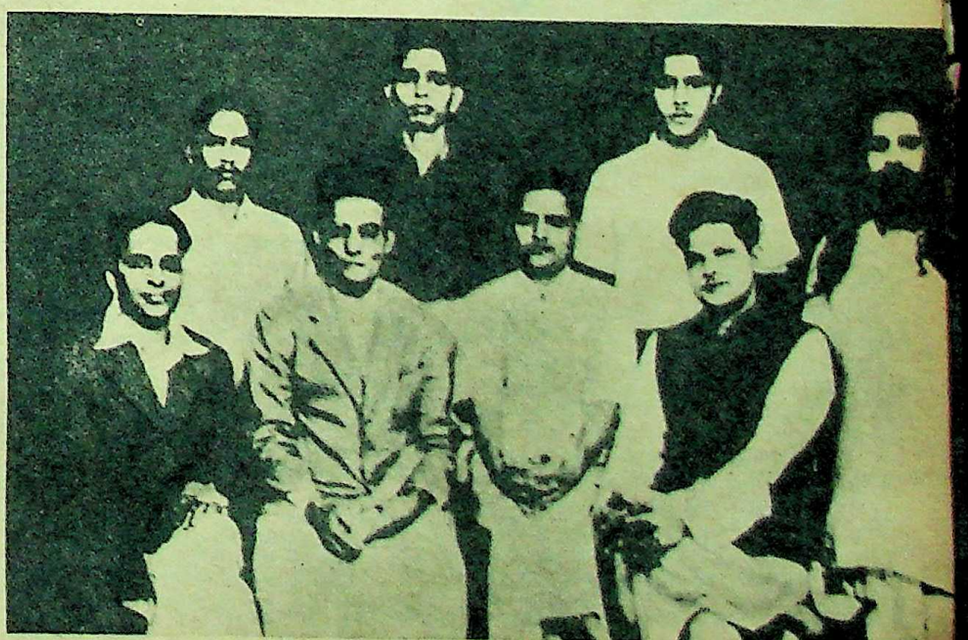
THE CONSPIRATORS

NATHURAM GODSE, having failed in everything, turned to journalism. He hated all women except his mother. He ran away from home because of his brother's wife, and once ran away from hospital because of nurses. Despite his aversion to sex, the words he most often used to describe the horrors of Partition were "rape", "violation", "chastity", "castration". According to the authors, Godse had only "one known sexual relationship. It was homosexual. His partner was his political mentor, "Veer" Savarkar, at that time 65 years old. The evening before he murdered the Mahatma, Godse spent time reading Erle Stanley Gardner and Perry Mason at the Delhi railway station. He chronically suffered from severe migraine.

SAVARKAR had been a consumer of opium for years. He was also—although few of his followers knew—a homosexual. He was a terrorist and served many years in prison in the Andaman Islands. He was the inspiration in the plot to assassinate Mahatma Gandhi.

MADANLAL PAHWA. Astrologers had prophesied he would be famous. Pahwa was subjected to third-degree methods and named all the conspirators. Despite that, when handcuffed and taken to Delhi railway station, he passed Godse and Karkare but refused to divulge their identity to the police. He had been a problem child. He turned anti-Muslim when his father was wounded in a train ambush. He made it his life's ambition to avenge the assault and joined the RSS.

GANDHI'S ASSASSINS—"posing like the members of a college debating society for their yearbook portrait"—are seen below before their trial. Front row, left to right: Narayan Apte, hanged; "Veer" Savarkar, acquitted; Nathuram Godse, hanged; Vishnu Karkare, life imprisonment; Digamber Badge, released. Back: Shanker Kistaya, acquitted; Gopal Godse, life imprisonment; Madanlal Pahwa, life imprisonment. (The life term ended in 1965.)



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TOP SEED MANUEL ORANTES (left) *LOST TO THE IDOL OF INDIAN TENNIS, VIJAY AMRITRAJ* (above). *Vijay relentlessly attacked the left-handed Orantes's backhand to bring off a tactical coup. He won 7-5, 6-3 in a match lasting 78 minutes. 14,000 fans, including President Fakhruddin Ali Ahmed, gave the young Indian a standing ovation at the Netaji Stadium, Calcutta. Vijay received $9,000 for his effort.*

Photographs by MONA CHOWDHURY

Vijay's Grand Prix

"For Vijay Amritraj, it was another step to the top of the tennis world; for Indian Tennis, a giant leap forward into a new era."

by NARESH KUMAR

LIKE a bore tide in the neighbouring Hooghly, the "Indian Grand Prix 75" broke the traditional moorings of Indian Tennis and swept it helter-skelter into the luminous mainstream of modern world tennis. A memorable week reached its climax with an unforgettable final day. The Netaji Stadium, bursting at the seams with 14,000 delirious fans cheering the amiable champion, India's own Vijay Amritraj, choked even a hardened old codger like me with emotion.

At long last, Vijay was able to string the beautiful pearls of his game in a winning sequence! His sleek, searing angled volleys opened a dimension Orantes could not cover, while the depth and power of his ground shots pushed the Spaniard behind the baseline, from where he could not get enough "angle" on deadly passing shots. In the ultimate analysis, the Spaniard's backhand crumbled and Vijay, throwing everything into the final stages of the second set, won his second Indian Grand Prix.

What added a welcome touch was Vijay's sporting behaviour. Apart from applauding his opponent's good shots, Vijay never hesitated even a moment in offering to replay a doubtful point. Orantes, no less a sportsman, was quick to reciprocate and the tough unpleasant "dog-eat-dog" element of pro tennis was weeded out.

Looking back over the week, one is reminded of the masterful control of Manuel Orantes, who played with his opponents like puppets on a string; of unseeded Mike Cahill, who chased each ball with the enthusiasm of a terrier let off his leash; of the distinguished-looking Juan Gisbert, as unyielding and solid as the rock of Gibraltar; and the eccentric but talented Australian, Kim Warwick; of the tenacious Italian Barazutti—pronounced "Barajuti" by one of the Indian umpires but known as "Baraccuda" amongst the players as he silently sneaks up and painlessly dismembers his opponents; of the "Zinda Dil" Pakistani, Haroon Rahim—alas, his shots did not match his brave heart! Visibly touched by the great ovation he received after his loss to Warwick, Rahim is reported to have said: "They love me as much here as in Pakistan!"

Then there was Delaney, bursting with youthful energy, cast in the classical American mould of clean-hit, power-packed shots. And the amiable six-foot-four Australian,

RAMANATHAN KRISHNAN, who lost to Tom Gorman, is flanked by son Ramesh and Vijay Amritraj.

Dick Crealy, with his telescopic reach. Sandy Mayer, sadly, was a victim of delayed Hong Kong "flu" or "Calcutta Stomach".

Of the seven Indian players, Chirdeep Mukerjea, Premjit Lal, Ashok Amritraj, Anand Amritraj, Ramanathan Krishnan, Shashi Menon and Jaideep Mukerjea were eliminated in the first round. Jasjit Singh, architect of India's Davis Cup win against Australia in 1973, fell in the final stage of the qualifying rounds. His coaching assignments in the States have rusted the fine edges of Jasjit's game and he will have to work hard to hone it to a sharper pitch.

The most impressive of the young Indians was Shashi Menon. Tall, muscular and broad-shouldered, Shashi has a lot of power and very sharp reflexes. If he can develop more consistency, he could take his place in the Big League. Already, he is around 70 in the Grand Prix rankings—well ahead of Anand Amritraj—and has victories over Brian Gottfreid, Charlie Pasarell, Paul Gerken, etc.

The men's doubles event was disappointing. In the final, the Amritraj Brothers let the Spaniards, Orantes and Gisbert, "off the hook" after winning the first set 6-1. The Amritraj Brothers thereafter lost the initiative and, in spite of saving some match-points, could not get back into the game. One could, however, see that they are a top-class combination. Anand, with his top-spin backhand service return, is a very good left-court doubles player.

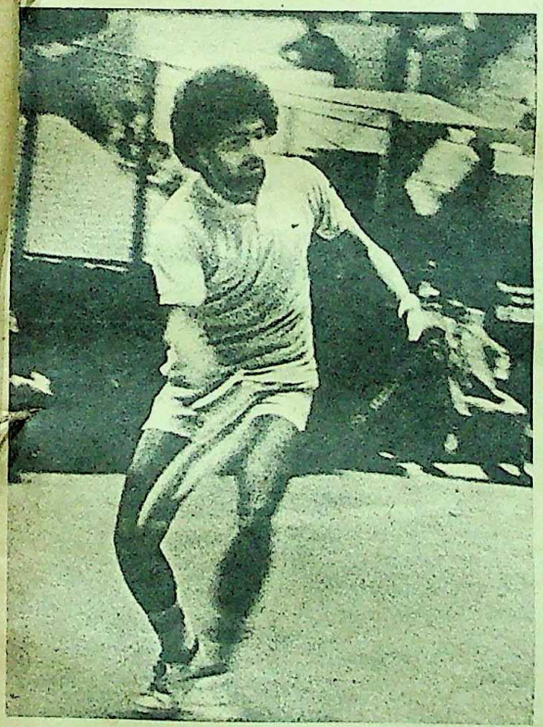
Glittering Spectacle

Every visiting player was full of praise for the Netaji Stadium and the arrangements. The glittering spectacle provided by the floodlights, the pale-green courts, the yellow balls, the flashily dressed players and 14,000 spectators stirred the quiet Krishnan into comparing the tournament with a multi-million-dollar 70-mm Hollywood extravaganza. For the average tennis fan, with his apogee pegged to a local floodlit tournament with barely 2,000 spectators, it was like a trip to the moon.

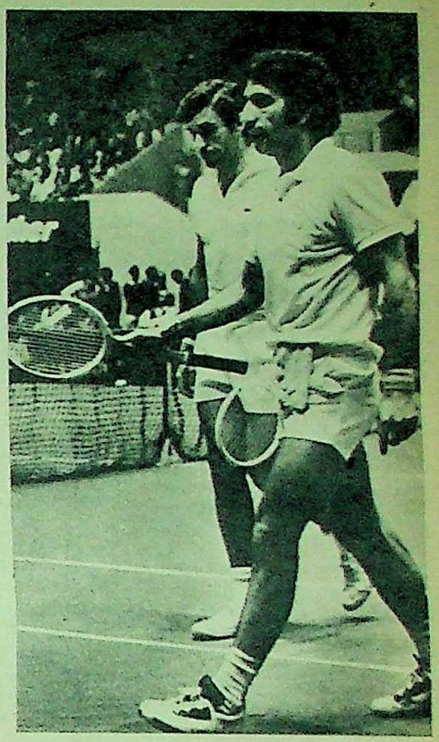
The "Supreme Court", laid in strips of 12 feet and held together by adhesive tape, provided a lovely true surface which produced a high bouncing ball at a speed which, to my mind, balanced the scales equally between defence and attack.

One must applaud and congratulate the organisers who helped put Indian Tennis on the world map and carried out everything with a precision hitherto foreign to Indian Sport. The sports-loving Chief Minister, Siddhartha Shankar Ray, waved his magic wand and all the problems were solved, while the Central Government authorities moved things at the speed of a Vijay volley.

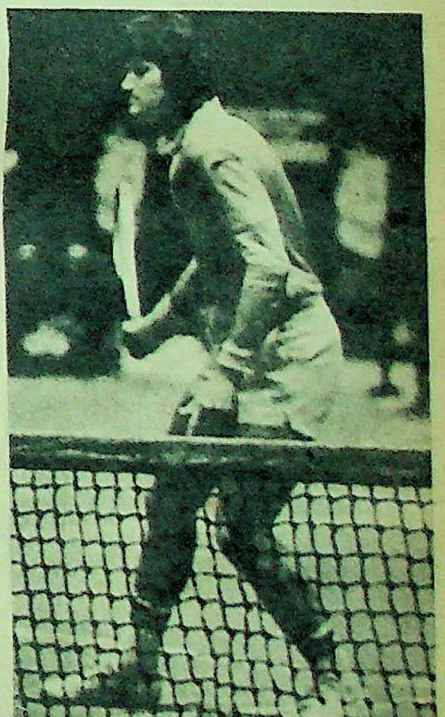
So ended a memorable week—for Vijay Amritraj, another step to the top of the tennis world; for Indian Tennis, a giant leap forward into a new era.



POPULAR PAKISTANI HAROON RAHIM. He won the heart of all Calcutta while going down to Australian Kim Warwick in the quarter-finals. In what was the best match of the tournament, Rahim lost 6-4, 6-7, 2-6. "They love me as much here as in Pakistan," said Rahim at the end of the match.



THE DOUBLES CHAMPS. The Spanish team of Juan Gisbert and Manuel Orantes turned the tables on the Amritraj Brothers, Anand and Vijay. After losing the first set 1-6, the Spaniards came back strongly to win the next two sets—6-4, 6-3.



ILL-TEMPERED KIM WARWICK, seeded fifth, lost to Vijay Amritraj—2-6, 3-6—in just 48 minutes. In a doubles match the same day, Warwick shot a few balls into the crowd and flung his racket more than once.

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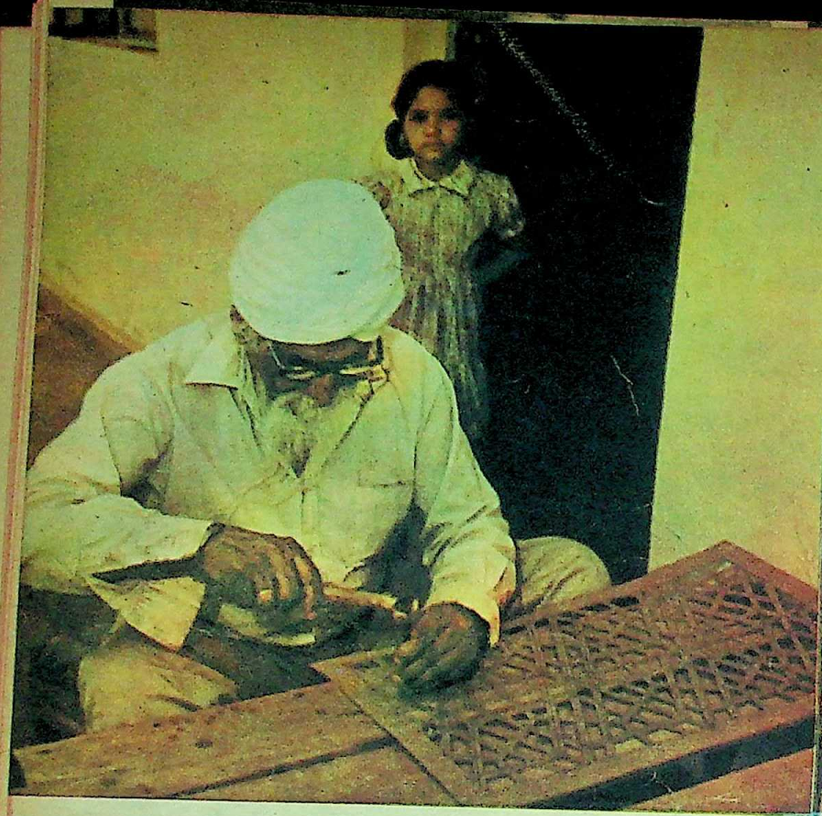


THE ARTIST-CRAFTSMAN-ENGRAVER OF NAIROBI, Hari Singh Bansal. A simple villager, Bansal has, in the last 15 years, decorated all the new masjids, mandirs and gurdwaras in Nairobi. Right: A famous fresco painting in the Golden Temple, Amritsar, by the late Bhai Gian Singh.

Ramgarhias

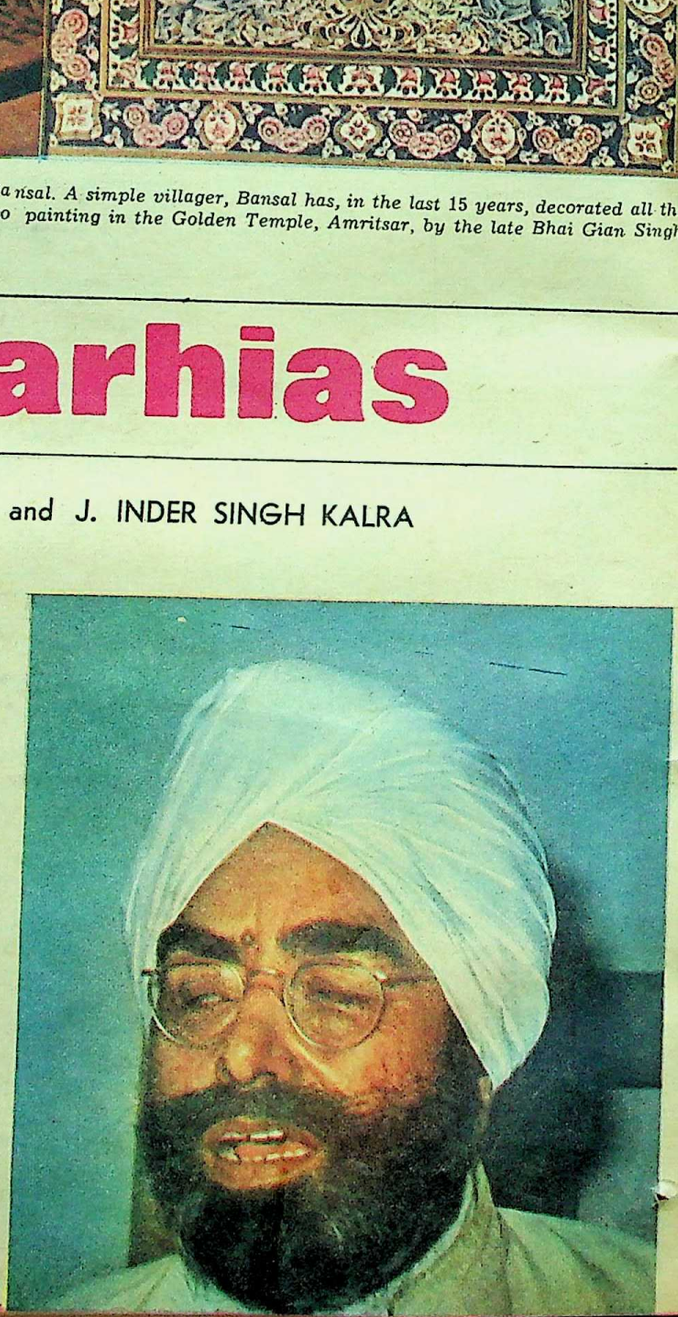
by GURDIAL SINGH REHILL and J. INDER SINGH KALRA

They were humble carpenters. Today they are the super craftsmen and entrepreneurs of Northern India. They have produced eminent scientists, soldiers, doctors, painters and musicians. And they have spread all over the globe: prosperous Ramgarhias can be met in Mombasa, Nairobi, Singapore, Bangkok and in many cities of Great Britain. They number 3.6 million.

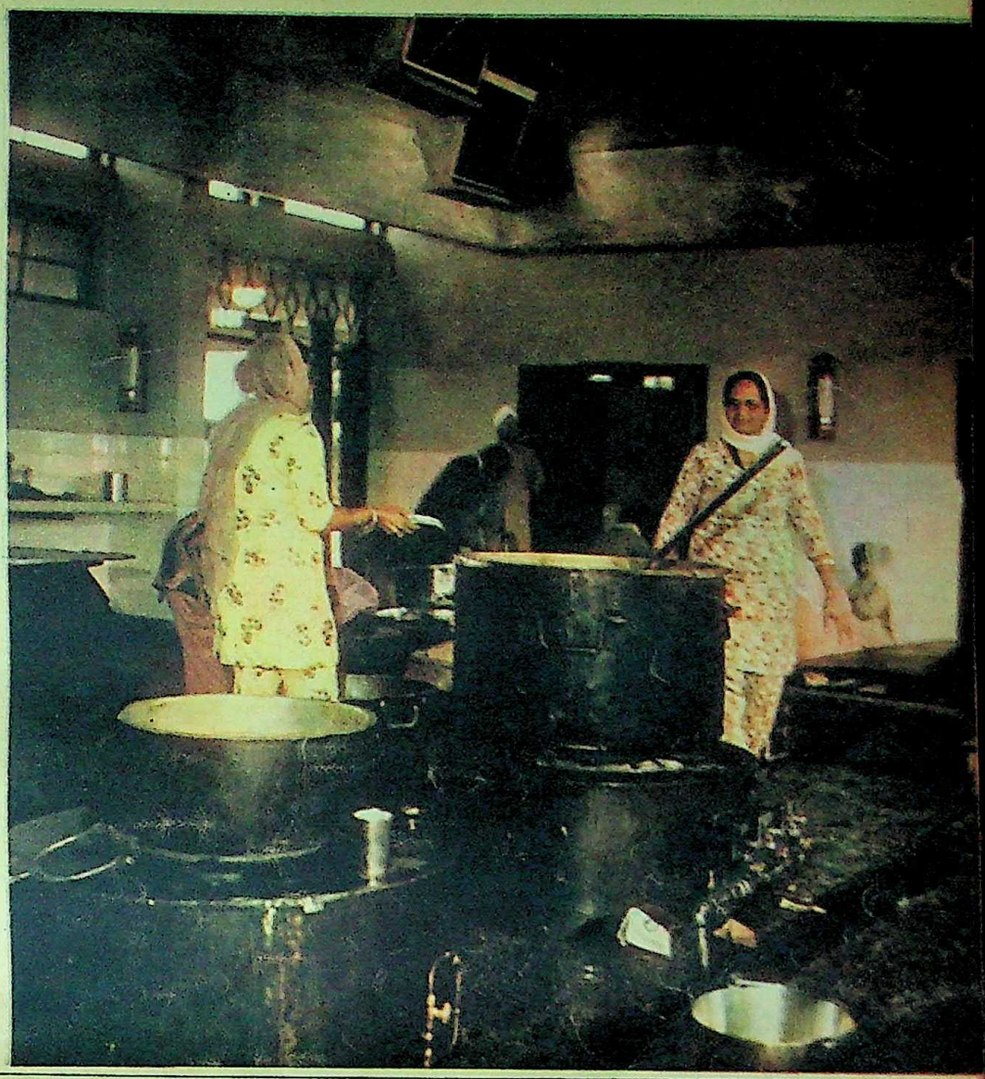
THEIR original caste-name was *Thoka*—carpenter. They were workers. Their ancestors became Sikhs. The Sikh Gurus raised them from a lowly status to become the high priests of the Sikh Church. Even to this day religious ceremonies of the Sikh nobility are performed by His Holiness the Bhai Sahib of Bagarian, a descendant of Bhai Rupa, a carpenter in the service of one of the Gurus.

If the Gurus gave them status, their skill and their own strong right arm gave them power. When the Sikhs became the dominant force in the Punjab and captured Amritsar, their leader, Jassa Singh Thoka, raised a fort, named it Ram Rauni and changed the name of his tribe from *Thokas* to *Ramgarhias*. It took some years before the term was generally accepted.

PUNJAB HAS A RAMGARHIA CHIEF MINISTER IN GIANI ZAIL SINGH. The 58-year-old Giani is the ninth Chief Minister of the State. He was born poor and had to educate himself. He started his political career in his teens. After Partition he was, successively, Revenue Minister in PEPSU, member of the Rajya Sabha and President of the Punjab Pradesh Congress Committee. He became Chief Minister on March 17, 1972.



SERVICE OF THE GURU IN THE RAMGARHIA SIKH TEMPLE, Nairobi. To commemorate the 500th birth anniversary of Guru Nanak, the East African Sikhs built a massive religious-cum-social centre. It consists of a gurdwara, a social hall, a clinic, a dining room and a library. The kitchen (right) has all modern appliances to cater for the community's langar needs.



Jassa Singh (b 1723) was the son of Bhagwan Singh, who helped Zakarya Khan win a number of battles. Bhagwan Singh and his sons, all of whom fought alongside him, were rewarded with jagirs.

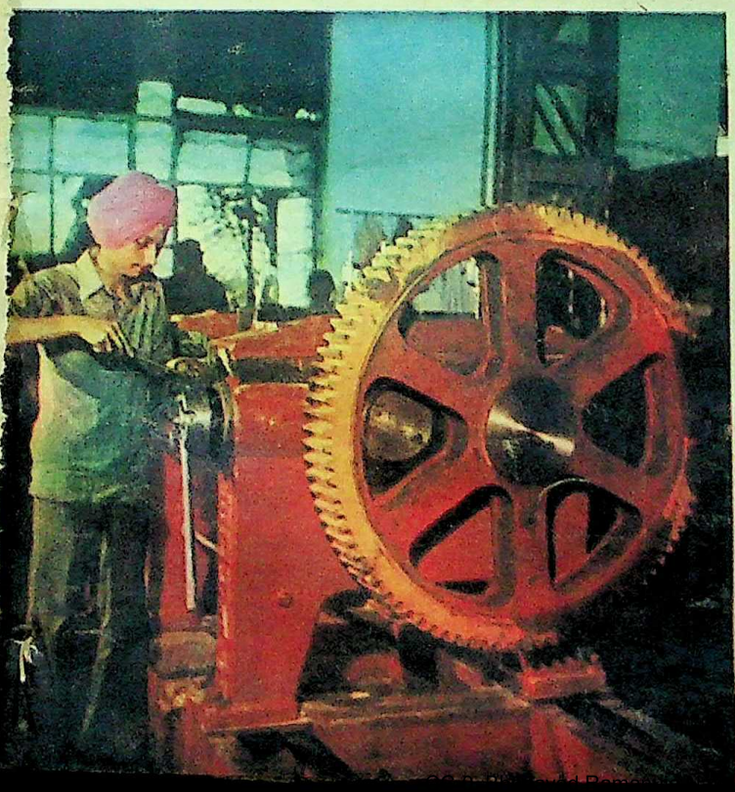
With the passing of Zakarya Khan, Mir Mannu was confirmed as Governor of the Punjab in April 1748. The Sikhs took advantage of the conflict between the Afghans and the Mughals to spread out in Bari Doab, Jullundur Doab and across the Sutlej as far as Jind and Thanesar.

Mir Mannu recovered from the third invasion of Ahmed Shah Abdali (1751-52) to discover that most of his domains were in the hands of the Sikhs. Adina Beg Khan was even more concerned, for his territory was the one most affected by Sikh incursions. In March 1753, on the occasion of Hola Mohalla, Adina Beg fell upon Sikh pilgrims at Anandpur. The Sikhs retaliated by plundering villages in the Jullundur and Bari Doabs. Adina was quick in coming to terms. He assigned them some of the revenue of his territory and took many, including Jassa Singh Ramgarhia, in his employ.

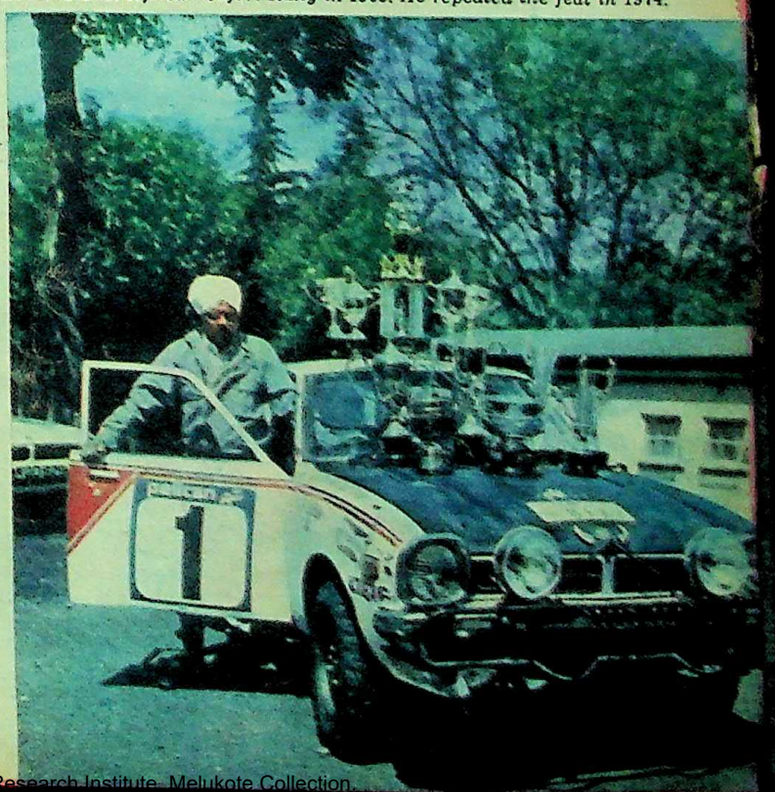
Within days Mir Mannu marched to Amritsar and blew up Ram Rauni, killing the entire garrison of nine hundred Sikhs, mostly Ramgarhias. The Sikhs retaliated by attacking Mannu's roving columns in different

—*Continued*

IN CHARGE OF THE NATION'S SMALL-SCALE INDUSTRY. The Ramgarhia community's contribution to India's industrial development has been out of all proportion to their numbers.



"FLYING SIKH" JOGINDER SINGH displays his trophies. Widely regarded as the finest motor-rally driver in the world, Joginder first won the East African Safari Rally in 1965. He repeated the feat in 1974.



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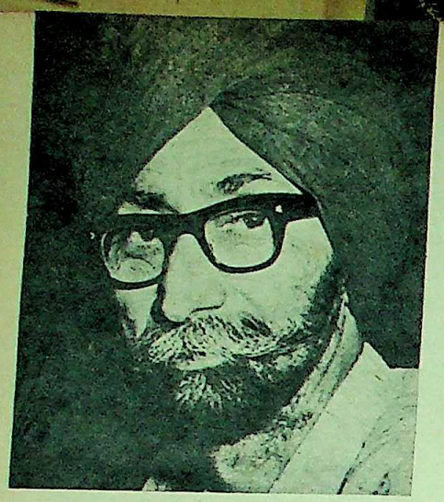
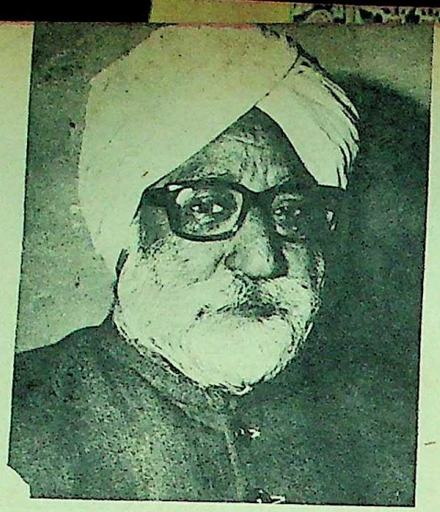
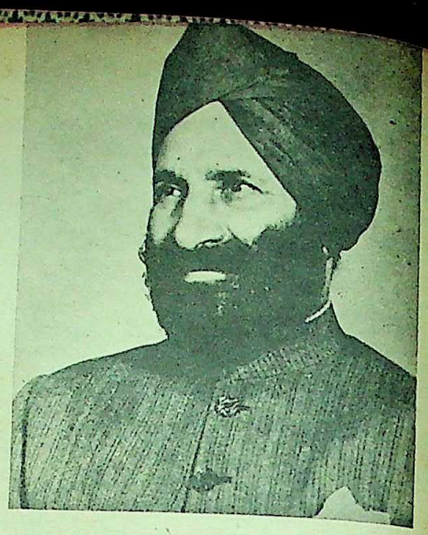


—Mona Chowdhury

GYAN SINGH SOHANPAL (b 1911) is West Bengal's Minister for Transport and Parliamentary Affairs. An active trade unionist and journalist, he was elected to the State Assembly in 1969. He has, in the past, held the portfolio for Cottage and Small Scale Industries and was also the Chief Government Whip.



Dr CHARAN SINGH (b 1911) is UP's Minister for Excise and Taxation. He graduated from the Medical School, Amritsar. In 1967, he was nominated to the UP Legislative Council and, in the 1974 General Elections, he defeated the ex-Chief Minister, C. B. Gupta, by a large margin.



INDER SINGH KANPURI (b 1890) was the first Ramgarhia to be elected to the Punjab Assembly in 1946. In 1956, he was nominated a member of the UP Legislative Council. A former Mayor of Kanpur, Inder Singh has been a member of the Rajya Sabha since 1970.

parts of the province. The fighting and reprisals went on until Mir Mannu died in November 1753. With Mannu's death the administration in the Punjab collapsed. **The strongest force in the province was that of the** Dal Khalsa. **Sikh leaders realised that the Punjab had no government, nor its citizens any security of life and property. They offered the people** rakhi **(protection) which was readily accepted. The Sikh military command retained its headquarters at Amritsar but the** misls **(confederacies) continued to be autonomous, with liberty to extend** rakhi **over any area they chose. The Ramgarhias chose to "protect" the land between Amritsar and the Himalayas.**

No sooner had Ahmed Shah Abdali crossed the Indus after his ninth and last invasion than the *misls* proceeded to reoccupy the Punjab. The Ramgarhias turned their attention northwards—they levied tribute on Kangra, Nurpur, Chamba, Basohli and Mandi.

After Jassa Singh's death, the Ramgarhia *misl* was practically leaderless. And soon, like the others, the Ramgarhias were overtaken by Ranjit Singh.

Support For The British

When Maharajah Ranjit Singh died in 1839, nearly the whole of India was under British domination with the exception of the Punjab. The death of their leader left the Sikhs deeply divided and ill equipped to resist the overwhelming threat of British expansionism. Within ten years, the Sikh kingdom had collapsed and its attention turned, perforce, to the problems of consolidation within the British Indian Empire.

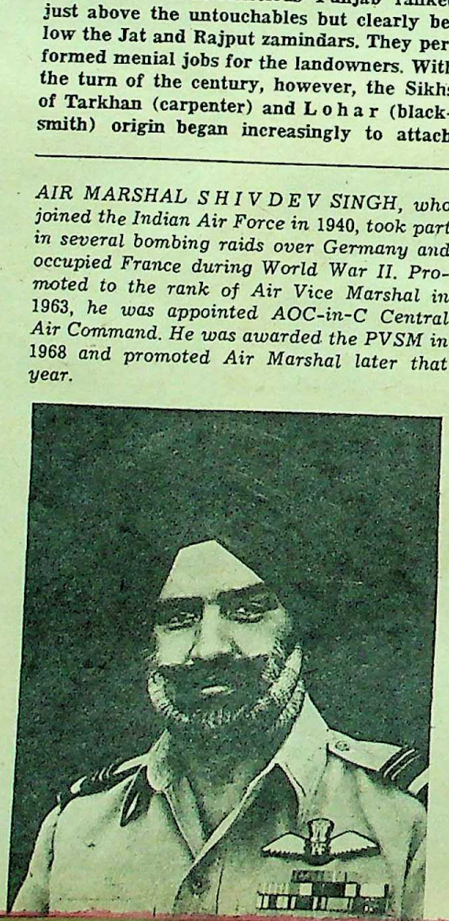
On the eve of the 1857 mutiny, the situation in the Punjab was different from the rest of India. For one, the Sikhs were leaderless. For another, Sikh soldiers did not share the grievances of Hindustani sepoys. They were allowed to wear turbans and beards and observe the practices of the Khalsa. When the mutiny broke out, with a few exceptions, the Sikhs expressed unreserved support for the British.

For this support, the Sikhs were duly rewarded. They were given land to colonise. The area specially chosen for them was a tract known as *nili* bar, irrigated by the 427-mile Chenab canal. The vast majority of Sikh colonists were Malwa Jats with a sprinkling of non-Jat agriculturist tribes—Kambohs, Labanas and Mazhbis. The artisans were ignored.

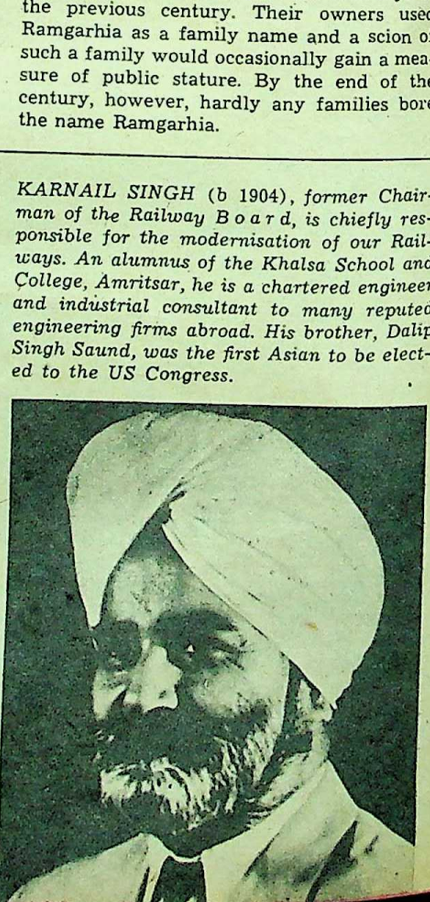
In the latter half of the 19th century, the artisans in status-conscious Punjab ranked just above the untouchables but clearly below the Jat and Rajput zamindars. They performed menial jobs for the landowners. With the turn of the century, however, the Sikhs of Tarkhan (carpenter) and Lohar (blacksmith) origin began increasingly to attach the suffix Ramgarhia to their names. By the 1930s, the term was coming into general use. This shift was associated with the growing Ramgarhia involvement with work in Eastern India, East Africa and other parts of the world; with their entry into roles of relatively high status, such as that of the contractor; and finally with their emergence as industrial entrepreneurs, especially in the Punjab.

This rise of the Ramgarhias has some puzzling characteristics. In the mid-19th century, a few Tarkhan-Lohar families had substantial estates—a legacy of the *misl* days of the previous century. Their owners used Ramgarhia as a family name and a scion of such a family would occasionally gain a measure of public stature. By the end of the century, however, hardly any families bore the name Ramgarhia.

AIR MARSHAL SHIVDEV SINGH, who joined the Indian Air Force in 1940, took part in several bombing raids over Germany and occupied France during World War II. Promoted to the rank of Air Vice Marshal in 1963, he was appointed AOC-in-C Central Air Command. He was awarded the PVSM in 1968 and promoted Air Marshal later that year.



KARNAIL SINGH (b 1904), former Chairman of the Railway Board, is chiefly responsible for the modernisation of our Railways. An alumnus of the Khalsa School and College, Amritsar, he is a chartered engineer and industrial consultant to many reputed engineering firms abroad. His brother, Dalip Singh Saund, was the first Asian to be elected to the US Congress.



WHO ARE THE NAMDHARIS?

The Namdhari movement was started by Baba Balak Singh of village Hazro in the North-West Frontier Province. Before Babaji died, he chose one of his most ardent disciples, Ram Singh, a carpenter of the Ramgarhia caste, as his successor.

The Namdharis believe that Ram Singh was the 12th incarnation of the Sikh Gurus. They claim that Guru Gobind Singh had prophesied "a carpenter belonging to Bhaini, who will be the most perfect and the greatest, possessed of tremendous spiritual power with none other to excel. The sect to which the Guru will belong will be honoured. I bow before the 12th incarnation of the Gurus".

Ram Singh forbade spending more than Rs 13 on a wedding. Thus the Namdhari mass wedding is probably the simplest, quickest and least expensive way to get married in India. The ceremony is made up of Hindu and Sikh rites. The couples go round the sacrificial fire four times.

Ram Singh introduced changes in the forms of worship and address, besides appearance, to distinguish his followers from orthodox Sikhs. His disciples picked up the chant of his hymns, repeated it endless and, like "dancing dervishes", worked themselves into a state of frenzy and emitted kuks (loud shrieks). That is how they came to be known as Kukas.

Most of Ram Singh's disciples came from the poorer classes—Ramgarhias, cobblers, Mazhbis and later Jat peasants. He had separate gurdwaras built for them and appointed subas (governors) who collected funds which were remitted to Bhaini. The Kukas trained in the use of weapons and established a paramilitary organisation.

Ram Singh became an ardent cow protector. Fed on talk of a Sikh resurgence, the Kukas picked on Muslim butchers whom they murdered in Amritsar and Rajkot in the Ludhiana district. Eight Kukas were hanged and others sentenced to life imprisonment for these crimes.

Another band attacked Malerkotla, a Muslim State, where the slaughter of kine was permitted. They were engaged by the State Constabulary and 68 Kukas were captured. Of these, 66 were blown up, without any formality, by tying them to the mouths of cannons.

Baba Ram Singh and 11 of his followers were deported to Burma.

Baba Ram Singh died in 1885. According to a historian, "Ram Singh was the first man to evolve non-cooperation and the use of Swadeshi as political weapons. The boycott of British goods, Government schools, law courts and the exhortation to wear khaddar, which Ram Singh propagated in the 1860s, were taken up again 60 years later by Mahatma Gandhi." Ramgarhias believe this was the community's first ever political movement.

The current spiritual head of the Namdharis is Guru Jagjit Singh.

J. I. S. KALRA

When the Punjab Land Alienation Act was passed in 1900, the Tarkhans-Lohars, among others, were forbidden from buying agricultural land. With the years, the caste's neo-rich members began to resent this barrier to the prevailing status symbol. To remove the caste-linked barrier, they decided to employ missionary preachers, publish literature, organise congregations and build educational institutions.

With growing pride and wealth, they started using the name Ramgarhia increasingly. By the 1921 Census, a new caste—the "Ramgarhia caste"—was born. Various movements—which addressed themselves especially to the questions of marriage and education—were started. Rules were framed, by the Ramgarhia conferences, to make marriage less expensive and the barriers of endogamy were done away with.

Lack of education was a constant source of irritation to the leaders of the community. Efforts were made to establish schools and technical institutions. Finally, in 1929, they managed to get a one-room school going. This was the forerunner to a major educational complex, including a chain of schools and a post-graduate college, a polytechnic and a teachers' training college. The finance and the organisational expertise came from building contractors, who had flourished in Eastern India, as well as from Government servants.

With the community living in its own exclusive urban "ghettos", meeting ever so often at various ceremonies, it was imperative that their voluntary associations should expand considerably. These associations often concerned themselves with making representations to the Government on issues pertaining to their right to buy agricultural land. But what they lacked was a representative in the Provincial Assembly. Nor, for that matter, did they have one in the Central Legislature.

He Rode an Elephant

It was under these circumstances that a young Ramgarhia engineer—Dr Nand Singh Sehra—decided to organise the community in a manner which would help it achieve political status. He called the first All India Ramgarhia Conference in Phillaur which led to the formation of the Ramgarhia Central Federation. The doctor became its Founder-President. He, astride an elephant, led a procession through the historic Sikh town, letting other Sikhs know his was a proud and ambitious community.

Dr Sehra died soon after and Mohan Singh Hadiabadi, founder of the Phagwara Ramgarhia institutions, was elected President of the Federation. After him, Inder Singh Kanpuri, Thakar Singh Oshan and Sarmukh Singh Chamak became Presidents in quick succession. All worked hard to achieve recognition for the Ramgarhias. But the main objective at the time was to get the *Intiqal-i-Arazi* (the Land Alienation Act) amended. In this the Ramgarhia Central Federation ultimately succeeded.

During this time two Ramgarhias—Charanjit Singh and Dr Tehl Singh Chhajarwadi—contested the Assembly elections and lost. It was not until 1946 that the Ramgarhias had their first representative in the Assembly. Inder Singh Kanpuri won on the Congress ticket.

After Partition, the Ramgarhia Federation held a few conferences but the community made little headway. In the industrial field, however, they continued to make great advances.

In 1968, at a meeting held in Jullundur, Baba Gurmukh Singh was elected President of the All India Ramgarhia Central Federation. During Babaji's presidentship, the community struggled hard and made some progress, but on account of his old age and deteriorating health, the desired results could not be achieved. Eventually, it was decided to elect a younger person. Gurcharan Singh Giani became the new President.

The Ramgarhia Federation is now beginning to expand its activities. A huge Ramgarhia Bhawan is under construction in Chandigarh. Another is planned in Ludhiana, the city with the largest concentration of Ramgarhias, which also houses the Central Secretariat of the Ramgarhia Central Federation.

Recently the Ramgarhias held a massive conference in Ludhiana where they decided

—Continued

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—Jitendra Arya

THE MAHARAJ-I-GHAZAL JAGJIT SINGH. A disciple of Ustad Jamal Khan of Jaipur, this 34-year-old singer from Ganganagar came to Bombay to try his luck as a playback singer. He had to settle for singing at concerts till recognition came his way. His comely Bengali wife Chitra (with him above) often accompanies him. Together they sing in Hindustani, Punjabi, Gujarati, Bengali and most South Indian languages. Other Ramgarhia musicians of note are the teenage singer, Dilraj Kaur, and Charanjit Singh, who is a popular accompanist in films.

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to contest 27 Assembly and Parliamentary seats. But what really gladdened Ramgarhia hearts was the victory of twelve of their brethren in recent Gurdwara Elections held in Delhi. This is the first time that Ramgarhias have entered Gurdwara managements.

In recent years, the community's political ambitions have been fulfilled. Giani Zail Singh became Chief Minister of Punjab in 1972. Under his leadership the State has made great strides on the agricultural and industrial fronts. Dr Charan Singh and Mr Gian Singh Sohanpal are Cabinet Ministers in UP and West Bengal. They are the first Sikh, leave alone Ramgarhia, Ministers outside Punjab.

In The Freedom Struggle

Inder Singh Kanpuri and Swaran Singh Sokhi are Members of Parliament and Dr Harbhajan Singh, Mr Prithipal Singh and Chaudhri Ram Singh are Members of the Punjab Legislature.

The Ramgarhias made a considerable contribution to India's struggle for freedom. Baba Munsha Singh "Dukhi" was an active member of the Ghadr Party. On his return from the USA, he was arrested and imprisoned for life. All his properties were confiscated. Karan Singh Soi and Madan Singh Gagga suffered the same fate.

Nand Singh Bharaj was one of the six Babbar Akali leaders sentenced to death. He was hanged in Lahore Central Jail. Amar Singh took part in the Kisan Movement of 1907. In 1912, the same man threw a bomb on Lord Hardinge's retinue. He managed to escape to South Africa. When he returned a few years later, he was involved in the

AN ENTERPRISING COMMUNITY

The Ramgarhia community has made a great contribution towards India's industrial development. Generally, in our country, it has been the trader, the money-lender and suchlike who have bought machines, employed artisans and become industrial entrepreneurs. The Ramgarhias, however, have built on their skills to emerge as industrial entrepreneurs.

There have been several reasons for this. First and foremost, the Ramgarhias have had all the advantages of a sound technological base. The Persian wheel, for example, was in use in the Punjab as early as the 12th century. Then came the bullock-drawn flour mill. Both these devices required superior technical skills —and these were provided by the Ramgarhias. During Maharajah Ranjit Singh's reign, the artisans were highly regarded and well rewarded. Their skills allowed the Maharajah's manpower to be utilised in other important chores.

The British harnessed these special Ramgarhia skills for making high-quality furniture and metalware and in their expanding railway network. This reputation enabled Ramgarhia artisans to find their way to Assam and East Africa where railway work was in progress. Nearer home, the founding of New Delhi, the digging of a new canal system in West Punjab, the expansion of the railway network and the growth of Simla as the British summer capital provided the Ramgarhias fresh challenges.

Secondly, numerous elements of Sikh tradition have a bearing on the Ramgarhia past. Sikh scriptures place high value on manual work. Guru Nanak was happy to visit and stay with Bhai Lalo—a Tarkhan—because his simple bread was earned by honest labour.

The egalitarian tradition among the Sikhs is cited as another reason. Departing from traditional Hinduism, Sikh religious activity is centred on public congregational worship and the congregation—Sangat—is neutral to caste status. This projected an image of castelessness among the Sikhs to the non-Sikhs. In Assam or Bengal, the Sikh artisan was seen as a bearded, turban-wearing individual, and so the finer status distinctions within the Sikh community were lost on the outsider. They projected the image of an ingenious, industrious people and they acquired considerable wealth.

But despite their wealth, the landowning castes were quite unwilling to accord them an equal status. The Ramgarhias were still unable to buy agricultural land in the Punjab and this left them no choice but to channel their energy and resources into (i) going abroad in search of wealth and (ii) participating in the urban-industrial growth, where their familial skills were at an increasing premium.

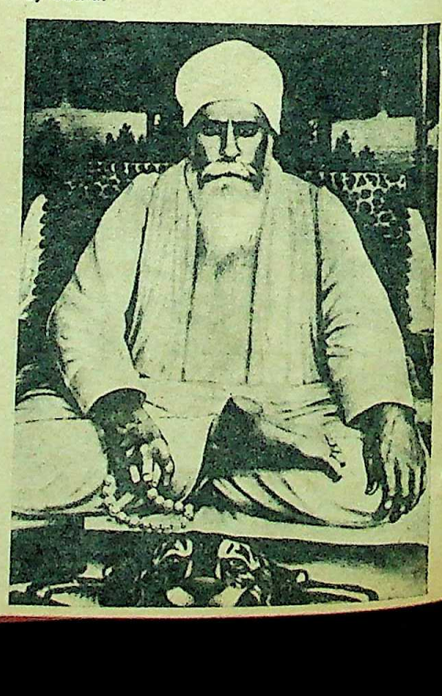
Thus it was that they entered industry—especially casting, lathework and the like. In due time they found easy acceptance in urban Punjab.

Today, in Ludhiana alone, nearly 60,000 small-scale industrial units are Ramgarhia-owned. It is not as if the community owns only small-scale units. It has its industrial magnates. Inder Singh Kanpuri (he owns a rolling mill in Kanpur); Gurmukh Singh (with his sons he is the country's largest manufacturer and exporter of auto parts); Nauharia Singh Kalsi (he pioneered the manufacture of hosiery machinery in 1918); Arjan Singh (whose Shan sewing-machines have been best-sellers in Northern India)—the list is forbidding.

J. I. S. KALRA

BHAI SAHIB ARDAMAN SINGH (b 1899) is the present head of the Bagarian family which has for over 300 years performed religious ceremonies of the Sikh nobility.

BABA NAND SINGH of Kalerian is a universally respected Sikh saint with a large following in Punjab and many other parts of India.



INDERJIT KAUR SANDHU (b 1924) is Vice-Chancellor of Panjabi University, Patiala. She is the wife of Giani Gurdit Singh—a Punjabi writer of repute.

Dr HARBHAJAN SINGH (b 1920) is Professor of Punjabi in the University of Delhi. He won the Sahitya Akademi Award in 1969.

S. G. THAKUR SINGH (b 1899) started his career as a scene-painter in a Bombay theatre. He is currently head of the Indian Academy of Fine Arts, Amritsar.

TARA SINGH, carpenter-poet and Editor of Lokrang—a weekly. His satires on politicians have made him the most popular poet in Punjabi.

BICHITTAR SINGH GILL (b 1915) is Senior Divisional Commander of Home Guards in Maharashtra. His brother Kehar Singh is Editor of Jeevan, a Punjabi monthly.

HARBANS SINGH SANGATPURI (b 1921). A prominent political leader, he was responsible for the success of the Ramgarhia community in the recent Gurdwara elections held in Delhi.

GURMUKH SINGH pioneered the motor spares industry in India. He is the first Indian to export spare parts to different parts of the world. He has created a number of educational trusts.

MELA SINGH (b 1895) is running 15 Ramgarhia institutions in Phagwara. He made his fortune as a contractor in Assam and then donated vast sums of money to these institutions.

Babbar Akali Movement. Once again he escaped—this time to East Africa. He finally came home after Partition.

Sardul Singh Kaveeshar is perhaps the best-known Ramgarhia freedom fighter. A member of the All India Congress Working Committee, he coordinated the civil disobedience movement started by Mahatma Gandhi. A very close friend of Subhas Chandra Bose, Kaveeshar was instrumental in helping Netaji escape to Afghanistan.

Scientists, Engineers

The Ramgarhias have not lagged behind in other fields. The late Major General Sahib Singh Sokhey, a renowned scientist, was Director of the Haffkine Institute, Bombay, and Regional Director of the World Health Organisation. Dr Paramjit Singh Sehra was the first Indian scientist to reach the South Pole in 1971 for research in the upper atmosphere. At present he is a research scholar in Ahmedabad. Other Ramgarhia scientists are involved in atomic and space research at different centres in India. Gurbachan Singh Marwaha, a mining engineer, is Director of the Indian School of Mining, Dhanbad.

Born engineers, the Ramgarhias are contributing their mite to the nation's industry (*See Box on Page 28*).

The late Bhai Ram Singh Sohal was Queen Victoria's favourite interior decorator. In 1893, he was appointed to design and decorate the Darbar Hall of Osborne in the Isle of Wight. Bhai Ram Singh retired as the Principal of the famous Mayo School of Arts in Lahore.

Gian Singh Saggoo, Nakash of Amritsar, is the last of the great fresco painters who have immortalised this branch of art by decorating the walls of the Golden Temple.

S. Sobba Singh, whose paintings of Guru Nanak and the famous lovers Sohni-Mahiwal are gems of art, S. G. Thakar Singh, Phulan Rani, G. S. Sohan Singh, Master Gurdit Singh, Ishwar Singh "Ishwar", Kirpal Singh, G. S. Virdee, Ustad Lahaura Singh and Tarlok Singh, the finest among Sikh pointers, are all Ramgarhias.

A number of Ramgarhias in IAS, IFS, IPS and IA & AS hold senior positions in Central and State Governments as also in the public sector undertakings. Mrs Inderjit Kaur Sandhu, Vice-Chancellor of the Panjabi University, Patiala, is the first Ramgarhia to hold such an eminent position.

Optimistic and dynamic, this community possesses an innate common sense for making the best of what comes its way. The Ramgarhias have played a distinct role in building a framework of the nation, forming themselves into the pivotal elite of the industrial world.

Acknowledgements:

"History of the Sikhs"—Volumes I & II: *by Khushwant Singh, Princeton University Press*

"Status and Entrepreneurship: The Ramgarhia Case" by Satish Sabharwal

The authors are indebted to Kehar Singh Gill for providing valuable information on the Ramgharhia community.

How They Spread Over The Globe

BY January 1896 the first batch of about 1,000 Indian indentured workers—including blacksmiths, carpenters and masons—arrived in Mombasa. Another batch of Indian surveyors, draughtsmen, accountants, clerks, and overseers with a few European officers reached Mombasa the following month. The *coolies*—unskilled workers—were almost entirely Muslim from the north-west region. The *fundis* (Swahili for skilled workers) were Ramgarhia Sikhs and Punjabi Muslims.

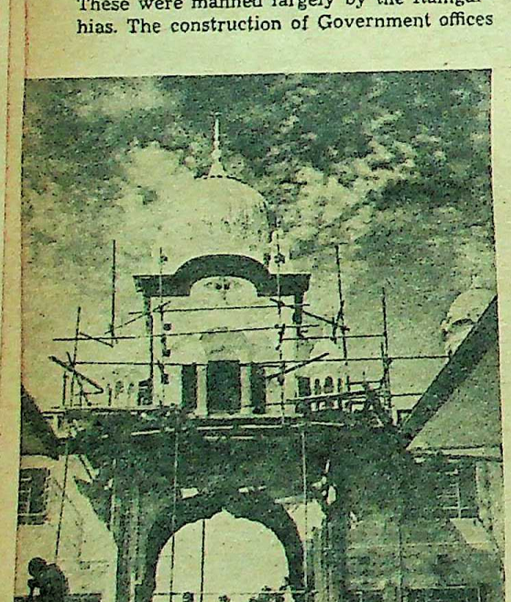
When the "iron snake", as the railway line came to be known, reached Lake Victoria, most of the indentured labourers returned home. But 6,000 workers, largely *fundis*, largely Ramgarhia, opted to remain in East Africa. The Central Railway Workshop was set up in Nairobi and, besides, there were a number of stations along the 500-mile rail link which required a permanent staff. These developments provided ample opportunities for them.

The workers were paid Rs 45 a month, given rations and provided *landhis* (one-room quarters) without charge. It was on a piece of land adjoining these *landhis* that the Ramgarhias built the first gurdwara—it was called Gurdwara Landhis—in Nairobi.

When after much hesitation and delay it was decided that Nairobi should become the administrative headquarters of the new "East African Protectorate", the Public Works Department established its workshops. These were manned largely by the Ramgarhias. The construction of Government offices and the job of outfitting them with furniture came under the PWD's purview and the Ramgarhia artisans played a most significant part in this. They were paid the same wages as the railway *fundis*, only they were not given free rations.

—Swinder Singh

THE FAMILY DINNER. The Ramgarhias in East Africa are a very well-to-do community. They live in five- and six-bedroom houses and own at least two or three cars. Picture above shows Hari Singh Bahra with his family. He owns a big mechanical engineering workshop in Nairobi.



A GURDWARA ON THE HIGHWAY. The Ramgarhias have built a beautiful gurdwara in Makindu on the Nairobi-Mombasa Highway. It has a 20-room, 130-bed rest-house and a 24-hour langar service which caters to travellers of all communities.

With the arrival of the European settlers, Nairobi and other places became boom towns. European-owned mechanical workshops, garages and furniture shops mushroomed all over. Suddenly, there was a great demand for Indian skilled workers, especially Ramgarhias. Many were recruited through agents in India, others came on their own steam.

Sikh clerks, a few doctors, bullock-cart transporters and an assortment of other Sikhs arrived at about the same time. With the Sikh community growing rapidly, it was decided to build a new gurdwara—the Sri Guru Singh Sabha—and for many years its shining brass dome was a landmark in Nairobi.

The more adventurous Ramgarhias gave up their jobs and started furniture shops of their own. Others became small-time building contractors. And yet others began to specialise in making carts, wagons and rickshaws. A few became watch-makers, they put up their booths in the verandahs of the big shops owned by Indian merchants. The rest went to work on European-owned farms.

The First World War disrupted life in British East Africa and, soon after the signing of the Armistice, the Government and the Railway staff wages were revised. Their basic wage was doubled and given with retrospective effect from the beginning of the war.

With their bonanzas, the Ramgarhias set out to explore other avenues—and wherever they went they built their gurdwaras. Of Nairobi's five Sikh temples, three are controlled by the Ramgarhias. All other major towns have two gurdwaras—one Ramgarhia and one Singh Sabha.

So prosperous have they become that a sizable part of the Indian property in Nairobi and other major towns is in Ramgarhia hands.

T. S. NANDHRA, Kenya's leading architect, has designed a large number of important Government and public buildings in Nairobi. He is the only Ramgarhia to be elected to Nairobi's City Council since Kenya achieved independence.

B. S. SIAN. Born and educated in India, he served as a member of the City Council of Nairobi for over 12 years. A past President of the East Africa Ramgarhia Board, he was the moving force behind the construction of the Ramgarhia Sikh Temple in Nairobi.

T. S. DOGRA. Born in Nairobi, he came to India to qualify as an electrical engineer. When Ramgarhias from Kenya, Uganda and Tanzania collected for their first and only combined conference, he was elected President of the East Africa Ramgarhia Board.

P. S. BHARJ was a leading builder in Kampala until he was forced to leave Uganda along with other Asians. He returned to India empty-handed, but has now re-established himself as an industrialist in Faridabad, Haryana.

In the earlier days, it became the aim of every Ramgarhia to ensure that his children did not grow up as *fundis*. They educated their children, who in due course found ready employment as white-collar workers. These educated Ramgarhias, in turn, sent their children to study abroad—mainly to the UK. And the young men and women qualified as doctors, lawyers, engineers or architects. They are the third-generation Ramgarhias whose fathers had done well in offices and grandfathers even better as large-scale contractors, steel fabricators, owners of engineering workshops, body-builders, sawmillers, etc.

Unlike the trading community from Western India, the Ramgarhias built up complete rapport with the local Africans. They imparted their skills to them from the earliest days. They trained them as carpenters, mechanics, furniture-makers and, later, as technicians. The Africans hold them in awe, call them "Kalasinghas"—after a sturdy Patiala Sikh, Kala Singh. Kala Singh started a trading business and took his wares to places which were until then inaccessible. The tribals who came in contact with him admired his spirit. They saw the same spirit in other Sikhs.

The rub came when East Africa got *Uhuru* (freedom). The Ramgarhias, like the rest of the Asians, had to make a vital decision about their citizenship. The majority opted for British citizenship—which understandably upset the Africans.

In due course, most British citizenship-wala Ramgarhias, who were employed in skilled jobs, left for greener pastures—wages in the UK were four times higher than in Kenya. Where at the time of Independence there were over 20,000 Ramgarhias, today, it is estimated, there are only about 10,000 left in Kenya.

The Ramgarhias spread to neighbouring Uganda and Tanzania originally from Kenya and later from India. Their record in these countries is pretty much the same as in Kenya. There were at one time some 6,000 Sikhs in Uganda and 4,000 in Tanzania. Today there are just a handful in Uganda and a few hundred in Tanzania.

The Ramgarhias have made a sizable contribution in many spheres in these countries. The late Alderman Mohan Singh held the unique distinction of being the first Asian elected Deputy Mayor of Nairobi. And that too during the rigid colonial era.

Some of the best architects in East Africa are Ramgarhias. They have risen to such prominence that neighbouring nations—Ethiopia, Seychelles, Zambia, Somalia—have all sought their services.

Sporting Tradition

There have been several Ramgarhias in the Civil and Defence services. Many of them have risen to senior ranks—Inderjeet Singh Bhoi was Senior Deputy Secretary in the Kenyan Ministry for Foreign Affairs. R. S. Sehmi was Senior State Counsel in the Criminal Section of the High Court of Kenya, B. S. Rihal is Chief Estates Officer in the Ministry of Housing and Social Services, J. S. Sokhi was Assistant Commissioner of Police who handled Tom Mboya's murder case, and Colonel Channa is Station Commander of the nation's only air base in Eastleigh, near Nairobi.

In the field of sport, the Ramgarhias can claim credit for introducing and popularising hockey and cricket in East Africa. They have produced sportsmen of international class. Chhani Sehmi is perhaps the only man in the world to have captained his country in three games: cricket, hockey and golf. Joginder Singh, widely regarded as the finest motor-rally driver in the world, has won the East African Safari rally twice. Avtar Singh has represented Kenya's hockey team at four Olympics—a record.

Others have contributed to the region's agriculture, industry, construction and, of course, the professions—law, medicine and engineering.

In The United Kingdom

In England, the Ramgarhias became the standard-bearers of the Sikh religion. Before them, the Sikhs, largely Jat, cut their hair in the belief that it would help them get jobs and that they would find ready acceptance by the local people. The Ramgarhias changed all that. They brought their skills and found gainful employment without any difficulty.

Until 1963, there were just a handful of Ramgarhias in England and they had come from the home country. But when the East African nations got their independence, there was a major exodus from Kenya, Uganda and Tanganyika. They settled in London, Leeds, Manchester and in many other cities in Great Britain.

Today, it would be difficult to find a construction site which does not have a fair percentage of Sikhs—largely Ramgarhia—providing skilled work, be it masonry, carpentry or smithy of any kind. Their skills fetch them wages which are much higher than Britain's average wage. It is not unusual for them to earn anything between £75 and £125 (Britain's average wage is £55) per week.

While many have gone into industry and trading, a few have done exceedingly well in other spheres. J. S. Bhambra, for example, is Managing Director of a large engineering company in London. Dr G. S. Sokhi, a consultant in General Surgery at the Birmingham General Hospital, is the first Indian to be appointed to this high post in the British medical profession. D. S. Manku has a large travel agency and S. S. Kamla is a senior partner in a successful firm of chartered accountants.

J. INDER SINGH KALRA

The author is indebted to S. Narain Singh, a Nairobi journalist, for information on Ramgarhias in Kenya.

The India You Do Not Know

Delhi

by RAVI DAYAL

Photographs by S. K. CHADHA

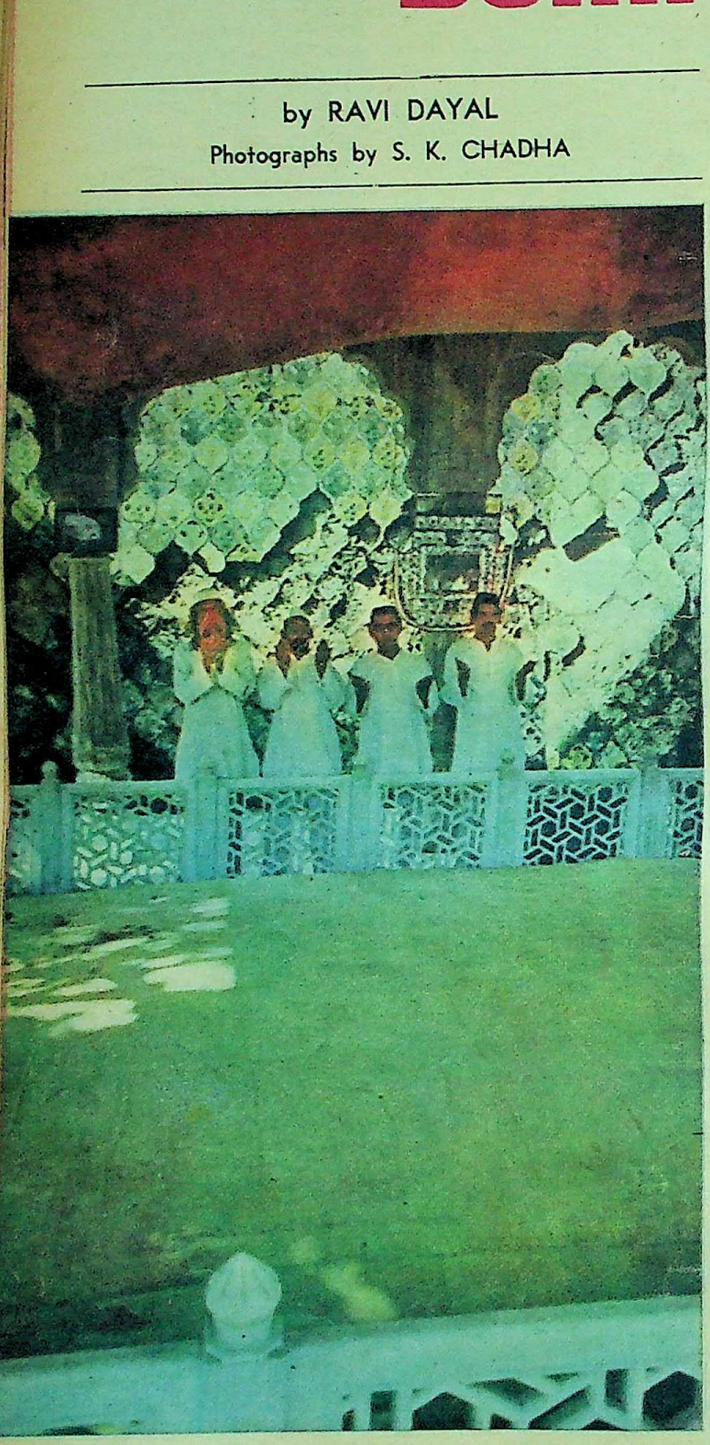
Delhi ranks with Pompeii, Rome, Athens and Cairo as one of the oldest and, in terms of historical monuments, richest cities of the world. Most of us know of the Iron Pillar, the Qutb Minar, the Red Fort and the Jama Masjid. But there are innumerable other mosques, *baolis* and mausoleums littered all over the city which deserve to be known.

LIKE a conquering soldier with rapier unsheathed, Aurobindo Marg, supported by ferocious-looking troops of modern buildings on either side, is the latest intruder into Delhi's historic heartland—the area leading to and around Mehrauli. There are parts of Delhi that have yielded older archaeological finds, such as the excavations in the Purana Qila and the Asoka rock-inscription off Ring Road near Lajpatnagar; and hundreds of well-known and magnificent monuments are scattered throughout the city. However, apart from the Qutb Minar and Iron Pillar complex, Hauz Khas and a handful of tombs in the region, comparatively few people visit or identify the vast cluster of medieval ruins on either side of Aurobindo Marg.

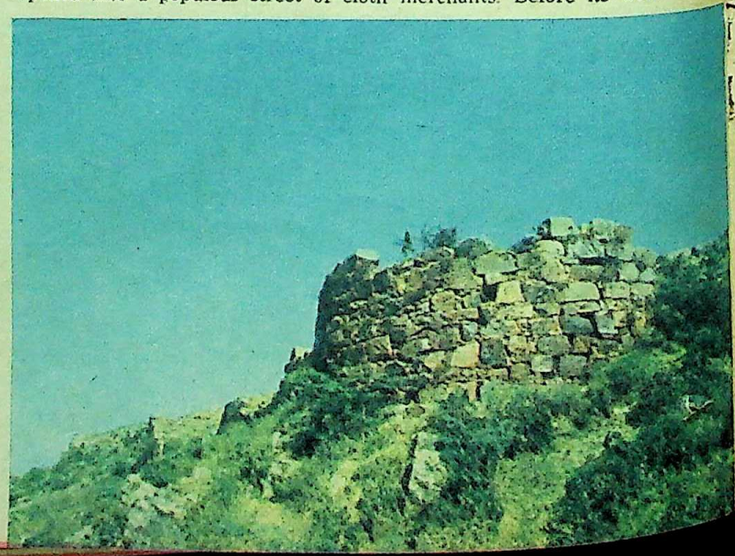
Aurobindo Marg pierces through the walls of Qila Rai Pithora, the city built by the Chauhan prince, Prithviraj, and then the walls of Lal Kot, the citadel of the Tomara Rajputs. The rubble-built walls of Qila Rai Pithora are visible on either side of the road near the Adhchini settlement; to the left, as one faces the Qutb Minar, they look like a geological growth, an extended rock formation that rises and falls towards and past an unpainted DDA (Delhi Development Authority) housing colony, almost up to Hauz Rani. To the right, startling like a Himalayan massif on a clear day, the rugged ramparts are more clearly defined.

The Qutb Minar provides the best view of the far-flung tentacles of Qila Rai Pithora, but, for a closer feel of the ruined walls and their extent, we need merely climb to Adham Khan's well-known tomb, where the fort wall meets the enclosure to the tomb. Overshadowed by the glamour of the Qutb Minar, the remnants of Qila Rai Pithora are hardly noticed by sightseers. But it was because Prithviraj, the last formidable foe of Muhammad Ghori, ruled from here that his conquerors initially based themselves in his city, thus ensuring that the Delhi region became the capital of the Sultans. From the confines of Qila Rai Pithora and the adjacent settlements of Siri, Tughlaqabad and Jahapanah, a series of dynasties dominated India for about four centuries.

Qila Rai Pathora retained its importance long after the defeat of Prithviraj. Its ramparts were strengthened and renovated by the Khiljis. Ibn Batuta, who visited India in Muhammad Tughlaq's reign, described the fort wall thus: "It is eleven cubits thick; chambers are constructed in it... Grain keeps in these chambers without change or the least deterioration... Horse and foot can pass inside this wall from one end of the city to the other." Timur mentioned the city's thirteen gates, of which the remnants of three (Hauz Rani, Barka and Badaun) are noticeable even today. Badaun Gate has a history of its own: reputed to have been the main entrance to the city, it opened into a populous street of cloth merchants. Before its walls



THE DARGAH OF QUTB SAHIB in Mehrauli, near the Qutb Minar, is one of the oldest shrines of Delhi. Qutb Sahib was Khwaja Qutbuddin Bakhtiyar Kaki, an Indo-Muslim saint of the Middle Ages. He was born in Iran and came to India with the early Turkish conquerors. He became the disciple and, later, the spiritual heir of Khwaja Muinuddin Chishti of Ajmer. Right: The Qila Rai Pithora, the ruins of the city built by Prithviraj Chauhan.



Allauddin Khilji is reported by Ibn Batuta to have raised pyramids of the skulls of enemies routed in battle on the plain of Hauz Rani. It was also at Badaun Gate that Alauddin, on espousing prohibition, destroyed his wine cups and jars "so that the ground was muddy as in the rainy season".

The area between the Mehrauli bypass and Mehrauli is littered with perhaps the most spectacular collection of ruins in North India; the bypass is a busy road, but few people step off it to walk amidst the monuments. Unlike books, which though unread are at least identifiable by the titles on their spines, these monuments remain unlabelled. Most of the buildings (including Balban's tomb) are dilapidated, but there are a few exceptions such as Jamali-Kamali's mosque and grave. The mosque is about 200 metres south of Balban's tomb—one of reputedly two buildings in Delhi dating back to Babar's reign. "Jamali" was the *nom de plume* of Shaikh Fazlullah, a traveller, saint and poet of fame much honoured by royalty. Around 1528 he built a mosque and a room, and on his death in 1535 he was buried in the room he had occupied during his lifetime. The mosque and tomb are in two adjoining courts; the former resembles but is less grand than Sher Shah's well-known mosque in the Purana Qila; it also resembles Moth ki Masjid, which however possesses three domes as against Jamali-Kamali's single dome.

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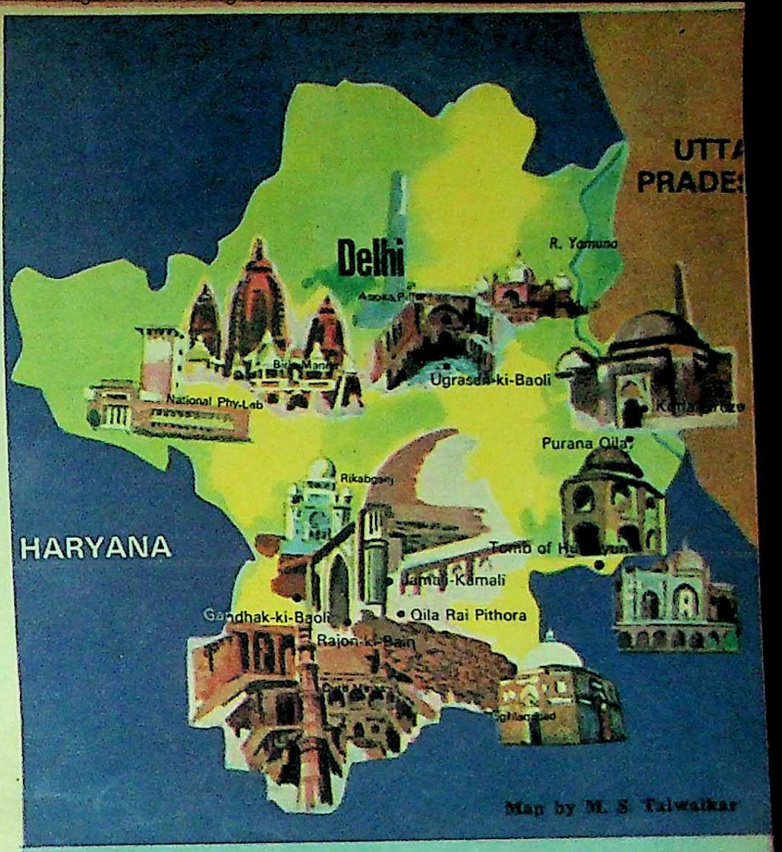
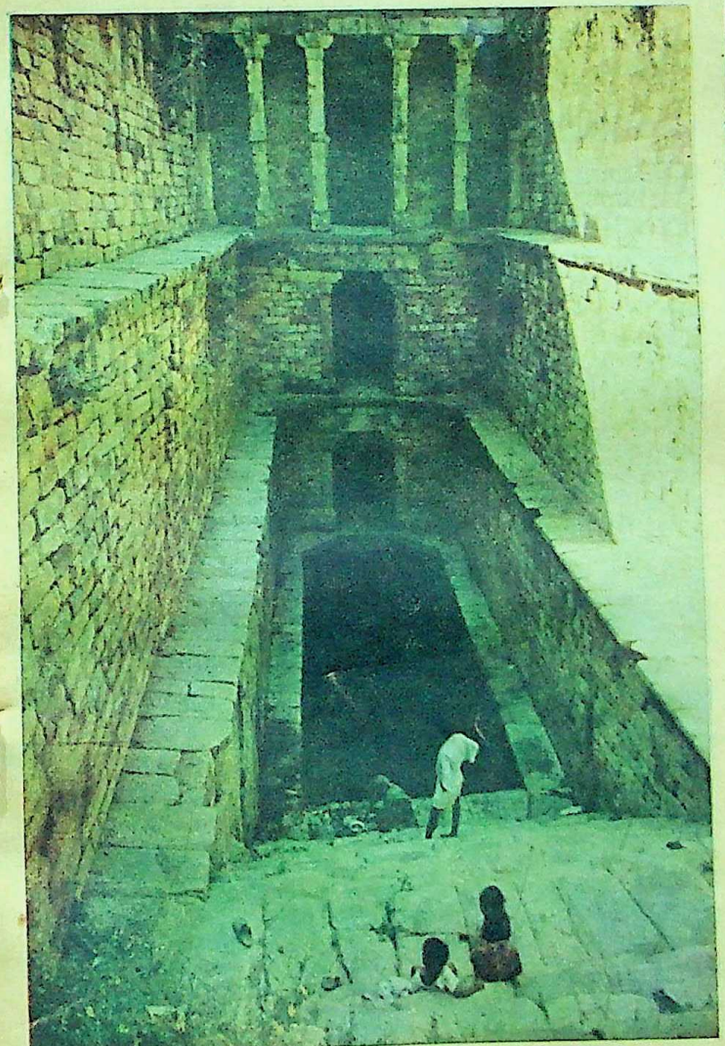
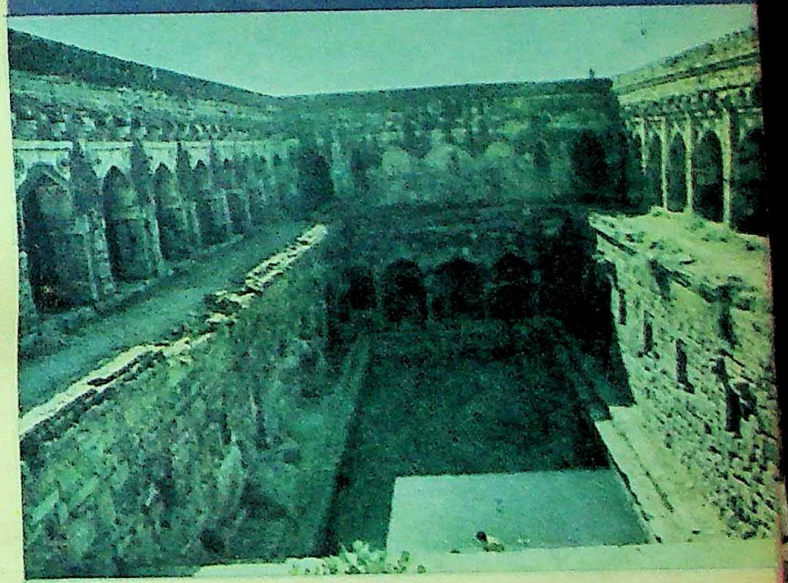
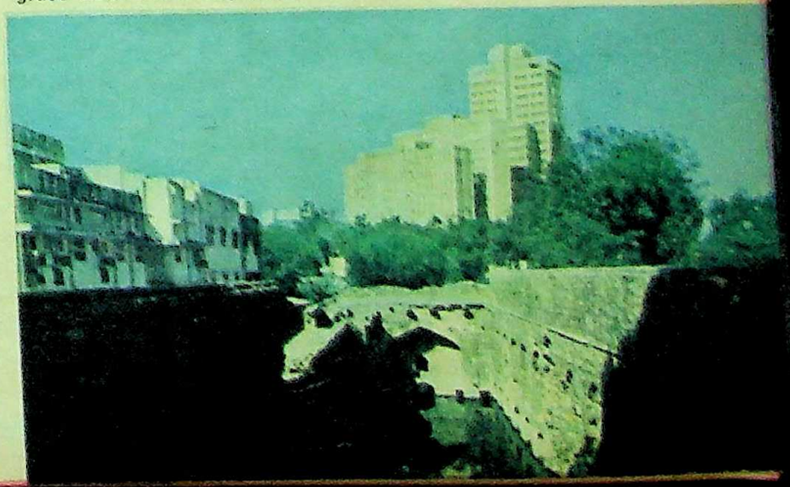




GANDHAK KI BAOLI, near Dargah Qutb Sahib, was probably built during the reign of Iltutmish (1211-36). Baolis were stepped wells once used as summer retreats. This one is called Gandhak because the water is said to contain sulphur. Right: Ugrasen ki Baoli in the heart of the city, near Connaught Place, is the finest of the Delhi baolis and was built during the later Tughlak period.



RAJON KI BAIN is another baoli, near Gandhak ki Baoli. It was built in 1516 by Daulat Khan, a nobleman of Sikandar Lodhi. Terraces, rows of arched rooms, a domed pavilion, a mosque and an unmarked grave make this a magnificent complex in the Mehrauli area.



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—S. K. Chadha

JAHANARA BEGUM, Shahjehan's daughter, sleeps in the courtyard of the dargah of Hazrat Nizamuddin, the Chishti saint of the 14th century. The tomb is in a marble enclosure next to the Jamaat Khana mosque.

The original gate of the mosque still stands, and opens through a newer gate into a stately court about 120 feet long and 70 feet wide. The prayer hall of the mosque has five arches, with the central arch more elaborately decorated than the others. The staircases at either end of the mosque lead to a narrow gallery running round the mosque on the second storey, and through any of the windows in it a spectacular view can be had of the complex of ruins behind the mosque.

Jamali-Kamali

Jamali's tomb is placed in a spacious courtyard protected by fortified walls. His grave is in a modest-sized room distinguished by a flat roof and ornamented ceiling and walls with coloured tiles and painted plaster which contain, amongst other inscriptions, some of Jamali's own verses. The floor of the room is paved with white marble with borders of black marble. There are two beautifully polished marble graves, Jamali's in the centre of the room and another one, reputed to be that of Kamali, his brother, next to it. Together, the names of the occupants of the graves have led to the monument being referred to as Jamali-Kamali, although Kamali himself is remembered by posterity for no other reason.

The Mehrauli area is so dominated by the Qutb Minar that surprisingly few people visit the Dargah of Qutb Sahib, located in Mehrauli, half a mile away from the Minar. Khwaja Qutbuddin Bakhtiyar Kaki, better known as Qutb Sahib, is one of the most revered Indo-Muslim saints of medieval times: he was born in Iran and came to India with the earliest Turkish conquerors. He became a disciple and, later, the spiritual heir of Khwaja Muinuddin Chishti of Ajmer. Qutb Sahib had his preferences as far as the rulers of Delhi went: he is reputed to have disliked Ghori, was a friend of Qutbuddin Aibak and at the height of his popularity in the reign of Iltutmish, during whose reign he died, in 1236.

The dargah of Qutb Sahib is a focal point of the celebrations during the *Phoolvalon ki Sair*, much enjoyed by contemporary visitors to Delhi; but the history and significance of the area remain surprisingly unknown, and too often Qutb Sahib continues to be wrongly confused with one of the reputed builders of the Minar, and his grave as an annex of it.

The Past Still Lives Here

Like the cluster of medieval streets and buildings surrounding Nizamuddin's more centrally located shrine, those around the tomb of Qutb Sahib are not deserted relics of the past. The locality is maintained as a living complex, its inhabitants related to and maintaining the tradition that has enriched Delhi for centuries. Like Nizamuddin, Qutb Sahib was a magnet for the devout, the learned and the powerful, and the dargah is surrounded by symbols of their regard.

Qutb Sahib's grave, originally made of earth, is now enclosed by marble balustrades and covered by a dome. The dargah has several gates, mosques and halls for different purposes. The entrance to it opens to a lane about 40 metres long—a lane that is richer with historical associations than Chandni Chowk, thanks to the importance of the dargah and the people who have visited it over the centuries; it is quieter, but as evocative and attractive as the much advertised and tourist-infested streets of medieval European sites. Of the gates in the vicinity, one has an inscription which indicates it was built in 1542 in Sher Shah's reign; another dates back to his son Salim Shah's reign. Two others were added by Farukhsiyar (1713-19). The mosques in the dargah complex include the elegant and intimate Moti Masjid, built by Bahadur Shah I around 1709; immediately outside the western gate of the dargah are the ruins of Zafar Mahal, built by Akbar II but renovated and given a new, imposing gate by Bahadur Shah II, a devotee of Qutb Sahib.

Apart from the architectural splendour of the dargah complex, some of the more tragic personalities of the Mughal dynasty and the notorious Rohilla chief Zabita Khan, are buried near the grave of Qutb Sahib. The modest graves of Bahadur Shah I (1707-12), Shah Alam II (1759-1806), Akbar II (1806-37) and their immediate families are found here, along with those of several lesser dignitaries and unknown people. In the words of Abul Fazl, "Many other servants of God, instructed in divine knowledge, in this spot repose in their last sleep." Bahadur Shah II, the last Mughal Emperor, intended to be buried here, but the Mutiny led to his exile, death and burial in Rangoon.

The royal claims on the inscriptions of the tombstones of these rulers seem to be inversely related to their political power. The tombstone of Bahadur Shah I, a comparatively powerful and successful, if short-lived, ruler is quietly hopeful:

> *According to the (promise of the) Prophet, may Shah Alam (Bahadur Shah) be rewarded with Heaven for his good intentions...*

Shah Alam, perhaps the most ineffective and hopeless figure of his dynasty, is commemorated as follows:

> *He is the forgiver and the rewarder!*
> *May he make paradise*
> *His residence! for He is very benevolent*
> *The bestower of exalted dignity has set under the dust*
> *... Shah Alam, the Protector of Mankind, has*

—Continued

THE MADRASA, built by Firozeshah Tughlaq in 1352-53, adjoins the Hauz Khas tank, now dry. It is said that once it supplied water to the city of Delhi.

—C. M. Vinayagam

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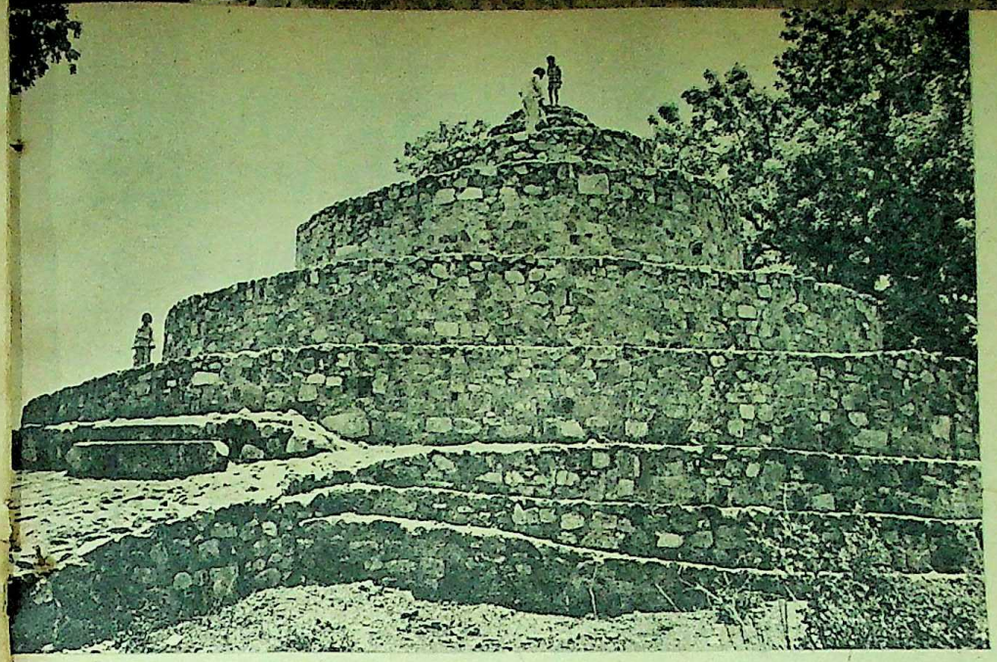

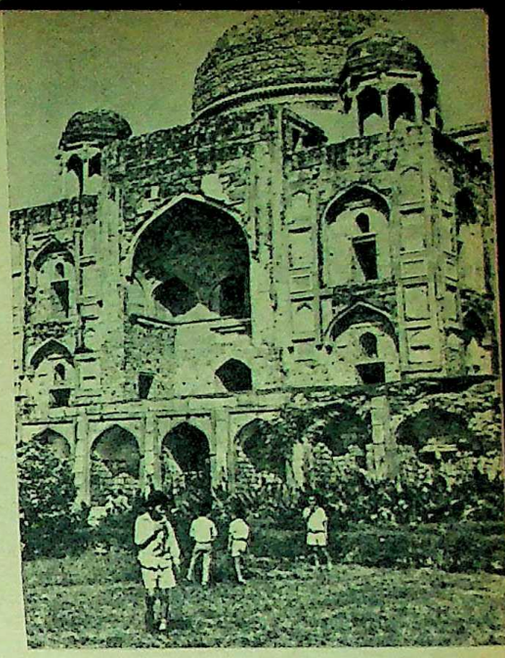

—C. M. Vinayagam—

LAL KOT, the inner citadel of Qila Rai Pithora. The Qutb Minar overshadows the remnants of the Qila which are hardly noticed by people. Its rubble-built walls lie on either side of Aurobindo Marg. Right: Khan-i-Khanan's Tomb situated south-west of Humayun's Tomb. Abdur Rahim Khan-i-Khanan was the son of Akbar's regent, Bairam Khan, and later one of the "nine gems" of the Emperor's Court.

left the world for the pleasure ground of
Eden.

On Akbar II's tomb, inlaid in black marble, we have:

Shah Akbar, the giver of light to
the world was eclipsed like the full moon
by death...

Perhaps in anticipation of the unreal claims of thwarted royalty, the following panegyric appears on the gate installed at the dargah during the reign of Sher Shah's unsuccessful son, Salim Shah:

In the reign of the King of the world
(and of) Islam
This gate was elevated to the dignity of
the sky;
Although there are a hundred gates in
paradise,
There is no gate like this gate...

Slightly to the north of Dargah Qutb Sahib and just outside the inhabited precincts of Mehrauli, where the no-man's land of ruins between Mehrauli and the bypass begin, two lovely baolis **(stepped wells once used as summer retreats) exist. As one comes out of the main gate of Dargah Qutb Sahib, the first** baoli **encountered is Gandhak ki Baoli—**gandhak **because its waters are reputed to contain sulphur. However, the** baoli **remains a spectacular sight and, like all the best** baolis, **creates in its enclosed space the impression of a promised land.**

Gandhak ki Baoli was probably built during the reign of Iltutmish (1211-36) and is amongst the earliest surviving constructions in Delhi of the Sultanate period. The *baoli* has five tiers, and a circular well at its southern end. Guide books refer to local villagers diving into the well to amuse visitors, but the *baoli* currently seems to be seldom frequented and the divers have practically disappeared.

Some 100 metres south of Gandhak ki Baoli, a more elaborate and spacious *baoli* called Rajon ki Bain exists. It was built in 1516 by Daulat Khan, a noble in Sikander Lodhi's reign; the area around the spring was once reputed to have been occupied by stonemasons (*raj*)—hence the name of the *baoli*. Some 65 steps lead to the water, on three sides of which there are lofty walls containing rows of arched rooms. The walls are about 80 feet high and the side walls that enclose the *baoli* some 110 feet long. Level with the top of the western wall one sees the court of a mosque, paved with masonry and stone and currently ornamented with the gnarled branches of a leafless *keekar*, its arms flung upwards, like an exasperated but pleading devotee.

On this terrace stands a domed pavilion which contains an anonymous grave; the dome is supported by 12 pillars decorated with red sandstone, and an inscription on the southern face of the pavilion indicates the date of the building and the fact that it was sponsored by Daulat Khan. The modest flat-roofed mosque near the pavilion completes this multi-purpose complex—its raised terrace and pavilion provide a superb view of the area between the Qutb Minar and Mehrauli, and reveals in all their splendour the elegant proportions of Adham Khan's tomb, squatting on the walls of Qila Rai Pithora.

Unlisted Beauty Spots

The baolis **of Delhi are seldom listed in the available tourist guides to the monuments of the city, and even when mentioned in passing, they are not considered sufficiently important or picturesque to feature amongst illustrations of Delhi's monuments. This is surprising, as, together with well-laid-out orchards and gardens, the** baolis **of medieval India were intended to be beauty spots and their architectural qualities remain eminently photogenic. Perhaps the finest** baoli **in Delhi is the one named after Raja Ugrasen (reported to be the progenitor of the Agarwala community). It is far from the Mehrauli area, within a mile of Connaught Place and behind Hailey Road, as one enters this once quiet road from Kasturba Gandhi Marg. Ugrasen ki Baoli is one of the few medieval monuments near Connaught Place; its tank is still regularly used as a swimming pool by a handful of *cognoscenti*, but to most well-to-do citizens of Delhi, and certainly for visitors to the city, the *baoli* does not exist; when noticed, it comes as a revelation. Here, a stone's throw from the commercial centre of New Delhi, off one of its busiest streets, lies a gem of a monument that deserves to be better maintained and used.

The materials used for it, and the style of Ugrasen ki Baoli, suggest that it was built during the later Tughlaq era. It seems to have been the nucleus of a small collection of courtyards and pavilions, most of which became casualties during the building of New Delhi: some of the old outer walls near the *baoli* are still being dismantled by builders and road gangs, and the surroundings are far from elevating. Near by one sees a large dhobi ghat, and on the site of what could be used as an entrance to the *baoli* until a few months ago, the New Delhi Municipality has seen fit to plant a malodorous urinal. However, if a visitor manages to brave this obstacle and clambers over a low wall he can still enter the enclosure of the *baoli* and admire it.

The *baoli* is about 60 metres long and 15 metres wide. It is enclosed within a thick wall, ornamented with two rows of arched niches, the lower row partly in water. A flight of some forty steps leads to the water, and, as at Gandhak ki Baoli, there is a circular wall at the further end of the tank, concealed from the main pool by sturdy arches based in the water. The magical impact of the *baoli* is enhanced by the precise reflections of these arches in its friendly, deep green waters.

There is a small courtyard and a derelict mosque above the flight of steps. Both appear to have been eaten into by the adjacent housing plot; nevertheless, the mosque, with its "whale-back" roof and pillared columns of ornamented sandstone, is considered "unique" by such experts as visit the site.

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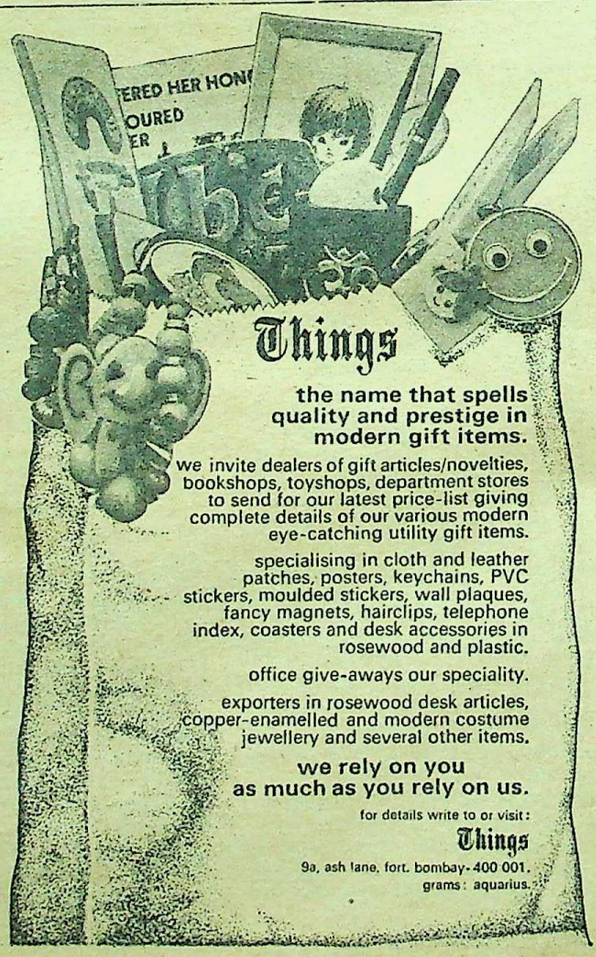

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East Meets West—2

Indian Woman—Myth & Reality

According to legend, the Indian woman is sweet, gentle, faithful, loving, feminine and, of late, intelligent, efficient, inspiring. In reality, she is "spiceless" and "lifeless".

by EVA BOURNE

I DON'T care how many women ministers, UN representatives, high executives and powerful mothers-in-law India has (they are anyway more *personas* than *feminas*). I repeat along with the character in Satyajit Ray's film: "The Indian woman is too docile, too obedient... I like them (*he confesses to a friend*) sausy, naughty, piquant... It adds all the spice to life."

I feel she is not only "spiceless", "tasteless" but sparkless and lifeless as well. She seems to lack the essence which makes a woman a woman. Look at the gorgeous creatures of Konarak, the leptosomic *apsarases*, clinging to their lovers, lost in ecstasy, and then look at the prissy young matrons of today—one feels like weeping.

They are flat and uninteresting and, for all their physical beauty, make little impact and have little appeal outside their own country. Considering all the virtues they claim, this is odd indeed.

WESTERN ATTIRE is functional, liberating and provocative. The Indian sari covers many "sins" and lacks sparkle.

Another odd thing is that Indian men do not strike one as oozing blissful happiness from unions with such perfections. Indeed, they look—and act—quite frustrated.

Almost any foreign female, no matter how *passe*, nondescript or drab, seems a better alternative for the Indian who will try and stray as often as change presents itself. Worst of all, many Indians marry the "infields", the "imperfect ones", while very few foreign men will marry an Indian woman.

Yet Indian women still believe in their myth and try to explain that it is so because very few Indian girls study abroad where they would have an opportunity to meet, make friends, etc, with foreigners. But the few that do, still don't—not that they are not interested. From the ex-"Miss World" to many a doctor, the wish of Indian girls is to marry a foreigner. Just scan the matrimonial ads in European papers—either there are very many Indian ladies with degrees wishing to marry locally or the same ones are constantly repeating their proposition.

Moreover, if the women don't go abroad, well, the foreigners visit India and still not very much happens. Occasionally, someone lets her hair down and then we learn that it is such an ordeal for an Indian girl to adapt to foreign life and that it is not worth it for all the "attraction".

Outside her own country, confronted with the need to be a full-blooded human being and a woman with all the complexities involved—something she is simply not geared to be—the Indian woman feels lost. Some might say politely she is suffering from a culture shock. More correctly it is "woman shock".

Fetish of Fecundity

For centuries, her tradition has brainwashed and moulded her to be a mother. And that is what she primarily is—to the exclusion of everything else. She is important only as long as she can procreate. Once she loses that capacity, she is redundant and useless. No wonder she makes such a fetish of her fecundity and motherhood. It results in one of the world's biggest problems of overpopulation, yet she will not see it as a curse but only as a crowning glory!

The Western man just is not attracted to the idea of marrying a decorative "robot" keeping her place in the background. He doesn't find it satisfying or complimentary to himself to be stuck with an "inferior".

He can only love his equal, not a slave who tries to please but manages only to bore. He wants a fully integrated, mature partner and a companion to share life with—somebody with a mind, initiative, character and personality of her own.

—Continued

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Where Tradition Turns Contemporary!

THOMAS/DCM/375/ENG

38 THE ILLUSTRATED WEEKLY OF INDIA 1975 DECEMBER 7-13

Indians girls are told horror stories about the demoralised, permissive West. They arrive, armoured with virtue, for ever on guard, curious, anticipating, but only to get disappointed. It slowly dawns on them that they are treated with such restraint and even indifference, not because they are so "respected", but simply because what they stand for just does not appeal.

Despite the cosmopolitan trend so apparent in the West since the mid-sixties and the non-stop parade of beauties from all over the world gracing the glossy magazines, there has not yet been one single Indian cover-girl! And this is because it is not the demure, shy glance, the down-turned eyes, the "dainty" walk, but rather the provocative look, the assertive air, the aggressive jerk of a hip, the jaunty stride and free flowing hair that "turns on" the Western man...

He will also on the whole prefer brains to breasts. Some men, mostly with the Oedipus complex, are arrested in growth and are excited at the sight of the mammary glands. The mature, more grown up, however, find the brain a more stimulating erogenous zone.

It was indeed Scheherazade, with her intelligence, who outlived the other women in *A Thousand and One Nights;* and it was Suzy Wong, of the modern Western hit, who got the man, not her respectable rival! Either has yet to be born in India—the alluring, yet brainy, victorious and naughty, sexy ball of fire.

Prudish Females

India, alas, seems to be breeding only *Alma Maters de profundis*, or terribly efficient and dedicated conference-mongers or sickeningly coy movie heroines. Real, grown-up and sensuous women are conspicuously absent.

Indians (male and female) would say loftily not so long ago: "You will never see an Indian woman photographed in a swimsuit, let alone in the nude. Never! Every other woman in the world, yes, but not an Indian woman." (And how wrong they were!)

We say, ladies, you are so prudish and sexless that it repels; you are no more women but paragons of virtue. That is why when you appear, no matter how perfect your features, nothing happens.

When I tried to put this across, my Indian interlocutor was surprised, even "alarmed", to hear it. It might be, she suggested, because "we are so 'unavailable'". But it has nothing to do with "availability". I was surprised to learn later that the lady who was feeding me the line had been, in her younger days, far from "unavailable", was now married, with teenage children, and is her boss's mistress, to top it all!

A famous Indian writer made himself quite infamous in India by stating that 90 per cent of his sexual life while he studied abroad was with Indian women. The reasons he gave were that they were the easiest, the least fussy, the least difficult and the least expensive. He proceeded to elaborate—a Western woman is more complex, more demanding, harder to please, has her own mind and, unless a proposition appeals to her as much as to the man, there is nothing doing, or no more doing, if you do not match up to her expectation.

An Indologist told me women were the only thing that left him cold. He has spent nearly half his life in India; he clearly had an appreciation of the female kind; yet he was, he said, never as much moved to flirt, let alone contemplate, the idea of marriage.

"Some of them," he observed, "are educated, competent, qualified, but—apart from what they have to say in connection with their job—they are out of their depth. It is the family, near or distant, which provides the topics of conversation, gossip or movies." Not only were they not suited, although their bodies were well developed, to be lovers, but, least of all, mothers. They are, he said, immature, never fully grown up, dependent, hopeless and perpetuating for ever the status quo of male supremacy and female obedience, which they confused with love, docility with feminity, etc.

According to the myth, the Indian woman is also supposed to be wiser than her Western sister—while publicly she takes a second place, pampering the male ego, she pulls the strings privately.

We find such an attitude abhorrent. First of all, we dislike the idea of a man who is stupid and vain enough to need such questionable props. Moreover, we think it quite idiotic for a "wise" woman to pretend that she is stupid as it would be for an honest man to pretend that he is a thief.

Loveless Marriages

Such Machiavellian tactics deprive women of their dignity and develop all sorts of demoniac traits. The passion with which the Indian woman plunges into gossip, bad wishing and doing is unbelievable. The bullying of servants is a typical example of acting out and down her frustrations. (The boss reprimands the clerk, the clerk shouts at the messenger, the messenger hits the dustman, the dustman kicks the dog...)

The idea of an arranged, loveless marriage to an obedient wife performing her duty is, to the Western mind, antipathic to all sexual drive. The element of longing, dreaming and uncertainty is imperative to the depth of the Western man's desires and satisfaction (needless to say, this applies to the woman's as well).

Another horror is the discarding of widows as used, second-hand objects that nobody wishes to acquire any more.

So long as Indian men too do not change *their* attitudes, the Indian women will not be able to look us straight in the eye, let alone feel superior.

When Indian women will one day travel round the world *alone*—as I and other Western women do—when an Indian secretary will pack her bag and hop over to spend a holiday in Europe or trek across the American Mid-West, as our secretaries do in Asia, she will have begun to catch on and catch up. When she travels only as "accompanied baggage", she will never get the full-person treatment. I get the shivers when I hear an Indian man say of his wife: "I took her to Paris with me. She met my mistress... she did not mind." Until she tells her husband one day that she is off to Paris and suggests taking him along to meet *her* boy-friend, I won't take her seriously.

I am not impressed by the wordy, resolution-moving "conferenciers" who, protected by governments and institutions and cosseted by their fellow delegates, rarely dare to venture alone from their hotels.

To all who say India doesn't need Women's Lib—and that, incidentally, stands for social change and real emancipation, not bra-burning—I say that not even in 100 years, at the present rate, will Indian women be anywhere near the average Western woman is today in terms of independence and equality.

Historians recorded that civilisations where women enjoyed great freedom produced wonderful men. The Indian woman, conservative to the core in the way she accepts her *status quo*, sustains, perpetuates and bows meekly before it, is a basically retrogressive force, delaying change and impoverishing the whole quality of life in India.

TRADITION AND MYTH have combined to produce the image of the Indian woman as a model of beauty and virtue.

WHAT IS LIFE WITH AN ARRANGED WIFE! To the Westerners, the idea of an arranged marriage is bereft of sexual excitement. The element of longing, dreaming and winning, they feel, is essential.

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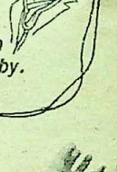

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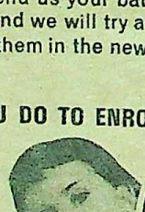

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Interpub/GL/3/75

Why This Obsession With The Sari?

THE sari—one of India's most "sacred cows"—like all the others, calls for a critical appraisal. Has anybody ever said anything truly thoughtful about it?

It is said to be "graceful". Well, to be frank, it *can* be. But that other common notion, that all sari-clad Indian women wearing it automatically look graceful, is wrong!

It takes indeed more than six yards of fabric for the making of a graceful lady. It can cover many "sins" but it cannot, alas, cover the lack of "God's sparkle". A fat woman in a sari looks like a silkworm wrapped in a cocoon and nothing else.

The sari is at its best in the countryside, on the slim, lithe creatures who look as if they stepped straight from the ancient frescoes and reliefs. With their antique jewellery, brass pots, etc, the girls look like "antique" queens come alive. I bow to them with the deepest appreciation.

On the square, slow-footed city matrons, the sari has none of this artistic rural impact!

On a model, it looks totally dead, contrived and artificial. Those unironed creases! That *pallav*, spread around her like a table-cloth, makes her look shapeless and a part of the sofa!

The sari has remained more or less unchanged for the last 3,000 years. What a poverty of expression and imagination!

By contrast, look back on the history of Western fashion. Its evolution, variety, wealth of ideas, designs and fabrics are overwhelming. The fashions may look odd, perverted and constricted, but they still express the passing epochs and ages perfectly. The simplicity of the sari really expressed the expressionless simplicity as well as the rigidity and lack spontaneity of the wearer.

For all its colour, it is dreadfully standardised and traditional. It betrays the uniform, conformist and predictable, equally unchallenging mind behind it. One has a feeling of always seeing and talking with the same person.

Extensions of Personality

For someone accustomed to changing according to the different activities of the day and night, for someone appreciating the different "feel" of every fibre and texture under the sun—from the flimsiest, whipped-up laces to the softest velvets, airiest chiffons, richest brocades, slinkiest satins, spongiest tweeds, fluffiest angoras, fuzziest mohairs and cuddliest furs; to someone who wears snake, croco, glacee, mattee and sueded skins, or ostrich-feathered, pleated, ruffled, frou-froued, sequined, beaded, knitted and crocheted garments; to someone who wears minis, midis, maxis, slacks, bikinis, capes, breeches, palazzo pajamas, toe-ringed sandals, platforms, stiletto-boots and dozens of assorted exoticas from all over the world, the idea of wearing the sari day and night for the rest of one's life is stupefying.

When asked why I can't wear one, I say simply: "Because it would not be me." All Western women, incidentally, should be barred from wearing saris as usually they make a sorry spectacle of themselves. Similarly, all the fat-legged Bobbys displaying the first stages of cellulitis should be barred from wearing the mini!)

SLINKY AND SEDUCTIVE. For the Westerners accustomed to changing their dress according to the different activities of the day and night, the idea of wearing the sari day and night for the rest of their lives is stupefying.

Dresses, homes, houses, cars—in that order—are extensions of one's personality. They are the clue and the key to one's innermost feelings, attitudes, hang-ups, idiosyncrasies and life-style.

Things like fashions are therefore among the many "utterances" of the individual and his feelings about himself and the world around him.

At its best, Western attire is functional, liberating and evocative. It protects us from the elements, it gives us freedom of action and the possibility of saying something about ourselves. Apart from turning out in the right outfit for the appropriate activity, we can also put across a mood, a message and vibrations.

With its help, we can choose to look naive, romantic, sophisticated, demure, sporty, sexy, lady-like, vampy, intellectual, or nymphety. It doesn't mean we are schizophrenic. We simply recognise that a real woman is all these things at different times and, as the old saying has it, the "perfect woman is a lady in her drawing-room and a whore in the bedroom!" And to update it, one should add: "All the very many other situations she finds herself nowadays!"

To us the sari is but another silent comment on the limited role assigned the Indian woman by her culture. I know one can do everything in it, make love and sleep. To us, however, it looks the perfect thing to do nothing in—to stroll, lounge or, perhaps, go to the theatre. The point is, attire should be functional. Different situations and activities require different "gear".

Now that the Indian women are also beginning to "go out" (to offices, resorts, discotheques, clubs), now that they too do things (drive cars, travel, play games), they need different types of clothes.

Different fashions, needless to say, call for different accessories and hair-styles. The Indian bun doesn't go with everything either. It is too severe. At its best it looks tidy and right for formal occasions, at its worst it is matronly, school-marmish and ageing.

Tradition Bound

Judging by her outer layers and inner notions, the Indian woman is the most tradition-bound female there is.

Japanese culture was once much more closed than Indian, yet today only old ladies accompany husbands on tours abroad wearing kimonos. (The latter, by the way, unlike the sari, has been adopted, modernised for practical, leisure housewear all over the world). The young ones have gone mod. The Japanese, in fact, have the "hots" right now for *haute couture* and have become a very strong force in trendy fashion themselves.

Why do Indian ladies, old and young, still insist on going sari-ed round the world? Suggest Wellingtons (waterproof, knee-high boots for the snow thaws in London) and they are horrified. They would rather walk trailing their silks in the melting slush of the sidewalks. They won't change or adapt to conditions.

As soon as an English girl arrives in India, everybody starts asking her: "Why don't you wear a sari? The plain answer is: "Why should she?"

Assuming she is not one of those drained-of-life-and-individuality "seekers" who puts on all the Indian paraphernalia (nose-ring and ashes included) and imagines herself transformed spiritually, the normal Western girl will be having a very active, energetic time when in India, changing planes, hopping from sight to sight, jumping into jeeps, onto camels or into the sea. The sari is hardly the thing for all this.

EVA BOURNE

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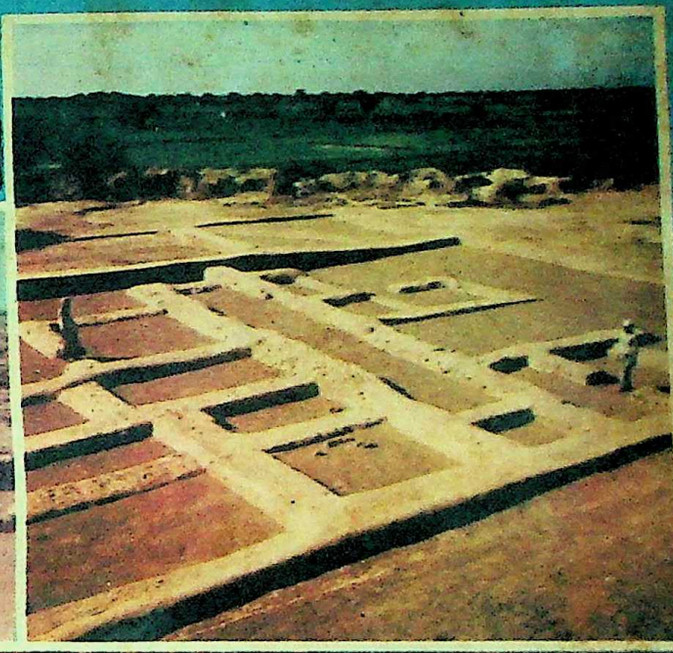

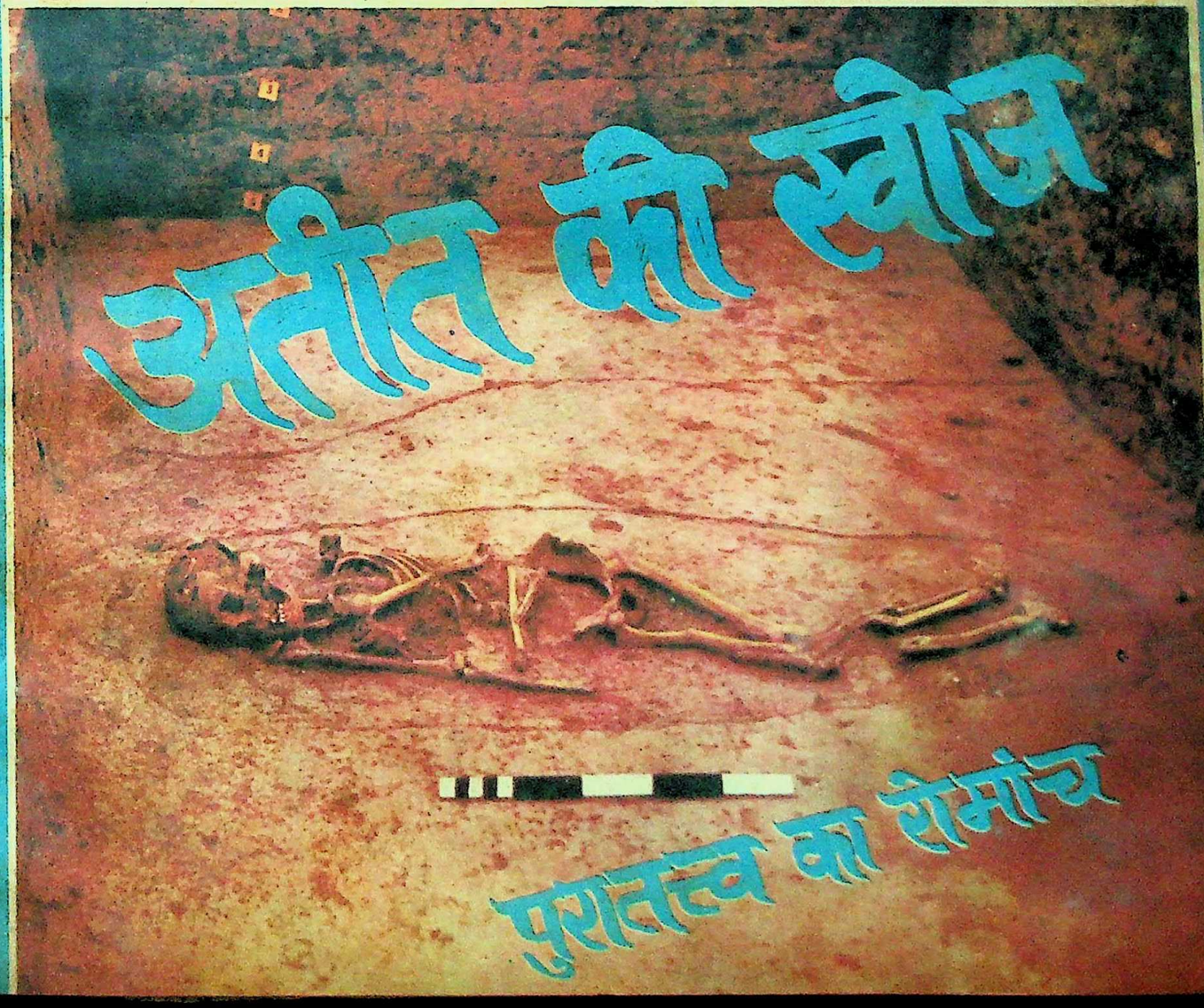

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● जगतपति जोशी

वीरानियों में फैले मनहूस-से दिखने वाले टीले पुरातत्ववेत्ताओं की कुदाली का स्पर्श पाते ही मुखर हो उठते हैं...

वीरानों में दूर-दूर तक फैले टीले कई बार इतने मनहूस लगते हैं कि लगता है मानो किसी मुर्दों के शहर में आ खड़े हुए हों। पर जब कुछ समय बाद हम सुनते हैं कि उन टीलों की परतों को चीर कर कोई नई सभ्यता बाहर निकल रही है, तब हम आश्चर्यचकित हो जाते हैं। जो टीले हमें बेकार लगते हैं, पुरातत्ववेत्ता उन टीलों को, हो सकता है, किसी अमूल्य खजाने की तिजोरी के रूप में देख ले। पुरातत्त्व के माध्यम से ही सभ्यताओं और संस्कृतियों की कहानी बनती है।

पुरातात्त्विक अनुसन्धान अत्यन्त रोमांचकारी विषय है। मनुष्य के इतिहास की अनेकानेक गुत्थियां धरती की परतों में छिपी हैं और अब इसका पता लगाना एक विज्ञान हो गया है। मैं जब कभी लोगों से मिलता हूं और उनको अपना परिचय देता हूं कि मैं पुरातात्त्विक अन्वेषण करता हूं तब तुरन्त उनका प्रश्न होता है कि यह बताएं कि कैसे पुरानी वस्तुएं खोजी जाती हैं और आजकल क्या-क्या नई

आवरण-कथा

उपलब्धियां हो रही हैं! प्रश्न छोटा-सा तो अवश्य है परन्तु यह मैं ही जानता हूं कि इसका क्षेत्र कितना विस्तृत है। फिर भी जो कुछ बन पड़ता है उसे बताने का प्रयत्न करता रहता हूं। ऐसे प्रश्नों के पीछे एक हार्दिक उत्सुकता रहती है जो छिपी हुई चीजों को जानने के लिए हमेशा मनुष्यों में मौजूद रहती है।

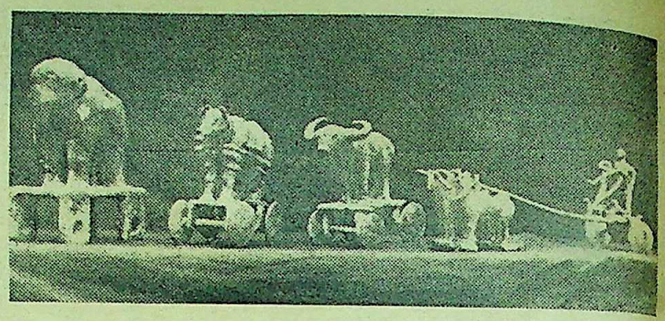
पुरातत्त्ववेत्ता जहां एक वैज्ञानिक ढंग से अन्वेषण करता है, वहां उसका काम एक जासूस जैसा भी होता है। थोड़े से प्रमाण मिलने पर जिसे वह बड़ी मेहनत से एकत्र करता है, वह तुरन्त प्रयत्न करने लगता है एक समूचे इतिहास की खोई हुई कड़ी को जोड़ने का। यदि उसे उत्खनन में कुछ गोल या चौकोर गड्ढे (पोस्ट होल) मिलते हैं तो वह देखने लगता है कि क्या उनका कोई पैटर्न बनता है। अगर कुछ आकार बन रहा है तो वह कैसा है। इन गड्ढों से वह पता लगा लेता है कि झोंपड़ी का क्या आकार होगा, क्योंकि इन गड्ढों में लगाए गए लकड़ी के लट्ठे सड़ कर या जल कर गिर गए परन्तु जिस जगह वे खोद कर खड़े किए गए थे, वे गड्ढे बचे रह जाते हैं जो झोंपड़ी की बनावट का संकेत देते हैं। भगवानपुर (जिला कुरुक्षेत्र, हरियाणा) में इसी प्रकार झोंपड़ियों का ज्ञान हुआ। अनेक बार खुदाइयों में हड्डी के बने नुकीले तीर मिलते हैं परन्तु इनका तीर की तरह इस्तेमाल होने का प्रमाण भी होना चाहिए। उज्जैन के उत्खनन से प्राप्त ऐसी ही हड्डी की नुकीली वस्तु के ऊपर कुछ लगा था। बाद में परीक्षण करने के पश्चात पता चला कि वह किसी चिड़िया का रक्त था, अतः यह प्रमाणित हो चुका है कि ये नुकीली चीजें तीर के अग्रिम भाग में लगाई जाती थीं जिससे चिड़ियों का शिकार किया जाता होगा। अभी कुछ महीने पूर्व जब भगवानपुर में उत्खनन चल रहा था तब स्लेटी रंग के चित्रित पात्र की सभ्यता की परतों में दो कब्रें मिलीं। दोनों में नर-कंकाल का सिर उत्तर की ओर रखा गया था। एक कंकाल तो वयस्क आदमी का था परन्तु दूसरा किसी बालक का था। अब प्रश्न उठा कि बालक की उम्र कितनी है! मेरे सहयोगी ने तुरन्त इस प्रश्न का उत्तर खोजना आरम्भ कर दिया। पता चला कि बालक के दांत (दूध के) टूट रहे थे और पक्के दांत निकल रहे थे। इससे अनुमान लगा कि इस बच्चे की मृत्यु के समय उम्र करीब ९-१० साल की होगी। इसी प्रकार जब हड़प्पा में उत्खनन चल रहा था तब हड़प्पायुगीन श्मशान में एक कब्र मिली जिसमें चारों ओर मिट्टी में काले धब्बे पड़े थे और एक विशेष आकार बना रहे थे। मिट्टी की वैज्ञानिक जांच करने पर ज्ञात हुआ कि ये काले धब्बे मिट्टी में देवदारु वृक्ष की लकड़ी सड़ जाने से पड़ गए थे। इस कब्र में आदमी को देवदारु की लकड़ी के बक्से में बन्द करके दफनाया गया था। वह हड़प्पा शवोत्सर्ग क्रिया में अद्वितीय उदाहरण है। कुछ विद्वानों का मत है कि शायद यह किसी विदेशी का शव हो! बुर्जहोम (जिला श्रीनगर) में १४०० ई.पू. में मनुष्य के सिर में छेद कर शल्य-चिकित्सा करने का अद्भुत प्रमाण मिला है। इसी स्थान में आदमी को उसके स्वामिभक्त कुत्ते को उसके पांवों के पास लिटा कर दफनाने की प्रथा मिली है। लोथल में हड़प्पाकालीन समाधि में दो शवों को एक साथ दफनाने का प्रमाण मिला है। क्या यह सती प्रथा का उदाहरण है? इस प्रश्न के उत्तर में विद्वान एकमत नहीं हैं। इससे भी विचित्र एक समाधि रंगेश्वरम की खुदाई में मिली जहां एक नर-

भगवानपुर उत्खनन : स्लेटी रंग के चित्रित पात्र सभ्यता की झोंपड़ी के अवशेष। झोंपड़ी का आकार लट्ठे गाड़ने के छेदों से पता चल रहा है।

हड़प्पा : ताबूत में मिला एकमात्र शव

लोथल : एक समाधि से प्राप्त दो कंकाल

लोथल : हड़प्पाकालीन नाव-घाट



दयमाबाद से अनायास प्राप्त तांबे की मूर्त्तियां

कंकाल के ऊपर दूसरा नर-कंकाल पड़ा मिला।

उत्खनन में अनेक प्रकार की बातों का पता चलाया जाता है। मिट्टी की सूक्ष्म रासायनिक जांच की जाती है। यह भी पता लगाया जाता है कि जिस समय की (जिस परत की) मिट्टी हो उसमें क्या-क्या पेड़-पौधे उगते थे। पशुओं की हड्डियों से, विशेषकर उनकी बनावट से यह पता चल सकता है कि वह जंगली है या पालतू। उनको घर में चारा दिया जाता था या जंगल में चारा चरने भेजा जाता था। इसके अलावा यह भी पता चल सकता है कि जानवरों का उपयोग कैसे और किन कामों में होता था! प्राचीन परतों में मिले कोयले से कालमापन किया जाता है। यदि मिट्टी के बर्त्तन में किसी कपड़े की छाप रह गई हो तो उससे कपड़े की बनावट का पता लग सकता है। जले हुए अनाज से पता लग सकता है कि किस प्रकार का अनाज खाया जाता था। इतना ही नहीं, यदि ईंट के चोर सारी दीवार भी चुरा ले जाएं, फिर भी दीवारों की मिट्टी में छाप पा कर पुरातत्त्ववेत्ता कमरे के आकार का पता लगा सकता है।

भारत में पुरातत्त्वज्ञों ने अनेक स्थानों में उत्खनन किए हैं। इनमें कालीबंगा (जिला गंगानगर—राजस्थान) में तो एक पूरा हड़प्पायुगीन दुर्ग और प्राकार वेष्ठित नगर निकाला गया है। इसी काल का एक नाव-घाट (लोथल—जिला अहमदाबाद) गुजरात में मिला है जहां से नावों में सामान लाद कर हड़प्पा सभ्यता के लोग बहरीन तथा पश्चिमी एशिया आते-जाते थे। बहरीन की एक मुद्रा लोथल में मिली है जो इसकी साक्षी है। पश्चिम एशिया में भी हड़प्पायुगीन मुद्राएं मिली हैं। नागार्जुनकोण्डा में तृतीय शताब्दी ई. का कृष्णा नदी के किनारे एक बहुत ही मनोरम घाट, अनेक स्तूप, विहार तथा उत्कीर्ण शिल्प मिले हैं जो इक्ष्वाकु वंश के राजाओं के वैभव की याद दिलाते हैं। यहां पर एक एम्फीथियेटर भी मिला है जिसमें बैठने की समुचित व्यवस्था है और मध्य में हो रहे खेल-तमाशे का या गीत और नृत्य को सभी तरफ से दर्शक देख-सुन कर आनन्द ले सकते हैं। तमिलनाडु में कावेरीपटनम में ईसा की प्रथम शताब्दी का एक बन्दरगाह भी उत्खनन करने के पश्चात निकाला गया है। इस प्रकार अनेक अन्वेषण और उपलब्धियां होती रहती हैं। लोग पूछते हैं कि क्या सोना भी मिलता है? जी हां। मोहनजोदड़ो, हड़प्पा, तक्षशिला तथा नागार्जुनकोण्डा से सोने के विशिष्ट सौन्दर्य के आभूषण खुदाई में मिले हैं। मिस्र में तूतनखामन की कब्र में अपार सोने का खजाना मिला जो अपने में ही एक बड़ी कहानी है। परन्तु पुरातत्त्वज्ञ के लिए मिट्टी के बर्त्तन के टुकड़ों का और सोने के आभूषणों का मूल्य बराबर है। उसके लिए तो मिट्टी के बर्त्तन के टुकड़े भी सोना हैं। उसको सारी सभ्यता का पता लगाना होता है। मनुष्य के सर्वांगरूपेण सामाजिक, आर्थिक तथा धार्मिक जीवन को जानना और उसका प्रमाण सहित विवेचन करना

हस्तिनापुर : उत्खनन से प्राप्त बाढ़ के चिह्न

पुरातत्त्व का मुख्य ध्येय है। पुरातत्त्वज्ञ राजा से रंक तक का जीवन जानना चाहता है। समाज के हर स्तर के जीवन में प्रकाश डालने की सामग्री की खोज करना पुरातत्त्व का मुख्य कार्य है। सफल पुरातत्त्वज्ञ वही है जो वैज्ञानिक रूप से उत्खनन कर प्रत्येक प्राप्त वस्तु को समुचित रूप से रेकार्ड करता है, फोटो लेता है तथा ड्राइंग बना कर एक अच्छी रिपोर्ट बनाता है। पुरातत्त्वज्ञ के लिए किसी भी खुदाई में राजा के महल और आम जनता के कच्चे मकान तथा झोंपड़ियों के अवशेषों का एक-सा महत्त्व है। वह वास्तविक रूप से अपने दृष्टिकोण में समाजवादी होता है। उसे जो कुछ मिलता है, उसी पर बहुत सचाई और ईमानदारी से उपलब्ध इतिहास बनाना है। राष्ट्र, वैज्ञानिक प्रमाणों के आधार पर अपना भूतकाल देखना चाहता है। पुरातत्त्वज्ञ इसी दिशा में सतत् प्रयास करता रहता है। पुरातत्त्व में हमेशा खोजें की जाती हैं और पुरावशेष तथा पुरातन स्मारकों का संरक्षण होता है जिससे राष्ट्र को अतीत की गौरवशाली परम्परा का ज्ञान होता है और सच्चे इतिहास पर जागरूक दिलचस्पी होती है।

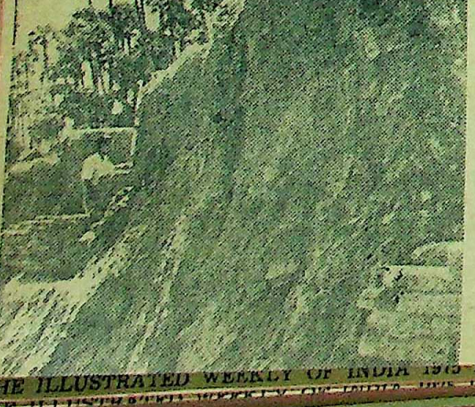
भारत में पुरातात्त्विक अन्वेषण बहुत वैज्ञानिक रूप से किया जाता है। सर मार्टीमर ह्वीलर ने एक बार कहा था कि संसार के हरेक भाग से, भारत में पुरातात्त्विक अन्वेषण सबसे अच्छा होता है। इसका कारण यह है कि भारत में शिक्षित तथा योग्य पुरातत्त्वज्ञ हैं जिनको पुरातत्त्व में गहन प्रशिक्षण दिया जाता है। उत्खनन के लिए अधिनियम बने हैं और उत्खनन करने का अवसर तभी मिलता है जब यह पूर्ण रूप से ज्ञात हो जाता है कि उत्खननकर्त्ता वैज्ञानिक रूप से उत्खनन करने के योग्य और सक्षम है। इसी कारण भारतीय पुरातत्त्व सर्वेक्षण, राज्य सरकार के पुरातत्त्व विभाग तथा विश्वविद्यालय बहुत योग्य व्यक्तियों द्वारा ही उत्खनन करवाते हैं। फलस्वरूप, उत्खनन वैज्ञानिक रूप से सही दिशा में हो रहे हैं और इसी लिए हर वर्ष उपलब्धियां भी अनेक और विशिष्ट हो रही हैं।

प्राचीन उपलब्धियां कैसे होती हैं?

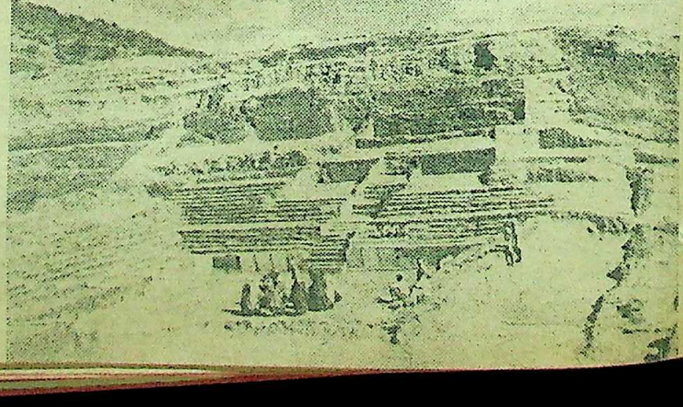
प्राचीन सभ्यताओं की उपलब्धियां मुख्यतया दो प्रकार से होती हैं : अनायास उपलब्धियां तथा योजनाबद्ध अन्वेषण द्वारा उपलब्धियां।

अनायास उपलब्धियां :

ये उपलब्धियां अकस्मात मनुष्य के बिना किसी प्रयास के ही हो जाती हैं। वर्षा या समुद्री तूफान के कारण किनारे कटने लगते हैं और इस कटाव के कारण अनेक प्राचीन सभ्यताओं के अवशेष बाहर



नागार्जुन कोण्डा : खुला थिएटर (दाएं)

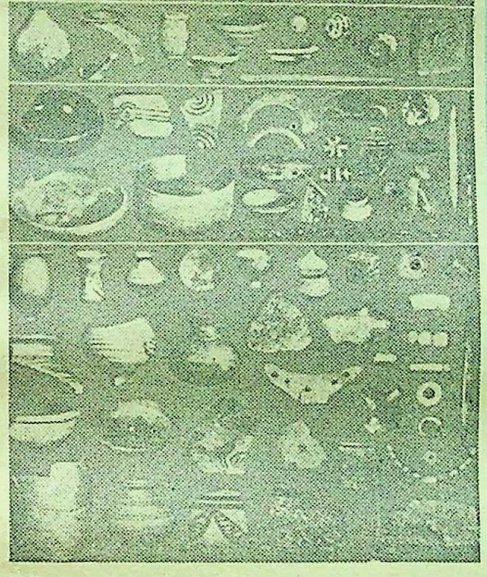


अरिकामेडु : नदी के बहाव से कटी कगार से सभ्यताओं की परतें झांक रही हैं (बाएं)

निकल पड़ते हैं। इंग्लैण्ड में क्रोमर और इसेक्स के क्लेक्टन बेड में सभ्यताओं के अवशेष ऐसे ही मिले।

१८५३-५४ में जब स्विट्जरलैण्ड में घोर सूखा पड़ा तब ज्यूरिख की झील में पानी के सूख जाने के कारण लकड़ी के स्तम्भ दिखलाई देने लगे। पुरा-विदों ने खोज शुरू कर दी और अन्वेषण से पता चला कि ४००० वर्ष पूर्व लोगों ने झील के ऊपर लकड़ी के स्तम्भ गाड़ कर एक पूरा गांव बनाया था। धीरे-धीरे उनके काठ के बर्त्तन, बुनाई की सलाइयां, कपड़ा, कंघा इत्यादि बहुत-सी वस्तुएं प्राप्त हुईं और इस तरह एक पूरी सभ्यता का पता चल गया।

१७३८ में नेपल्स की रानी ने, जिसको अपने उद्यान में प्राचीन कलाकृतियां लगाने का बहुत शौक था, अपने अनुचरों को और मूर्त्तियां लाने के लिए आदेश दिया। रानी को बताया गया कि वेसु-वियस पहाड़ी के पास एक गड्ढा है जहां से मूर्त्तियां निकलती हैं। रानी ने अपने अनुचरों को भेज कर खुदाई करने का आदेश दे दिया। कुछ ही समय बाद रोमन मूर्त्तियां निकलनी आरम्भ हो गईं। उसके बाद ही एक सीढ़ी निकली। फिर क्या था उत्खनन जोर पकड़ गया। हरक्यूलेनियम का थिएटर, जिसे ७९ ई. में मेसूमियस के भयंकर लावा ने ढक दिया

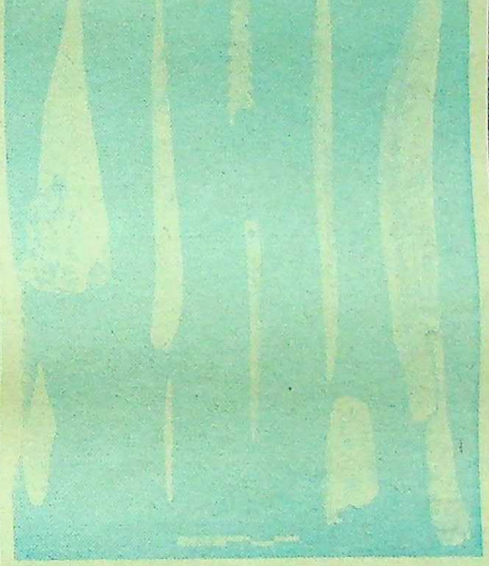


आलमगीरपुर : स्तर-विन्यास से प्राप्त अलग सभ्यताओं के मृद्भांड और सांस्कृतिक उपकरण—(१) हड़प्पा, (२) स्लेटी सभ्यता, (३) ऐतिहासिक युग तथा (४) मध्य युग

था, निकलना शुरू हो गया। सदियों से सोए हुए पोम्पाई शहर के घर, मन्दिर, सड़कें, बाजार—सब निकल पड़े।

१२ सितम्बर, १९४० को फ्रांस में चार पन्द्रह वर्षीय बच्चे अपने टैरियर जाति के कुत्ते रोवट को ले कर घूमने निकल पड़े। उनके मास्टर लियोन ने उन्हें बताया था कि गुफाओं में प्रागैतिहासिक चित्र बने हुए मिलते हैं और उसने उन्हें बताया था कि ऐसे अभियान में टार्च इत्यादि चीजें ले कर चलना चाहिए। सचमुच उस दिन टार्च इत्यादि ले कर ये उत्साही बच्चे कुत्ते को साथ लिए ला इजीस से मोन्टिगनाक की तरफ निकल पड़े जहां ला कूज नामक स्थान पर उनका कुत्ता एक पत्थरों के ढेर में घुस गया और फिर नहीं निकला। ऐसा देख कर बच्चों का लीडर रेमी दौड़ कर कुत्ते को खोजने के लिए पत्थरों के बीच उस संकरे स्थान से अन्दर घुस गया जहां से रोवट घुसा था। अन्दर जाने के बाद उसको लगा कि कुछ पत्थर नीचे गहराई में गिर रहे हैं और अन्दर कुत्ता भौंक रहा है। इतने ही में वह स्वयं संयत हुआ तब उसने आवाज दे कर ऊपर से अपने तीनों दोस्तों को बुलाया। जब चारों एकत्र हो गए तब उन्होंने टार्चें जला-जला कर देखना आरम्भ किया। वे चकित रह गए। उनके आश्चर्य का ठिकाना न रहा जब उन्होंने देखा कि वे एक प्रागै-तिहासिक गुफा में खड़े हैं और गुफा की सारी भित्तियों में गवल (बाइसन), घोड़े, हरिण और जंगली जानवरों के रंगीन चित्र बने हुए हैं। देखते-देखते उन्हें पता चला कि गुफा में एक बड़ा कक्ष और गलियारे हैं जो सभी चित्रित हैं। बाद में इन उत्साही लड़कों ने अपने मास्टर को बताया जिसने स्वयं जा कर इन गुफा-चित्रों को देखा। देखने के पश्चात प्रसिद्ध फ्रांसीसी पुरातत्त्वज्ञ एबे ब्रूइल को बताया गया। इस प्रकार संसार के प्राचीनतम चित्रों में से एक इन गुहा-चित्रों का रहस्योद्घाटन लाकूज में रोवट कुत्ते की बदौलत चार बच्चों ने किया। अब तो यह पुरातत्त्वज्ञों का तीर्थस्थान बन गया है। हजारों पर्यटक तथा अनेक पुरातत्त्वज्ञ लाकूज की प्रति वर्ष यात्रा करते हैं।

कभी-कभी जब हवा जोर से चलती है तब भी प्राचीन वस्तुएं बाहर निकल पड़ती हैं। मिस्र में एक दिन मेरियट ने देखा कि हवा चलने के कारण



बुर्जहोम से प्राप्त नव पाषाणकाल के हड्डी के हथियार

रेत हट गई और एक स्फिनिक्स का सिर बाहर झांकने लगा। और पास में ही एक लेख भी था जिस में लिखा था कि यह मिस्र के पवित्र वृषभ को अर्पित है। इस अकस्मात उपलब्धि के बाद मेरियट को विचार आया कि हो सकता है कि यह इलाका एक कब्रिस्तान हो जिसमें प्राचीन मिस्र वालों ने अपने वृषभों को धर्मानुष्ठानपूर्वक गाड़ा हो। मेरियट ने सारे इलाके में खुदाई शुरू करवा दी और धीरे-धीरे १४१ से भी अधिक स्फिनिक्स की कतारें निकल पड़ीं।

आधुनिक शहरों में कभी-कभी जब गहरी नालियां खोदी जाती हैं तब भी अकस्मात प्राचीन उपलब्धियां होती हैं। १९५४ में, लन्दन में एक गहरी नाली खोदते हुए एक रोमन नगर के अवशेष प्राप्त हुए।

भारत में भी ऐसी अनायास कई पुरातात्त्विक उप-लब्धियां हुई हैं। भादराबाद (मेरठ जिला) में एक बहुत बड़ा तांबे के हथियारों का संग्रह मिला जो 'कॉपर होर्ड' कहे जाते हैं। जोगल थम्बी स्थान में नहपाण के १४,००० सिक्के मिलने का विवरण मिलता है। हल जोतते समय किसानों को अनेक पुरातात्त्विक वस्तुएं प्राप्त हुईं।

सर मार्टिमर ह्वीलर

२२ जुलाई, १९७६ को संसार के महान पुरात-त्त्वज्ञ सर रावर्ट एरिक मार्टिमर ह्वीलर का ९६ वर्ष की उम्र में स्वर्गवास हो गया। उनके देहावसान से एक महान, दृढ़, कर्त्तव्यनिष्ठ पुरातत्त्वज्ञ और विद्वान संसार से हमेशा के लिए उठ गया।

सर ह्वीलर का जन्म १८९० में एडिनबर्ग में हुआ। इन्होंने एम. ए., डी.लिट. तक शिक्षा प्राप्त की। वह प्रथम विश्वयुद्ध में सेना में मेजर थे। १९२०-२४ के बीच इन्होंने वेल्स विश्वविद्यालय में पुरातत्त्व विषय पर व्याख्यान दिए, और वेल्स के राष्ट्रीय संग्रहालय के क्यूरेटर भी रहे। १९२६ से १९४४ तक लन्दन विश्वविद्यालय के पुरातत्त्व-संस्थान के अवैतनिक डायरेक्टर और विश्वविद्यालय के कालेज में ब्रिटिश पुरातत्त्व के व्याख्याता रहे। द्वितीय महायुद्ध में फिर सेना में चले गए और ब्रिगेडियर के पद पर कार्य करते रहे। १९४४ में भारतीय पुरातत्त्व सर्वेक्षण में महानिदेशक के पद पर नियुक्त हुए। जनरल कनिंघम से आरम्भ अंग्रेज महानिदेशकों की शृंखला में सर मार्टिमर अन्तिम थे।

सर मार्टिमर ह्वीलर का भारत में कार्यकाल केवल ४ वर्ष रहा परन्तु इस छोटी-सी अवधि में उन्होंने भारतीय पुरातत्त्व को एक नया जीवन एवं नई दिशा प्रदान की। तक्षशिला के उत्खनन में पुरातत्त्व विद्यालय खोल कर उन्होंने स्वयं कई पुरातत्त्वज्ञों को प्रशिक्षण दिया। उनके शिष्यों ने स्वाधीनता के पश्चात अनेक चौंकाने वाली उपलब्धियां कीं। सर मार्टिमर ने भारत में अत्यन्त वैज्ञानिक रूप से पुरा-तात्त्विक अन्वेषण और उत्खनन की नींव डाली। वह जितने प्रिय शिक्षक थे उतने ही कुशल प्रशासक एवं अनुशासनप्रिय व्यक्ति थे। हड़प्पा की किलेबन्दी, तक्षशिला में सिरकप और भीर टीले के नगर, अरिकामेडु में रोमन व्यापारिक बन्दरगाह, ब्रह्मगिरि के नवपाषाण युग के अवशेषों का उत्खनन किया और भारतीय विश्वविद्यालयों में पुरातत्त्व शिक्षण की नींव डाली। भारतीय पुरातत्त्व सर्वेक्षण के मुख-पत्र 'एन्शियंट इण्डिया' का प्रकाशन आरम्भ किया। १९४८ में वह चले गए। परन्तु १९६५ में भारतीय पुरातत्त्व कमेटी के अध्यक्ष की हैसियत से आ कर उन्होंने बड़े ठोस सुझाव दिए। उनकी लिखी सिन्धु सभ्यता, रोमन तथा ब्रिटिश पुरातत्त्व में अनेक बहुमूल्य पुस्तकें हैं।

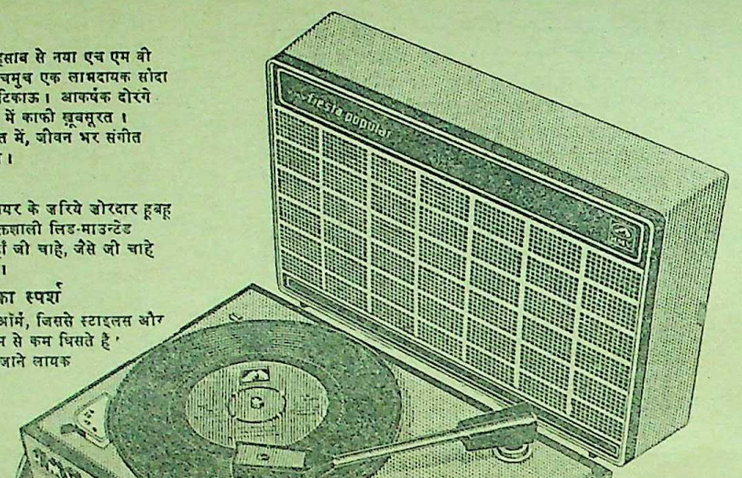
भारतीय पुरातत्त्व में उनकी अनन्य रुचि और प्रेम था। उनकी भारतीय पुरातत्त्व को ठोस देन हैं—वैज्ञानिक कार्यप्रणालियां और अनुशासन। उनके निधन पर समस्त पुरातत्त्वज्ञों को बहुत शोक हुआ। 'साप्ताहिक हिन्दुस्तान' इस महान पुरातत्त्वज्ञ को

संगीत के तीन सच्चे पाठ !

वाजिब क़ीमत
अपनी क़ीमत के हिसाब से नया एच एम वी फ़ियेस्टा पॉपुलर सचमुच एक लाभदायक सौदा है। मजबूत और टिकाऊ। आकर्षक दोरंगे कैबिनेट में—देखने में काफी खूबसूरत। मन मुताबिक क़ीमत में, जीवन भर संगीत का आनन्द उठाइये।

सुनने में मधुर
बिल्ट-इन ऐम्प्लिफायर के ज़रिये ज़ोरदार हूबहू आवाज़। एक शक्तिशाली लिड-माउन्टेड स्पीकर—जिसे जहाँ जी चाहे, जैसे जी चाहे रखिये और सुनिये।

रेकार्डों पर हल्का स्पर्श
हल्का-फुल्का टोन-आर्म, जिससे स्टाइलस और रेकार्ड दोनों ही कम से कम घिसते हैं' आसानी से बदला जाने लायक स्टाइलस।



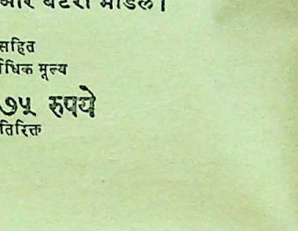
नया ! एच एम वी फ़ियेस्टा पॉपुलर

रेकार्ड प्लेयर।
एसी मेन्स और बैटरी मॉडल।

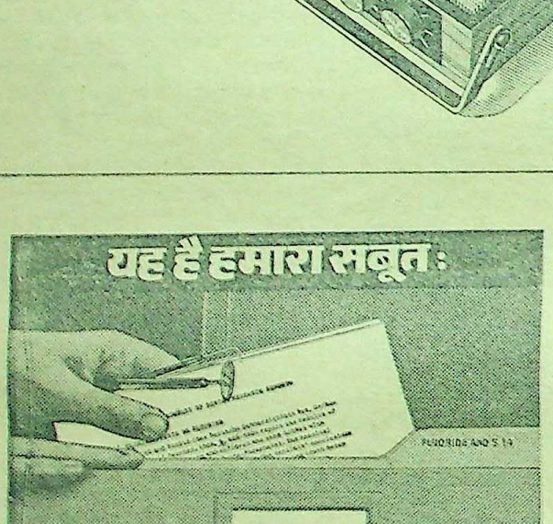
उत्पादन शुल्क सहित
सिफ़ारिशी सर्वाधिक मूल्य
सिर्फ ४७५ रुपये
स्थानीय कर अतिरिक्त

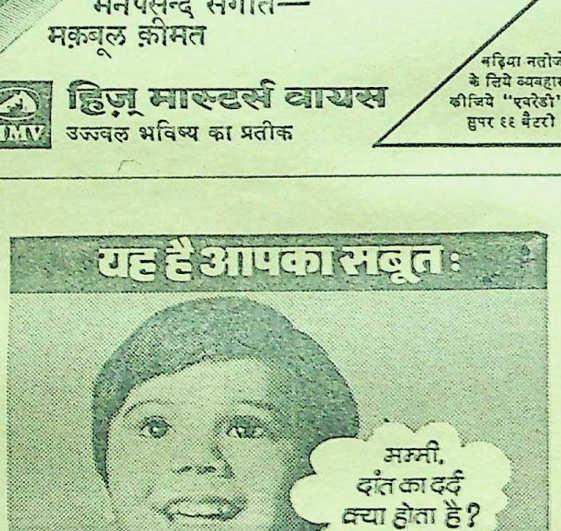
मनपसन्द संगीत—
मक़बूल क़ीमत

HMV **हिज़ मास्टर्स वायस**
उज्ज्वल भविष्य का प्रतीक



बढ़िया नतीजे के लिये व्यवहार कीजिये "एवरेडी" सुपर ९९ बैटरी।



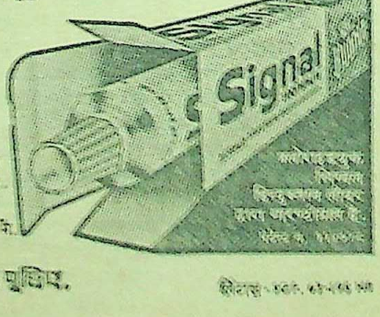


केवल सिग्नल फ़्लोराइड साबित करती है कि यह दांतों की सड़न और सांस की दुर्गंध रोक देती है,

दंत सफ़ाई के एक अनोखे आधार में.

हिन्दुस्तान के लिये फ्लोराइड दांतों की सड़न रोक देता है: इन्स्टिट्यूशनों किंग्स और स्कूलों द्वारा जर्मनी के ४०० बच्चों पर किए गए परीक्षणों से यह सिद्ध हुआ है कि सिग्नल फ्लोराइड दांतों की सड़न में ६१% तक की कमी कर देती है. फ्लोराइड दांतों के एनामेल पर एक घेरा बना देता है ताकि बैक्टीरिया जैसे के हमले का और अधिक मुकाबला कर सके. इसीलिए जो सिग्नल फ्लोराइड वाले दांत बच्चे यह नहीं जानते कि दांत का दर्द क्या होता है। अपने परिवार की सुरक्षा के लिए कल ही सिग्नल टूथपेस्ट खरीद लीजिए.

सिग्नल में लिया S-14 साफ को दुर्गंध रोक देता है: ७, इलायची, लिंग हरा पत्ता, एस. ६, के लिए गए परीक्षणों ने यह सिद्ध किया है कि सिग्नल में मौजूद S-14 मुंह में दुर्गंध पैदा करने वाले ९५% बैक्टीरिया को एलिमाल के एक मिनट के अंदर खत्म कर देता है.. सिग्नल के एक-साफाई के अनोखे आधार से दांत ऐसे साफ हो जाते हैं जैसे मिसी डाक्टर के क्लिनिक में—दांतों के एनामेल को बिना नुकसान पहुंचाए. केवल सिग्नल के पास विशेष सल्फिनाल मौजूद है.. फ्लोराइड और S-14 एक-साफाई के एक अनोखे आधार के. दोनों ही सस्ती टूथपेस्ट जैसा नहीं कर सकती.



केवल सिग्नल फ्लोराइड के पास है सबूत– आपने दंत-चिकित्सक से पूछिए.

एक पेड़ के गिर जाने से धरती में से अनेक तांबे या कांसे के हाथी, रथ इत्यादि के खिलौने मिले हैं जो अत्यन्त प्राचीन हैं और कुछ विद्वानों का मत है कि ये हड़प्पा-पूर्व की कलाकृतियों की याद दिलाते हैं।

हाल ही में मथुरा में जब गोविन्दनगर कालोनी के इलाके में भवन-निर्माणार्थ भूमि सपाट करने का अभियान चल रहा था तब अनेक दुर्लभ मूर्त्तियां मिल गईं। ये मूर्त्तियां कुषाण और गुप्त काल की हैं। ५ किलो कुषाण परवर्त्ती तथा इण्डो-ससानियन सिक्के भी मिले हैं। अधिकतर मूर्त्तियां भगवान बुद्ध की हैं। कुछ महत्त्वपूर्ण शिलालेख भी मिले हैं जिनमें एक में 'वीर दत्त विहार' का जिक्र है। अनायास प्राप्त उपलब्धियों में मथुरा से प्राप्त मूर्त्तियों का बहुत ही महत्त्वपूर्ण स्थान है। मूर्त्तिकार दिन्न की बनाई भगवान बुद्ध की मूर्त्ति, जो गुप्त-काल की है, बहुत ही दिव्य है और मूर्त्तिकला का एक अनुपम उदाहरण है।

अनेक गुप्त, रोमन, मुस्लिम सिक्के इसी प्रकार प्राप्त हुए हैं। कुछ साल पहले नागपुर के पास एक बहुत ही सुन्दर यक्ष की मूर्त्ति मिली थी। अक्सर वर्षा ऋतु में अनेक स्थानों में प्राप्तियां होती हैं।

बयाना, राजस्थान में एक पेड़ के नीचे जहां गांव की चौपाल थी, एक दिन एक बच्चा गोली खेल रहा था। और खेलते-खेलते जब उसने एक गोली मारी तब सहसा उस पेड़ की जड़ में, जिसका कुछ भाग वर्षा से अनावृत्त हो गया था, एक मटके से लगी। फिर धीरे-धीरे १८२१ गुप्तवंशीय सोने के सिक्के निकल पड़े जिनमें चन्द्रगुप्त द्वितीय का चक्रविक्रम प्रकार का सिक्का अद्वितीय है।

लोग अजन्ता की गुफाएं भूल चुके थे। उनके चारों ओर जंगल उग गया था। अजन्ता का वैभव सदियों से सो रहा था। एक दिन १८१९ में मद्रास पलटन के कुछ अफसरों ने घूमते-घूमते इन गुफाओं को फिर से खोज निकाला और उसके बाद ये प्रकाश में आ गईं। शिकार के दौरान भी अनेक बार बहुत महत्त्व की पुरातात्त्विक उपलब्धियां हो जाती हैं।

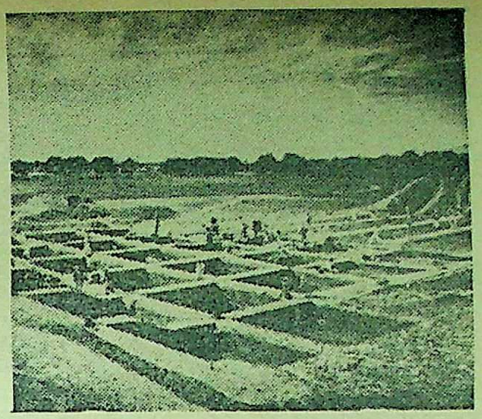
इंग्लैण्ड में बमबारी के कारण ही ध्वों में एक कोल्टिक मन्दिर के अवशेष अकस्मात निकल पड़े थे।

विश्व-विख्यात 'डेड सी स्क्रोल' का पता सर्वप्रथम किसी पुरातत्त्वज्ञ को नहीं लगा था। इसकी खोज तो एक गड़रिए ने की थी। अपनी भेड़ खो जाने के कारण एक गड़रिया जब थक कर बैठ गया तब उसे पास में एक छेद दिखाई दिया। वह उत्सुकता रोक न सका। उसने उसके अन्दर एक पत्थर मारा। पत्थर अन्दर जा कर एक मिट्टी के बर्त्तन से टकराया। पत्थर लगने की आवाज से ही वह समझ गया कि इसके अन्दर मिट्टी के बर्त्तन छिपे हैं। बाद में इनके अन्दर 'डेड सी स्क्रोल' रखे मिले और खबर मिलते ही पुरातत्त्ववेत्ता जुट गए।

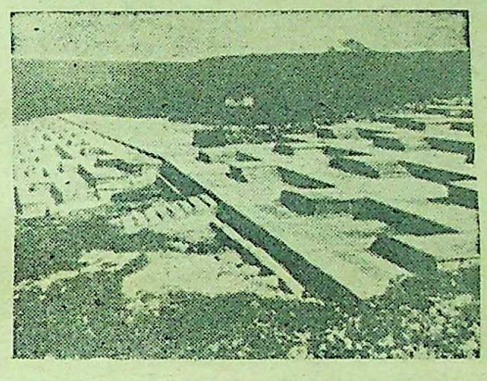
संसार के हर भाग में अनेक अनायास पुरातात्त्विक उपलब्धियां हुई हैं जो महत्त्वपूर्ण हैं परन्तु ऐसी उपलब्धियां कभी-कभी भाग्यवश ही हो जाती हैं न कि हमेशा। इसीलिए पुरातात्त्विक अनुसन्धान के लिए योजनाबद्ध अन्वेषण करना आवश्यक हो जाता है।

योजनाबद्ध अन्वेषण

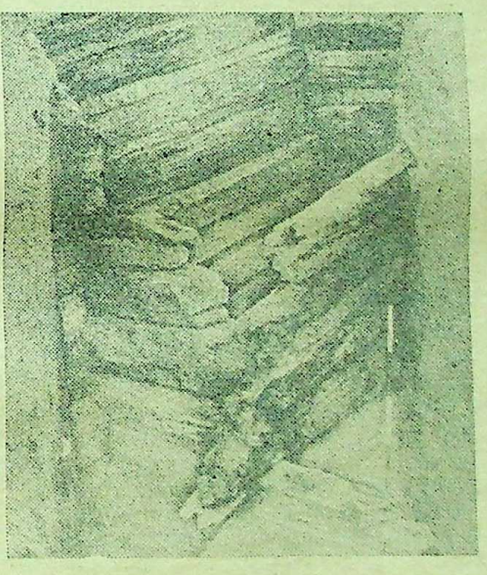
सामान्यतया प्राचीन सभ्यताओं के अवशेष टेकरियों या टीलों के रूप में मिलते हैं। अब प्रश्न यह उठता है कि ये टीले कैसे बनते हैं! आदमी अनेक पीढ़ियों तक एक स्थान में निवास करते हैं, वहीं अपना घर बना लेते हैं और कूड़ा-कर्कट भी फेंकते हैं। कभी ऐसा भी होता है कि किसी अकाल या अन्य किसी दैवी प्रकोप से जैसे बाढ़ या आग लग जाने से उनको बस्ती छोड़नी पड़ती है। मनुष्य जब बस्ती छोड़ देते हैं तब मकान गिर जाते हैं और पानी, तूफान और मिट्टी से बस्ती ध्वस्त हो जाती है और उसके ऊपर मिट्टी की परत बन जाती है। फिर कई वर्षों बाद दूसरे लोग आ कर बस जाते हैं और इसी प्रकार क्रम चलता रहता है। इस प्रकार परतों के ऊपर परतें आदि से अन्त तक एक के ऊपर



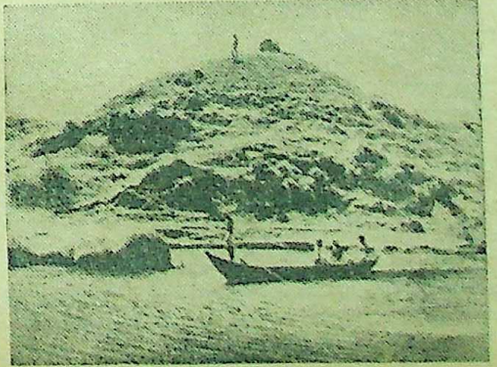
तक्षशिला के भीर टीला से प्राप्त प्रथम नगर के अवशेष



नागार्जुनकोंडा : कृष्णा के किनारे के घाट



उज्जैन : मिट्टी की दीवार के नीचे लट्ठों का प्रयोग ताकि नदी का पानी दीवार को न काट सके



टीले का रूप ले लेता है। कभी ऐसा भी होता है कि कुछ कारणों से टीला बाह्य रूप से दृष्टिगत न हो, परन्तु उस स्थान में कई मीटर तक अनेक परतों में सभ्यता के अवशेष छिपे हों। यह तो विधिवत अन्वेषण से ही पता चल सकता है कि अन्ततोगत्वा क्या प्रमाण मिल रहे हैं।

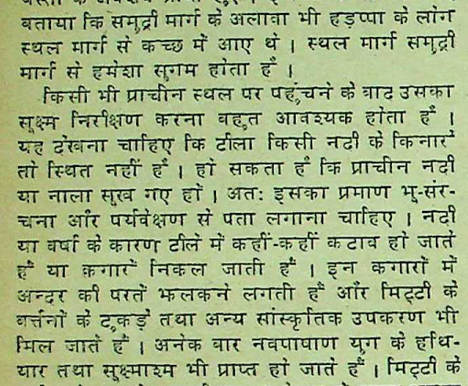
योजनाबद्ध अन्वेषण के लिए सर्वप्रथम पुरातत्त्वज्ञ को यह पता होना चाहिए कि इतिहास के किस 'अन्ध युग' की सभ्यता का अन्वेषण करना है और पुरावशेषों से किस प्रकार की जानकारी करनी है जिससे इतिहास में प्रकाश पड़े। अनेक ऐसे अध्याय होते हैं जिनके बारे में या तो जानकारी नहीं होती है या बहुत कम। इसीलिए लक्षित अन्वेषण करना सदा श्रेयस्कर है। लक्ष्यहीन अन्वेषण से कोई लाभ नहीं होता। इससे परिश्रम, अर्थ और समय नष्ट होता है। कभी कुछ और कभी कुछ लक्ष्यहीन अन्वेषण करने से प्रकाश मिलने के स्थान पर भ्रान्तियां पैदा हो सकती हैं। अन्वेषण से पूर्व इतिहास, दन्तकथा, लोक-साहित्य, पुराण-वर्णन, यात्रा-विवरण तथा गजेटियर का गहन अध्ययन करना बहुत आवश्यक है। जिस स्थान का अन्वेषण करना हो, उसके १ इंच तथा १/४ इंच सीट के नक्शों का अध्ययन करना चाहिए। कई बार इन नक्शों से भी प्राचीन टीलों के बारे में मालूम हो जाता है। यदि हवाई मानचित्र उपलब्ध हों तो उनका भी गहन अध्ययन करना चाहिए। उस क्षेत्र की भू-संरचना का ज्ञान होना बहुत जरूरी है। गांवों के नामों से भी उनकी प्राचीनता का ज्ञान होता है। मोहनजोदड़ो के नाम से ही पता चलता है कि सिन्धी भाषा में उसका मृतकों का टीला होने का बोध होता है। कुरुक्षेत्र, हस्तिनापुर, कौशाम्बी, मथुरा, श्रावस्ती सभी पुराने नाम हैं जहां पुरानी सभ्यताओं के अवशेष मिलते हैं। भारत की सभी भाषाओं में प्राचीन टीलों को पहचानने के लिए शब्द हैं जैसे पाडु (तेलगु), ठिब्बा, टिब्बा, थेड़, टीला, टेकरी, धूल कोट इत्यादि। गांवों में घूमने से और लोगों से बातचीत करने पर अनेक प्राचीन टीले जो आसपास होते हैं, उनका पता चल सकता है। मनुष्य को जल की मुख्यतया आवश्यकता होती है इसलिए यह देखा गया कि नदियों के आसपास प्राचीन सभ्यताओं के अवशेष सामान्यतया मिल जाते हैं।

हड़प्पा से सिंध का रास्ता

१९६५-६८ के बीच मैंने कच्छ का अन्वेषण किया। इस अन्वेषण का ध्येय था कच्छ में हड़प्पा संस्कृति के स्थलों का पता लगाना और यह जानना कि क्या हड़प्पा संस्कृति के लोग सिन्ध से स्थल मार्ग द्वारा कच्छ होते हुए सौराष्ट्र में आए! हड़प्पा संस्कृति के अवशेष सिन्ध में तो हैं ही और सौराष्ट्र में लोथल आदि अनेक स्थलों में भी पाए जाते हैं। कच्छ के दक्षिणी भाग में २-३ स्थल हैं। इस स्थिति को देखते हुए यह कहा गया कि हड़प्पा संस्कृति के लोग सिन्ध से कच्छ के किनारे सौराष्ट्र में समुद्री मार्ग से ही हो कर आए। अन्ततोगत्वा, इस ध्येय को सम्मुख रख कर मैंने कच्छ के सभी मानचित्रों का गहन अध्ययन किया। जितनी भी कच्छ की भू-संरचना, लोक-साहित्य, इतिहास और पिछली पुरातात्त्विक उपलब्धियों की पुस्तकें थीं, पढ़ीं। अन्त में यह निश्चय हुआ कि जिन रास्तों से पहले पुरातत्त्वज्ञ गए थे, उनको छोड़ दिया जाए। सातलपर की तरफ से छोटे रण को पार कर हमने अडेसर से सीमा तक का सारे इलाके का अन्वेषण किया। गांवों में जा-जा कर वृद्ध लोगों से बातचीत की। सिन्ध में जाने के ज्ञात और अज्ञात रास्तों के बारे में विवरण लिया गया। कई रोज मीलों पैदल चले और चना तथा बाजरे की सूखी रोटी खा कर काम पर लगे रहे। तब जा कर सफलता मिली। सिन्ध से कच्छ में आने के तीन मुख्य रास्तों का पता चला जिनमें मुख्य मार्ग था सिन्ध से निकलने के बाद कच्छ में कोटरा (खावड़ा में), कोटड़ी (खादर में) और फिर अन्य स्थानों को छूता हुआ सुरकोटड़ा

इन सारे रास्तों में बीच-बीच में हड़प्पायुगीन स्थल मिले। कुल मिला कर उत्तरी और मध्य कच्छ में १७ हड़प्पायुगीन टीले मिले जिनमें खादेर में धोलावीरा गांव के पास कोटड़ी का टीला बहुत विराट है। इसमें दो भाग हैं—एक में दुर्ग है और दूसरे में नगर। रापड़ ताल्लुक में सूरकोटडा का बाद में मैंने उत्खनन भी किया जिसके फलस्वरूप एक हड़प्पाकालीन प्राकार वेष्टित (परकोटे से घिरी) बस्ती के अवशेष प्राप्त हुए। इन अन्वेषणों ने यह बताया कि समुद्री मार्ग के अलावा भी हड़प्पा के लोग स्थल मार्ग से कच्छ में आए थे। स्थल मार्ग समुद्री मार्ग से हमेशा सुगम होता है।

किसी भी प्राचीन स्थल पर पहुंचने के बाद उसका सूक्ष्म निरीक्षण करना बहुत आवश्यक होता है। यह देखना चाहिए कि टीला किसी नदी के किनारे तो स्थित नहीं है। हो सकता है कि प्राचीन नदी या नाला सूख गए हों। अतः इसका प्रमाण भू-संरचना और पर्यवेक्षण से पता लगाना चाहिए। नदी या वर्षा के कारण टीले में कहीं-कहीं कटाव हो जाते हैं या कगार निकल जाती हैं। इन कगारों में अन्दर की परतें झलकने लगती हैं और मिट्टी के बर्त्तनों के टुकड़े तथा अन्य सांस्कृतिक उपकरण भी मिल जाते हैं। अनेक बार नवपाषाण युग के हथियार तथा सूक्ष्माश्म भी प्राप्त हो जाते हैं। मिट्टी के बर्त्तन के टुकड़े पुरातात्त्विक अन्वेषण में बहुत महत्त्व



तक्षशिला (भीर टीला) से प्राप्त सोने के आभूषण

रखते हैं। यह देखा गया है कि हर सभ्यता के अपने मिट्टी के बर्त्तन होते हैं और अलग बनावट तथा प्रकार होती है। उदाहरणार्थ हड़प्पा सभ्यता के पात्र एक विशेष प्रकार के होते हैं जिनमें लाल रंग के ऊपर काले रंग में नैसर्गिक एवं ज्यामितिक डिजाइन बने होते हैं। हड़प्पा सभ्यता पात्रों के कुछ डिजाइन तो बहुत ही विशिष्ट हैं। लोथल से प्राप्त एक मृद्भाण्ड में बहुत ही सुन्दर रीति से सम्भवतया सियार और कौवे की कहानी चित्रित है। नीतिकथाओं के इतिहास में ४,००० वर्ष पुराना यह चित्रण एक अद्वितीय उपलब्धि है। हड़प्पा के पात्र भी भिन्न होते हैं। इनके प्रकार हैं—सपीठ थालियां, गोबलेट, छेदवाले बर्त्तन इत्यादि। इनका काल भी २३००-१७५० ई.पूर्व माना जाता है। भूरी मिट्टी के बने पात्रों में तश्तरियां और कटोरे होते हैं जिनमें काले रंग से चित्र बने हुए मिलते हैं। 'प्राक्-हड़प्पा युग के मिट्टी के बर्तनों में हड़प्पा तथा अन्य संस्कृतियों के मिट्टी के बर्तनों में भी विभिन्नता होगी'—यह कहने का तात्पर्य यह है कि हर सभ्यता के मिट्टी के पात्र अलग-अलग होते हैं। और यह भी मान्यता है कि जब मिट्टी के बर्त्तनों में बदलाव आता है तो भी सभ्यता में विभिन्नता लक्षित होगी। यह एक मापदण्ड है। इसी को ले कर जब किसी प्राचीन स्थान में मिट्टी के बर्त्तन मिलते हैं, तो उसका समुचित अध्ययन किया जाता है और उसी के आधार पर यह पता चलता है कि वहां पर किस सभ्यता के अवशेष छिपे हैं।

टीलों का अध्ययन

जब अन्वेषण किया जाता है तब टीले के नीचे से ऊपर तक की सभी ऊंचाइयों में मिलने वाले मिट्टी के बर्त्तनों के टुकड़ों को जमा किया जाता है। कभी-

लेखक फील्ड में

कभी तो इसी से पता चल जाता है कि टीले में दो-तीन सभ्यताओं के अवशेष छिपे हैं। इसके अलावा अन्य उपलब्ध सांस्कृतिक उपकरणों का भी संग्रह करके अध्ययन किया जाता है। अब तो भारत में इतना पुरातात्त्विक अन्वेषण हो चुका है कि विभिन्न क्षेत्रों के सांस्कृतिक इतिहास के क्रमिक विकास के सम्बन्ध में सन्तोषजनक जानकारी है। प्रत्येक क्षेत्र की विभिन्न सभ्यताओं से सम्बन्धित मिट्टी के बर्त्तन भारतीय पुरातत्त्व सर्वेक्षण में मौजूद हैं जिससे अन्वेषण में बहुत सहायता मिलती है। इसके अलावा विश्वविद्यालयों और राज्य सरकारों के पास भी अच्छे संग्रह हैं।

टीलों को बहुत ध्यान से देखने की और परखने की आवश्यकता होती है। पुरातत्त्वज्ञ का वैज्ञानिक प्रशिक्षण तथा उसका अनुभव उसकी बड़ी मदद करते हैं। टीले की बनावट से पता चलता है कि यह बस्ती है या दुर्ग। कालीबंगा और सूरकोटडा में अन्वेषण के समय ही पता चल गया था कि इन टीलों में दुर्ग और प्राकार वेष्टित नगरी छिपी है। उज्जैन और शिशुपालगढ़ में अन्वेषण के ही समय पता लग गया था कि इन स्थानों में दुर्ग प्रवेश द्वार सहित है।

पुरातात्त्विक अनुसन्धान में जिस स्थान में प्राचीन अवशेष होने का सन्देह होता है, वहां पर जमीन के नीचे चुम्बकीय सर्वेक्षण भी किया जाता है। प्रोटोन मैगनेटोमीटर से नीचे की मिट्टी की परीक्षा की जाती है। यदि कहीं भी भूमि का उत्खनन हुआ हो तो पता लग सकता है। साउन्ड बैंब सर्वेइंग से डन्डे डाल कर धरती को ठोका जाता है और आवाज के अनुसार जमीन में दबी दीवार इत्यादि का पता लगाया जा सकता है। मेटल-डिटेक्टर से दबी हुई धातु की चीजों का पता लग सकता है।

किसी भी टीले में यदि मिट्टी की दीवारें हों तो ओस और वर्षा के बाद जब धूप निकलती है तब शोरा ऊपर आ जाता है और दीवारों के आकार सूर्य की विशेष रोशनी में प्रातःकाल या दिन में किसी समय दृष्टिगत हो जाती है। इसी प्रकार कालीबंगा में बहुत-से मकानों के अवशेष ऊपर से दिखाई देने लगे थे। भगवानपुर में भी मिट्टी की दीवारों का आकार इसी प्रकार दृष्टिगत हुआ। कालीबंगा में गोल और आयताकार कब्रों के ऊपर शोरा निकल जाने से हड़प्पायुगीन कब्रिस्तान का ज्ञान हुआ।

अक्सर अज्ञान से लोग पुराने टीलों में से शोरा और ईंटें निकालते रहते हैं। सिन्धु सभ्यता के केन्द्र हड़प्पा से हजारों ईंटों को निकाल कर रोड़ी बना कर पूर्वी लाहौर-मुल्तान रेलवे लाइन पर बिछा दिया गया। इसी प्रकार कालीबंगा से भी ईंटें निकाल कर रेलवे-लाइन में रोड़ी के रूप में बहुत पहले डाली गईं। अनेक स्थलों में अभी भी शोरा निकाला जाता है। अगर यह खबर मिले कि ईंट और शोरा निकाला जा रहा है तो उस टीले में प्राचीन सभ्यता के अवशेष हो सकते हैं।

हवाई फोटोग्राफी

योजनाबद्ध अन्वेषण में वैज्ञानिक छाया-चित्रण एक महत्त्वपूर्ण साधन हो गया है। इस साधन को इंग्लैण्ड के ओ. जी. एस. क्राफोर्ड ने विशेष रूप से विकसित किया। वैमानिक छाया-चित्रण से नए स्थलों का पता तो लगता ही है, परन्तु इसके अतिरिक्त जो ज्ञात प्राचीन स्थल हैं, उनका भी पूरा-पूरा अध्ययन हो सकता है। उन प्राचीन बस्तियों के रास्ते, सम्पूर्ण मार्ग-योजना, पानी की व्यवस्था और खेतों का पता चल जाता है। वैमानिक छाया-चित्रण से रोमन और मय सभ्यता की लोगों की मार्ग-योजना का विस्तृत पता चला है। ईरान में एक समूचे खोए हुए शहर के अवशेष वैमानिक छाया-चित्रण से उपलब्ध हो गए। वैमानिक छाया-चित्र दो प्रकार से लिए जाते हैं — सीधे (वर्टीकल) और तिर्यक कोण से (ओब्लीक)। तिर्यक कोण से लिए गए वैमानिक छाया-चित्र पुरातत्त्वज्ञ के लिए विशेष उपयोगी होते हैं।

प्रतिबिम्ब संकेत

जब सूर्य आकाश में नीचे होता है और टीले, प्राचीन नालियों, तटबन्धों के पीछे होते हैं तब वनस्पति से ढके ये मकान एक विशेष रूप की छाया बनाते हैं जो विमान से छाया-चित्रित की जाती है और बाद में उनका सूक्ष्म अध्ययन करने से प्राचीन स्थलों का पता लगाया जा सकता है।

वनस्पतियों के चिह्न

वैमानिक छाया-चित्रण से जो चित्र लिए जाते हैं, उनसे यह पता चलता है कि किन-किन स्थानों के नीचे प्राचीन दीवारें, मकान तथा अन्य संरचनाएं हैं क्योंकि चित्र में जहां कोई संरचना नहीं होती है, वहां अच्छी घास और वनस्पति उगी दिखाई देती है तथा जहां पर संरचनाएं और प्राचीन अवशेष होंगे, वहां घास, वनस्पति और कृषि कम होगी। कृषि के रंग में भी भिन्नता दृष्टिगत होगी। इंग्लैण्ड में नॉरफोक के केस्टर नामक स्थान पर वैमानिक छाया-चित्रण के सूक्ष्म परीक्षण के पश्चात एक रोमन नगर के अवशेष प्राप्त हुए। जो संरचनाएं देखने से अन्वेषण में दृष्टिगत नहीं होतीं, वे वैमानिक छाया-चित्रण से मिट्टी के रंग के आधार पर, तल-चिह्न, कृषि एवं तृण-चिह्नों से तथा प्रतिबिम्ब संकेत के द्वारा ज्ञात हो जाती हैं। पिछले ५० वर्षों में वैमानिक छाया-चित्रण से पुरातात्त्विक अनुसन्धान में बहुत सहायता मिली है। इसके फलस्वरूप अनेक प्राचीन स्थलों का पता चला है। भारत में भी पुरातत्त्व सर्वेक्षण वैमानिक छाया-चित्रण से सहायता लेता है। शिशुपालगढ़ (उड़ीसा) का वैमानिक छाया-चित्रण और पर्यवेक्षण करने के पश्चात वहां पर एक बुर्ज सहित दुर्ग का पता चला जो उत्खनन करने के बाद सत्य प्रमाणित हुआ। कुछ वर्ष पूर्व सर मार्टीमर व्हीलर ने इसी पद्धति से बाला हिसार नामक स्थान पर एक समूचे इण्डो-ग्रीक नगर के अवशेषों को खोज निकाला था।

उत्खनन

किसी भी प्राचीन टीले का अन्वेषण करने के पश्चात उसके उत्खनन के बारे में विचार किया जा सकता है। परन्तु अन्वेषण में यह ज्ञात हो जाना आवश्यक है कि उस टीले में मुख्य रूप से किस-किस काल की सभ्यता के अवशेष मिले हैं और ये अवशेष क्या कोई दुर्ग, नगर, गांव, मन्दिर, स्तूप, विहार या श्मशान के हैं। इसका निर्णय वर्षा से कटी कगारों को तराशने और सूक्ष्म पर्यवेक्षण से हो सकता है। किसी भी प्राचीन स्थान पर निम्न प्रकार के उत्खनन किए जा सकते हैं :

(१) परीक्षणात्मक उत्खनन : टीले के ऊंचे स्थान में अत्यन्त मर्यादित रूप से ३ मी.×३ मी. का गड्ढा लगा कर उसमें उर्वरक धरती तक परतों की खुदाई की जा सकती है। उस उत्खनन में जो कुछ भी प्राप्त हो, उससे पता लगाया जा सकता है कि अगर बड़े पैमाने में उत्खनन किया जाएगा तो किस प्रकार की उपलब्धियां हो सकती हैं। इस उत्खनन का लक्ष्य अत्यन्त सीमित होता है।

(२) सीधा उत्खनन : जब किसी प्राचीन स्थान की सभ्यताओं का क्रम मात्र जानना होता है तब ऐसा गड्ढा लगाया जाता है जो टीले के सबसे ऊंचे स्थान में स्थित होता है और सांस्कृ-

नुसार उसका माप २० या ३० मीटर लम्बा और ५ या १० मीटर चौड़ा रखा जाता है। गड्ढा उत्तर से दक्षिण को या पूर्व से पश्चिम को रखना ठीक होता है। गड्ढे के दोनों ओर लकड़ी की खूंटी लगा दी जाती है और दो खूंटियों के बीच में एक मीटर का अन्तर रखा जाता है। इससे 'थ्री डाइमेन्शनल' माप करने में आसानी होती है। एक तरफ खूंटी में क्रमशः नम्बर १, २, ३, ४ इत्यादि लगाते हैं और दूसरी ओर १', २', ३', ४' लगाते हैं। डैश लगा देने से माप करने में सुविधा होती है और रेकार्डिंग आसान हो जाती है। इस प्रकार के उत्खनन में सीधे खुदाई होती है और परत के बाद परत और उनमें प्राप्त संरचनाओं का अनावरण किया जाता है। जो भी मकान या दीवारें मिलती हैं, उनकी ड्राइंग और छाया-चित्र ले लिए जाते हैं और धीरे-धीरे नीचे की परतों को खोला जाता है। अन्त में उर्वरक धरती तक खुदाई की जाती है। फलस्वरूप सारी सभ्यताओं का आदि से अन्त तक क्रमिक रूप से ज्ञान हो जाता है।

वर्गाकार या ग्रिड प्रणाली

जब किसी नगर या बड़ी बस्ती का उत्खनन करना होता है तब गड्ढे वर्गाकार या ग्रिड प्रणाली से लगाते हैं। सारे टीले को वर्गों में विभाजित कर दिया जाता है। एक गड्ढे का माप १०×१० मी. होता है और प्रत्येक उत्खनित गड्ढे के बीच में १ मी. का रास्ता (बाक) छोड़ दिया जाता है। इस प्रणाली में नम्बर लगाने का तरीका ए१, ए२, ए३, बी१, बी२, बी३ इत्यादि होता है। समूचे नगर के अलग-अलग काल के अवशेषों को निकालने का यह सबसे अच्छा तरीका है। इस प्रकार की खुदाई में आवश्यकतानुसार किसी भी तरफ बढ़ा जा सकता है। सभी गड्ढों में समान प्रकाश मिलता रहता है। दीवारें परतों से सामान्यतया समकोण में होती हैं और उनको समझने के लिए सेक्शन छोड़े जा सकते हैं। चित्र लेने में काफी सुविधा होती है। मजदूरों से संयत रूप से काम करवाया जा सकता है। स्तूप, नगर, विहार और बस्तियों का उत्खनन इसी प्रणाली से होता है। इस प्रणाली में समय लगता है, परन्तु बहुत ही भव्य रूप से अवशेषों का अनावरण होता है। कालीबंगा, लोथल, सुरकोटड़ा, भगवानपुर, नागार्जुन कोण्डा, पवनी तथा पिपरहवा में उत्खनन इसी प्रणाली से किए गए। विक्रमशिला में एक सम्पूर्ण विहार ऐसे ही अनावृत्त किया जा रहा है।

मूल रूप से किसी भी उत्खनन में सीधी और क्षितिजाकार दोनों प्रकार की खुदाइयां होती हैं। यदि सीधी खुदाई सभ्यता का क्रम बताती है तो क्षितिजाकार खुदाई नगर या जो कोई भी संरचनाएं हैं, उनका सर्वांग रूप सामने ला कर रख देती है।

श्मशान का उत्खनन

किसी बड़े कब्रिस्तान की खुदाई वर्गाकार गड्ढे लगा कर की जा सकती है, परन्तु सर मार्टीमर व्हीलर ने समानान्तर उत्खनन का तरीका भी बताया है। दक्षिण भारत में मगोलिथिक सभ्यता की समाधियां या अन्य गोल समाधियों को खोदने के लिए वृत्ताकार उत्खनन किया जाता है। गोल टीले को चार भागों में बांट दिया जाता है। बीच में उत्तर से दक्षिण और पूरब से पश्चिम में १ मीटर या ५० सेण्टीमीटर का रास्ता छोड़ दिया जाता है। पहले अ और स भाग खोला जाता है और उसके बाद ब और द भाग का क्रमशः उत्खनन करते हैं। फिर परतों का सेक्शन बना लिया जाता है और जो रास्ता छोड़ा गया था उसको खोद कर हटा दिया जाता है। अन्त में सम्पूर्ण समाधि का फोटो ले लिया जाता है।

(—क्रमशः)

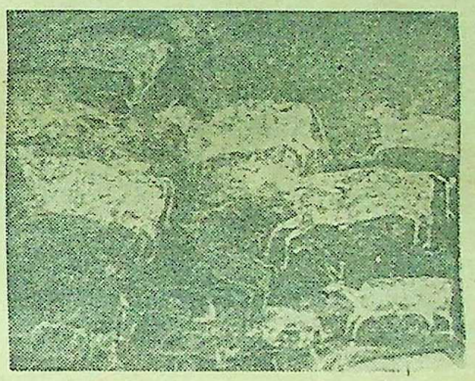
मैंने भीमबेटका कैसे खोजा !

--विष्णु श्रीधर वाकणकर

पद्मश्री डा. विष्णु श्रीधर वाकणकर की गणना देश के शीर्षस्थ पुरातत्त्ववेदों में की जाती है। उनकी ख्याति भीमबेटका के शैलचित्रों की उपलब्धि से बढ़ी, जोंकि उनके जीवन का महानतम कार्य है। वह आदि-मानव की खोज कर रहे हैं नर्मदा के कछार में—दंवाकच्चार और बरमान-घाट में जहां अब तक उन्हें ५ से १० लाख वर्ष प्राचीन जानवरों के अस्थि-अवशेष उपलब्ध हो गए हैं। उनका विश्वास है कि वह आदि-मानव को खोज पाने में निश्चय ही सफल होंगे। इस समय वह भारतीय प्रागैतिहासिक परिषद के अध्यक्ष हैं और उनकी आकांक्षा है कि वह अपने अध्यक्षीय कार्यकाल में आदि-मानव की खोज कर सकें। पुरातत्त्व के अतिरिक्त उनकी रुचि चित्र-कला में है।

"भीमबेटका पर खुदाई की जाए—यह आपको कैसे सूझा ?"

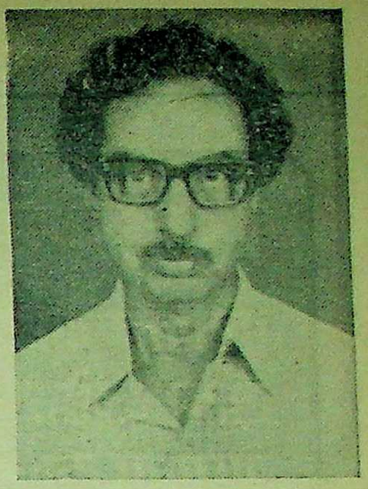
"इसका भी बड़ा दिलचस्प किस्सा है। मैं एक बार नागपुर जा रहा था १९५७ में। भोपाल के आगे



भीमबेटका से प्राप्त एक प्रागैतिहासिक भित्ति-चित्र

ओबेदुल्लागंज के निकट ट्रेन मुड़ती है। खिड़की के पास बैठे हुए मैंने बंधी निगाहों से देखा—बाहर पहाड़ियों पर भीमकाय चट्टानें। कौतूहल जागा कि आखिर प्रकृति का यह क्या खेल है ? नागपुर की बजाय मैं अगले स्टेशन पर ही उतर पड़ा। फिर पहाड़ी की तलहटी पर पहुंचा। थोड़ा घूमने पर मुझे गुफा और चित्र नजर आए। मैंने खोज का प्रयास जारी रखा लेकिन निरन्तरता टूटती रही। फिर उज्जैन विश्वविद्यालय में नियुक्त हो गया।

"१९७२ में भीमबेटका की खुदाई के साथ मेरा असली कार्यक्रम पूरा हुआ। साधनों का नितान्त अभाव, न ठहरने का इन्तजाम, न खाने का। वहां बाबा शालिगरामजी की कुटिया में ठहरा और जंगलों में घूमता रहा। कभी-कभी बाबा भी साथ देते। भीमबेटका के पश्चिम में लाखाजार में चीते बहुत थे। उनसे बचने के लिए बाबाजी के पाले हुए जंगली कुत्तों को साथ रखता। कभी-कभी चीते कुटिया तक आ जाते। भयंकर सर्दी। शेर, चीते, नील गाय, भालू आदि वहां घूमते रहते। लेकिन आज तक किसी जानवर ने हमला नहीं किया। हां, एक दिन रात में चीता एक कुत्ते को ले गया। बाद के दिनों में तम्बू लगा कर रहना शुरू किया। श्री नारायण भाटी सहयोगी के रूप में छाया की तरह साथ थे। अन्य सहयोगी थे डा. सुरेन्द्रकुमार आर्य, नारायण व्यास तथा दलजीतकुमारी गिल। उत्खनन-कार्य पूरी शक्ति के साथ शुरू किया गया जिसकी उपलब्धियों ने सभी को आश्चर्यचकित कर दिया। गोलाश्म उपकरण (पेबल टूल्स) मिले जिनका काल-निर्धारण दस से ले कर बीस लाख वर्ष तक का है। एक लाख से पांच लाख वर्ष प्राचीन पत्थर की कुल्हाड़ी, भाले आदि मिले तथा ४ हजार से ले कर बीस हजार वर्ष पुराने स्फटिक पत्थर के तीर के फाल, चाकू और चन्द्राकृतियां उपलब्ध हुईं।



विष्णु श्रीधर वाकणकर

"इसी के साथ हमें प्राचीन शैल चित्रों के काल-निर्धारण का आधार भी मिला। पुरावशेषों के साथ भिन्न-भिन्न रंग के गेरू के पत्थर मिले जिनसे गुफा-चित्र बनाए गए थे। कुछ हरे रंग के घिसे हुए टुकड़े भी मिले। प्राचीनतम हरे रंग के चित्रों को ऊपर पुराश्मयुगीन अर्थात १२ हजार से २५ हजार वर्ष पुराना निर्धारित किया गया। मध्याश्मयुगीन स्तरों में भी हड्डियों पर उत्कीर्ण चित्र और आभूषण देखने को मिले। चित्रों में टोकरे बनाने, बल्कल व मुखौटे धारण करने, शिकार खेलने, रति-क्रियाओं तथा शिशु-जन्म के चित्रण भी मिले। इन गुफाओं में जंगली सुअर, जंगली भैंसा, बैल, मछली और शेर के विशालकाय चित्र मिले हैं जो डेढ़ से ले कर ३-४ मीटर तक लम्बे हैं। इस प्रकार प्रागैतिहासिक मानव-जीवन पर प्रकाश डालने वाली पर्याप्त सामग्री यहां प्राप्त हुई। लेकिन मानव-अवशेष या जीवाश्म बीस हजार साल से अधिक प्राचीन यहां प्राप्त नहीं हुए। इसके पश्चात मैंने नर्मदा के कछार में दंवाकच्चार और बरमानघाट में खोज प्रारम्भ की। वहां ५ लाख वर्ष पूर्व तक के तत्कालीन जानवरों के जीवाश्म (फासिल्स) मिले जिनमें जंगली भैंसे, जंगली बैल, सांभर, घोड़ा, गेंडा, हाथी आदि हैं। वहीं कतिपय मानव-अस्थियां भी मिलीं। मैं अभी भी आशावादी हूं कि एक न एक दिन मैं आदि-मानव को खोज निकालूंगा।"

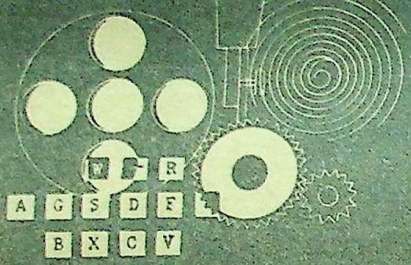
—शिवकुमार वत्स द्वारा प्रस्तुत

भीमबेटका में इन चट्टानों के नीचे कलाकृतियों के भण्डार मिले

सिंगर*

(कई तरह से उपयोगी)

इस तेल का इस्तेमाल सूक्ष्म यंत्रों और जंग लगनेवाले सामानों को लुब्रिकेट करने व उनकी सुरक्षा के लिए किया जाता है।



* सिंगर कम्पनी का ट्रेडमार्क

सिंगर
जो पेश करती है
वह चीज़ बढ़िया होती है

चिकनाहट सुरक्षा
और मरम्मत के
खर्चोंकी बचत
सभी जगह उपलब्ध

सिंगर सुइंग मशीन कम्पनी २०७, डी. एन. रोड, बम्बई-४०० ००१

भारत की सबसे विस्तृत रेडियो की किस्मों को मरफ़ी सर्वोत्तम ध्वनि तकनीक से संवारते हैं.

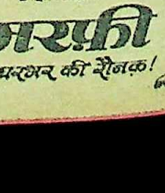
अब लीजिए 'व्यक्तिगत छोटे रेडियो' शानदार मरफ़ी समूह के सदस्य.

इन ३ शानदार छोटे निजी ट्रांसिस्टर्स में से प्रत्येक, मरफ़ी के अंतर्राष्ट्रीय-ख्यातिप्राप्त कौशल और २५ वर्षों से भी अधिक के ध्वनि अनुभव का लाजवाब तोहफ़ा है. जैसे – बेबी-डीलक्स को ही लीजिए. यह नया नया आया है रखिए तो आपकी जेब में समा जाय और आवाज़ इतनी बुलंद कि मन पर छा जाय. मीडियम वेव के स्टेशनों की पूरी पकड़ और शार्ट वेव में २५ मीटर्स का भरपूर आनंद. और आपके पैसे भी बचाएं क्योंकि यह मीडियम साइज़ के सेलों पर चलें जो पेंसिल-सेलों की बजाय ज़्यादा दिन चलते हैं.

मरफ़ी पर भरोसा कीजिए, साथ चलने वाले तीन आश्चर्यजनक चुने साथी मरफ़ी की ओर से लीजिए. इन तीनों का श्रेय भारत की रेडियो की सबसे चुनिंदा किस्मों को दीजिए.

1. बेबी-डीलक्स: मॉडल ११०१, १½-बैण्ड, १२५/- रुपये—*
2. मिन्नी-डीलक्स: मॉडल १२१४, २-बैण्ड, २०४/- रुपये—*
3. मस्ताना: मॉडल १२१३, ३-बैण्ड, २४९/- रुपये—*

* एक्साइज़ ड्यूटी सहित प्रस्तावित मूल्य. सेल्स टैक्स और अन्य कर अतिरिक्त.



मरफ़ी
ध्वनि की रौनक!

SAA/MR/33 HN

चार कविताएं

सूर्य की प्रतीक्षा

पंछी अपने सारे गीत
गा चुके हैं
आंगन में कास और पीत
सारे फूल आ चुके हैं
सुनाई नहीं दी
एक तुम्हारी बोली
दिखाई नहीं दी
सिर्फ पीली तुम्हारी चोली
ओ सहज प्रकाशित
सविता की किरन
ओ ठीक सरल कविता की
बहन !

वनानिल

एक वन है
मेरा मन इस घड़ी
जिसमें से तुम्हारा झोंका
गुजर रहा है उसे करते हुए
अस्थिर; और भरते हुए
उसमें अनाघ्रात एक सुगन्ध
आनन्द का अनाहत एक छन्द !

नाश का आश्वास

विराट् किसी
तरल रूप सिन्धु की लहर
आत्मा के तट तोड़ रही है

तकलीफ
होने को हो रही है
मगर आश्वास भी मिल रहा है
कि लहर रूप से
अरूप को जोड़ रही है !

छाया का उजाला

नीली है वह पालकी
जिसे मेरे एक अस्तित्व ने
हो हो कर उठा लिया है

पालकी में
एक छाया बैठी है
छाया से फूट रही हैं किरनें
और छन कर
पालकी के परदों से
अन्धेरे पंथ को उजाला दिए है

प्राण मेरे
छाया का यह उजाला पिए है
जैसे हाला हो
छाया का उजाला !

सम्पूर्ण संसार यहां उभर आया है। मेरा मन यह नहीं मान पाता कि कुमुद मेरी नहीं है। ऐसा क्यों किया तुमने ?'

विनायक उठ कर खड़ा हुआ। कुमुद उदास हो आई। भय की एक लहर उसके बदन पर दौड़ती हुई-सी प्रतीत हुई। विस्फारित नेत्रों से वह देखने लगी।

विनायक की पीठ थी उसकी तरफ। दिया जलाते हुए वह बोल रहा था, 'मुझे क्षमा करो, पर इस तरह आ कर छलो मत !'

विनायक पसीने से तर हो आया था। मेज पर से पानी का लोटा उठा कर वह बाहर निकल गया। हाथ-मुंह धो कर आधा लोटा पानी गटक गया। कुछ सम्भल कर अन्दर आया और देखा — कुमुद कुछ ढूंढ़ रही है।

'क्या ढूंढ़ रही हो ?' सहज स्वर में उसने पूछा।

'माचिस कहां है ? थोड़ी चाय बनाती हूं।' उसकी सधी-सी आवाज

उसने पूछा, 'गुस्सा हो गई ?

'उसने सिर हिला कर 'ना' की, फिर पूछा, 'बोलो, कैसी बनी है चाय ? आधी रात में नींद से जग कर भी बनाऊं तो भी बहुत अच्छी बनती है।'

'हां, बहुत कड़वी बनी है,' जान-बूझ कर विनायक ने कहा।

'लेकिन तुमसे तो अच्छी है ?'

'वह कैसे ? हमारी ब्रह्मचारी-ब्राण्ड चाय सबसे अच्छी। मैंने मुकुन्द को भी बनाने की विधि बतलाई। लेकिन अब वह गया काम से।'

'हां, मालूम है। पत्ती, चीनी, दूध इकट्ठा मिला कर उबालो। छीः।'

बर्तन एक तरफ रख कर उसने कहा, 'चलो, थोड़ी-सी झपकी ले लें।'

वह चारपाई पर सोई। विनायक ने टेबल-लैम्प जलाया और पढ़ने लगा।

सुबह कुमुद के उठने से पहले उसने चाय बनाई, 'उठो देवीजी, चाय हाजिर है।'

'वाह, आज यह चाय का स्वर्ग मैं

विनायक हंसा। वह टैक्सी लेने गया, तब तक उसने साड़ी बदल ली। कमरा बन्द करके ताला लगाते समय उसने एक लम्बी सांस ली।

*

प्लेटफार्म पर कुमुद ने कहा, 'विनायक, तुम्हें मैंने तकलीफ दी। क्षमा करना।'

'कैसी तकलीफ ?'

'कल तुमने जो कहा . . . !'

'ओह, वह तकलीफ नहीं है कुमुद ! सालों की स्थिरता से मेरा प्रेम विकृत बन गया था। तुमने उसे सुन्दरता की सुगन्धि दी है। तुम्हारे इस प्रयास में कहीं मैं कम पड़ जाता तो ? अपने सारे स्नेह-सम्बन्ध टूट कर चूर-चूर हो जाते और मैं जनम भर दुखी रहता।'

'सच बताऊं बिना, मैंने जानबूझ कर कुछ नहीं किया। जब मैंने मुकुन्द को यह बात बताई तब उसने मुझे घूर कर देखते हुए कहा कि भला विनायक को तुम क्यों तकलीफ दे रही हो ! मुझे

नहीं माना। तुमसे मैंने बाद्या कि था न कि मैं जाते वक्त बता दूंगी यही बात थी वह। मैंने इस पर मुक से शर्त लगाई थी पांच रुपए की।'

'अच्छा, तो तुम पांच रुपए गई ?'

'ऊंः ! इतनी सहज में थोड़े मान जाऊंगी। मैं उससे कहूंगी पह डिफाइन करो तकलीफ, क्लेश वगैरह और वह हंस पड़ी।

'तो मुझे भी बता देना तुम आपसी फैसला क्या रहा ?'

'ना, भई, मियां-बीवी की बातों तुम्हें क्या ?'

'अच्छा, मियां-बीवी के बीच मि को स्थान नहीं मिलना चाहिए क्या और मित्रों में ?'

'मित्रों में कोई रहस्य ऐसा नहीं सकता जिसमें मियां या बीवी इस न दें ! और मुकुन्द से तो मैं कुछ न छिपा सकती !'

गाड़ी छूट गई। विनायक के हृद में एक नया जख्म फिर बहने लगा

अतीत की खोज : पुरातत्त्व का रोमांच

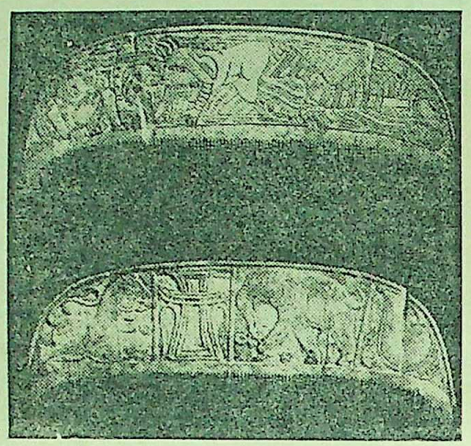
● जगतपति जोशी

दूसरी किस्त

पिछली किस्त में आपने पढ़ा कि पुरातत्त्ववेत्ता किस तरह 'साइट' खोजता है और फिर उत्खनन इस प्रकार कराता है कि कोई वस्तु नष्ट या खण्डित न होने पाए। आप कुछ विचित्र कब्रों के बारे में भी पढ़ चुके हैं और यह भी, कि लेखक ने हड़प्पा से सौराष्ट्र तक का हड़प्पाकालीन पथ किस प्रकार खोजा। अब प्रस्तुत है इस लेखमाला की दूसरी किस्त . . .

किसी भी उत्खनन से पहले पुरातत्त्ववेत्ता को लम्बी-चौड़ी तैयारियां करनी पड़ती हैं। यदि यह सब काम वैज्ञानिक तरीके से नहीं किया गया तो प्राप्त तो कुछ होगा नहीं, तथ्य भी भ्रष्ट हो जाएंगे।

उत्खनन के पूर्व टीले का 'कन्टूर सर्वे' मानचित्र बनाना आवश्यक है अगर हो सके, जैसा कि पहले कहा जा चुका है, वैमानिक छाया चित्रण और पर्यवेक्षण भी करवाना पड़ता है। इससे दुर्ग की बुर्जियां, प्राकार और मुख्य द्वारों का सही ज्ञान हो जाता है

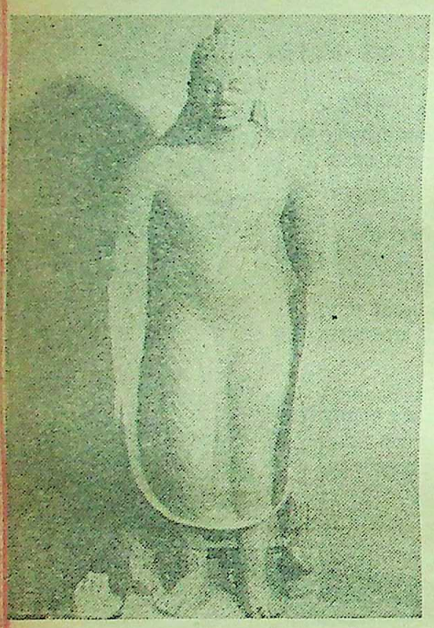


सिरकप (तक्षशिला) से प्राप्त हाथीदांत के कंधे

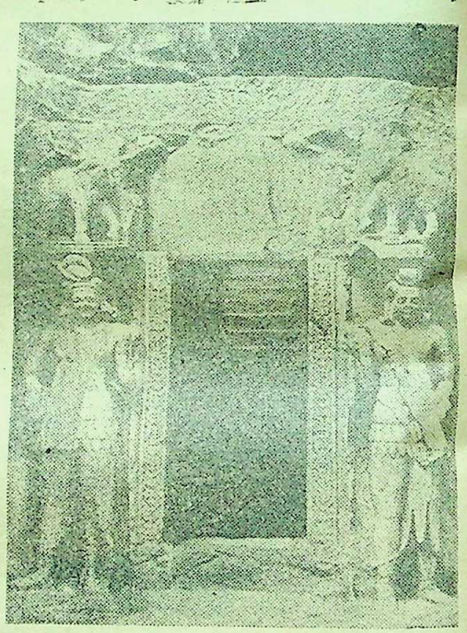
और फिर उत्खनन करने में बड़ी सुविधा होती है।

किसी भी स्थान में उत्खनन १ से ६ महीने तक हो सकता है। सामान्यतया वर्षा के पश्चात दीपावली के बाद होली तक कहीं भी उत्खनन हो सकता है। इस बीच में मजदूर भाई भी आसानी से उपलब्ध हो जाते हैं क्योंकि खेती का अधिक काम नहीं होता। उत्खनन करने से पूर्व आवास, तम्बू, गैस, लालटेन, मिट्टी का तेल, खाने का राशन, उत्खनन के औजार, गेंती, फावड़ा, छोटी गेंती, तराशने के बेल, तसले, टोकरियां, लकड़ी की ५० सेन्टीमीटर लम्बी खूंटियां, काला-सफेद पेन्ट, स्केल, ट्रायएन्गल, बबल लेबल, सर्वे के यन्त्र, साइट नोटबुक, फील्ड कैमरा, छोटा कैमरा, फिल्म धोने और छापने के रसायन तथा कागज, प्राथमिक चिकित्सा की पेटी, सर्प-दंश से बचाने की दवाएं, मिट्टी के बर्तन रखने की कपड़े की थैलियां, कार्बन एकत्र करने के लिए छुरियां, चमचे और टिन फाइल, अल्काथीन की थैलियां, मिट्टी के सेम्पल रखने की शीशियां, छोटी-बड़ी कीलें, हर माप के मजबूत लिफाफे, लेबल, पुरानी चीजों को साफ करने के और जोड़ने के रसायन, हड्डियां साफ करने और जोड़ने के रसायन इत्यादि एकत्र कर लेने चाहिएं। सामान रखने के लिए लोहे की पेटियां होनी चाहिएं।

उत्खनन में वैज्ञानिक प्रमाणों की उपलब्धियों के लिए स्तर-विन्यास उच्चकोटि का और सही होना अत्यन्त आवश्यक है। उर्वरक धरती के ऊपर सर्वप्रथम किसी भी प्राचीन स्थान में लोग आ कर बस गए। और उसके लोगों की पीढ़ी के बाद पीढ़ी सदियों तक रहती रहीं। मकान के ऊपर मकान बनते रहे। कदाचित लोगों ने कभी उस स्थान को छोड़ भी दिया हो। फिर दूसरी सभ्यता के लोग आ कर बस गए और अन्त में ५००-६०० वर्ष बाद बस्ती हमेशा के लिए उजड़ गई। इस प्रकार सदियों का इतिहास परत के ऊपर परत जम कर एक टीले के रूप में विद्यमान रहता है। यह एक ऐसी उल्टी रखी गई पुस्तक के समान है जिसका प्रारम्भ सबसे नीचे होता है और अन्त एकदम ऊपर। ऐसी पुस्तक का ऊपर से जब एक-एक पन्ना हटाया जाता है तब फिर प्रारम्भ में पहुंच जाते हैं। इसी प्रकार टीले की आधु-

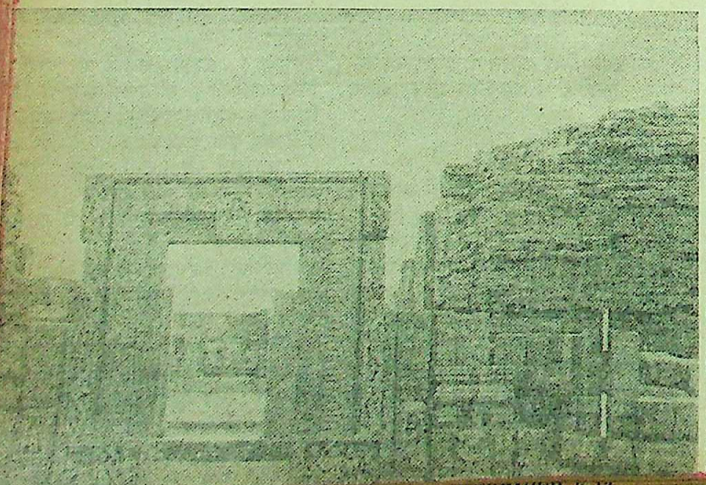


मथुरा : गोविन्दनगर कालोनी से प्राप्त बुद्ध की भव्य प्रतिमा

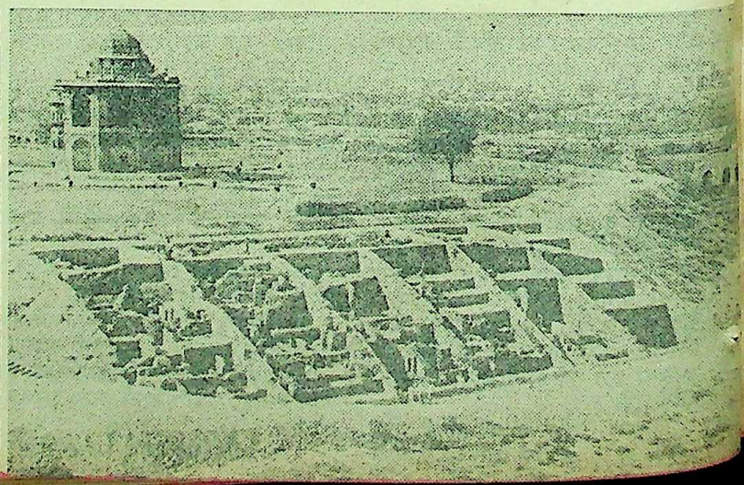


पीतल खेड़ा (महाराष्ट्र) : पत्थरों के गिरे ढेर साफ करने पर भव्य शिल्प प्राप्त हुए

रत्नगिरि (उड़ीसा) में उत्खनन से प्राप्त बौद्ध विहार के अवशेष



पुराना किला, दिल्ली : उत्खनन से प्राप्त मौर्य युग के अवशेष



रोपड़ (पंजाब) से प्राप्त वीणावादक

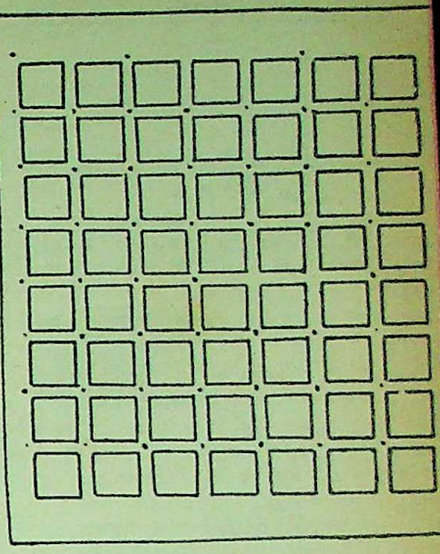
निक परतों को हटा कर उससे पहले परतों को खोदते हुए अन्त में उस स्थान में सभ्यता की पहली परत जा कर निकलती है। इसीलिए उत्खनन-कर्त्ता के लिए यह आवश्यक है कि वह प्रत्येक परत का सामान अर्थात मिट्टी के बर्त्तन तथा अन्य सांस्कृतिक उपकरण अलग-अलग रखे और हर परत को उसके रंग, बनावट और स्वभाव से सेक्शन में अलग करे। उसे प्रत्येक स्तर में नम्बर का लेबिल लगा देना चाहिए। इन लेबिलों में अंकों के बाहर गोला बनाने की रीति है। जो भी दीवार, चूल्हा या कोई अन्य संरचना निकले, उसे धीरे से, सावधानी से अनावृत्त किया जाए। संरचना किस स्तर पर बनाई गई है, किस स्तर पर लोग उसको उपयोग में लाए और कब उसका अन्त हुआ इत्यादि प्रश्नों का हल उत्खननकर्त्ता को संरचना का स्तरों से सामंजस्य करने पर तुरन्त मिल जाता है। किसी भी संरचना की पूर्ण जीवनी स्तर-विन्यास कर देता है। इसी से सभ्यता की सबसे महत्त्वपूर्ण कड़ियां जुड़ती हैं। बिना स्तर-विन्यास के उत्खनन का आजकल के युग में कोई महत्त्व नहीं है। स्तर-विज्ञान का जानना सर्वोपरि है। कब बस्तियां बनीं, कब उनके वैभव का स्वर्णिम काल रहा और कब वह समय की गोद में हमेशा के लिए समा गईं! इन सबका उत्तर स्तर-विन्यास देता है। अगर कभी बाढ़ या भूकम्प ने नुकसान पहुंचाया या आग ने बस्ती को समाप्त किया तो उसका प्रमाण प्रत्यक्ष मिल जाता है। बाढ़ के प्रमाण हस्तिनापुर, लोथल और भगवानपुर के उत्खननों में मिले हैं। आग लगने के प्रमाण सुरकोटडा, हस्तिनापुर और विक्रमशिला की खुदाइयों में मिले हैं। उत्खनन करते समय गर्त्त (पिट) का उत्खनन पहले करना चाहिए और परत का बाद में। कालक्रम में पहले की परतों को काट कर गर्त्त बनाया जाता है और गर्त्त में हमेशा मिला हुआ पहले और बाद का सामान पड़ा होता है। इसीलिए पहले गर्त का उत्खनन करके परत का उत्खनन करना आवश्यक होता है। यदि गर्त्त और परत की खुदाई साथ-साथ हो गई तो हड़प्पा की मुद्रा और आधुनिक एक आने का सिक्का एक ही स्तर पर मिलेंगे जो बड़ी परेशानी पैदा कर सकते हैं। ऐसा होने पर सारे उत्खनन का सत्यानाश हो जाता है।

उत्खनन करते समय, लोहे, तांबे, हड्डी तथा हाथीदांत की वस्तुएं, लकड़ी की वस्तुएं, जले अनाज के दाने और मिट्टी के खिलौने, सिक्के, मुद्राएं इत्यादि जो जिस स्थान पर मिलती हैं, उनका माप थ्री-डायमेन्सल पद्धति से या दो खूंटों से माप का फीता लगा कर करना आवश्यक है। हर वस्तु, जो उपलब्ध होती है, का पूरा रेकार्ड तुरन्त करना होता है। खास वस्तुओं का तो जिस अवस्था में वह पाई जाती है, उसी में छाया-चित्र और ड्राइंग तुरन्त करनी पड़ती है। उत्खननकर्त्ता को हमेशा जागरूक रहना पड़ता है। उत्खनन के समय गड्ढे से बाहर जाना 'पाप' है क्योंकि पता नहीं कब क्या बहुमूल्य वस्तु या प्रमाण निकल पड़े और गैरहाजिरी में समाप्त हो जाए। पुरातत्त्वज्ञ मजदूर भाइयों के साथ स्वयं मिल कर गड्ढे में सामूहिक रूप से काम करता है। वह थोड़ी देर के लिए भी गड्ढा छोड़ नहीं सकता।

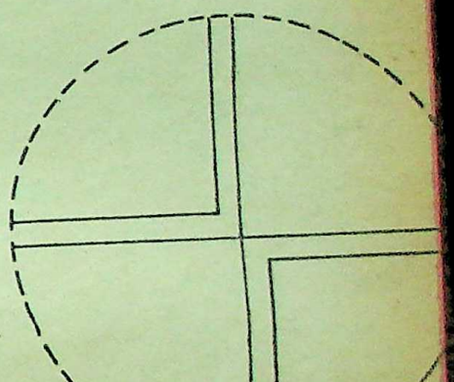
खोई सभ्यता की तलाश

दीवार मिलने पर उसकी नींव का पता लगाना चाहिए और स्तरों का सामंजस्य करते हुए उसकी कहानी लिखनी पड़ती है। उत्खनन से उपलब्ध पुरावशेषों का हर प्रकार का रेकार्ड बनाना ही पुरातत्त्वज्ञ का सर्वोपरि कर्त्तव्य है। किसी भी भवन, संरचना और दीवार की कई ड्राइंग बनाई जाती है। सारे गड्ढों की परतों का सेक्शन रूप में बहुत सूक्ष्म चीजों को दिखाते हुए ड्राइंग बनाई जाती है। छाया-चित्र लेना एक आवश्यक अंग है। पुरातात्त्विक छाया-चित्रण अपने में ही एक अत्यन्त तकनीकी विषय हो गया है। ठीक उजाले में, गड्ढे की परतों को पार्श्व में रख कर, माप का स्केल ठीक स्थिति और स्थान में सजा कर छाया-चित्र उतारे जाते हैं। प्रत्येक संरचना और उपलब्ध पुरावशेष का छाया-चित्र लिया जाता है। पुरातात्त्विक छाया-चित्रण सत्य और अच्छे अन्वेषण का प्रतीक है जो खोई सभ्यता को सामने ला कर रख देता है।

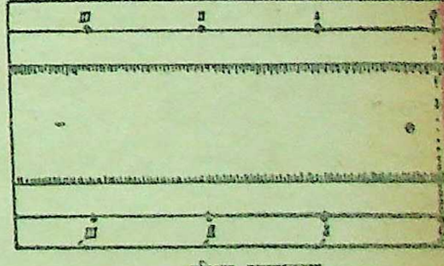
उत्खनन करने में कई प्रकार की वस्तुएं उपलब्ध होती हैं जिनकी 'प्रारम्भिक चिकित्सा' उत्खनन-स्थान पर ही करनी पड़ती है, विशेषकर, हड्डी के औजार, हाथीदांत के कांघे, मनुष्य और पशुओं के



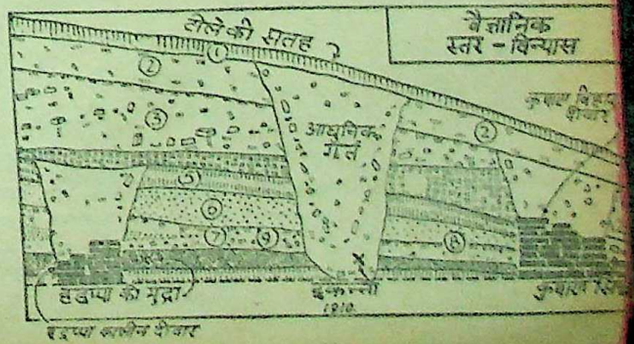
वर्गाकार उत्खनन



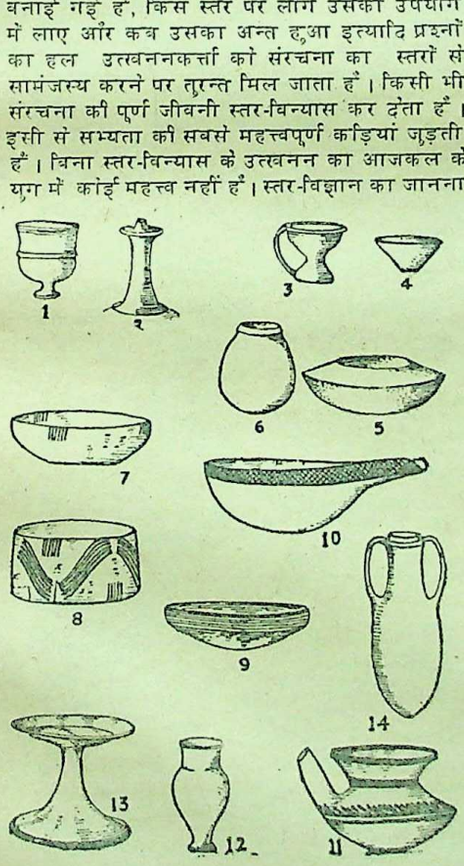
वृत्तपाद उत्खनन



सीधा उत्खनन

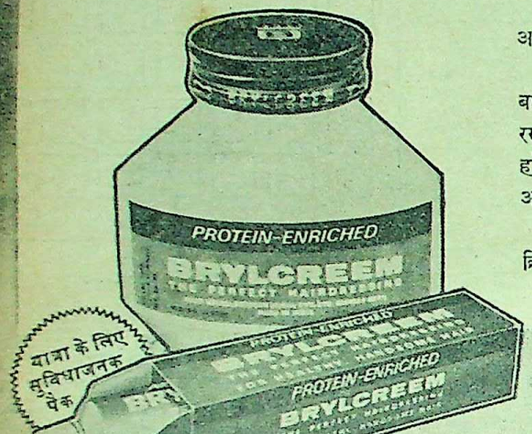


हड़प्पा कालीन सेक्टर



विभिन्न कालों के मृद्भांड : १-२० : कुषाण काल, ३-४ : मध्य युग, ५-६ : मौर्य काल, ७-८ स्लेटी रंग चित्रित पात्रों की सभ्यता, ९ : मेगेलिथिक पात्र, १० : ताम्रपाषाण युग ११ : जोर्वे सभ्यता, १२-१३ :

सुंदर स्वस्थ बालों की सुखानुभूति...
आपकी प्रेयसी की एकमात्र कल्पना!



सिर की सुंदरता सुंदर बालों से है. स्वस्थ सुंदर बाल. चमकीले....लच्छेदार.... आकर्षक. हमेशा सजे-संवरे.

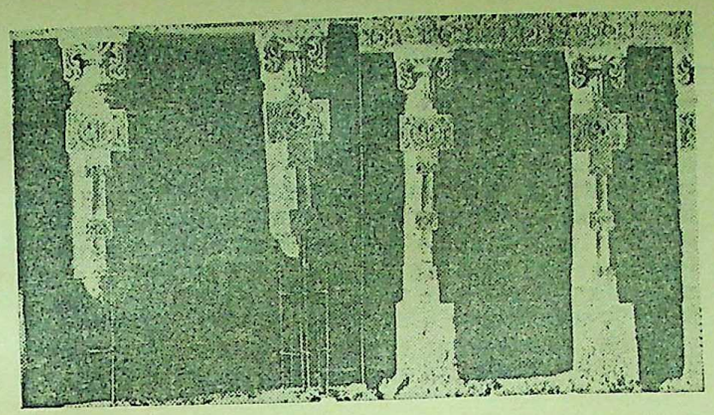
ठीक वैसे जैसे आप रखना चाहें. इसके लिये आपको चाहिये प्रोटीनयुक्त ब्रिलक्रीम. बालों को संवारने का एकमात्र ऐसा साधन जो उन्हें खूबसूरत बनाने के साथ-साथ स्वस्थ भी रखता है. ब्रिलक्रीम से बाल चिपचिपे और तेलहा नहीं बनते. यह आपके बालों को हमेशा सुव्यवस्थित और सजे-संवारे रखती है. फिर तो किसी की खूबसूरत उँगलियाँ आपके बालों से खेलने के लिये अपने आप मचल उठती हैं.

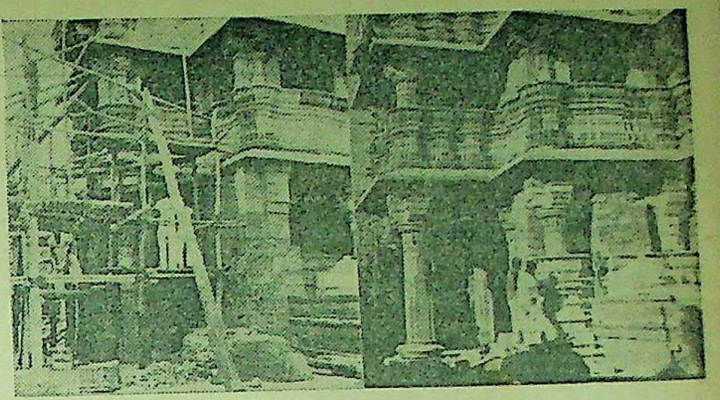
आपके बालों की जड़ें मजबूत बनाने के लिये और उन्हें समुचित पोषण देने के लिये ब्रिलक्रीम प्रोटीन से भरपूर है. सुंदर, स्वस्थ बालों को ही खूबसूरती से संवारा जा सकता है.

हमेशा टिप-टॉप रहिये. प्रोटीनयुक्त ब्रिलक्रीम लगाइये.

प्रोटीनयुक्त **ब्रिलक्रीम**

सुंदर बालों के लिये स्वास्थ्यप्रद साधन.





अजन्ता गुफा नं. २१ : टूटे स्तम्भ (बाएं), संरक्षण के पश्चात (दाएं) द्वारकाधीश मन्दिर : संरक्षण से पहले (बाएं) तथा बाद में (दाएं)

कंकाल की। रासायनिक घोलों द्वारा इनका तत्काल संरक्षण करना पड़ता है। कंकाल को तो बहुत ही सावधानी से अनावृत्त किया जाता है और बाद में उस पर रासायनिक घोल लगा-लगा कर उसे मजबूत कर लिया जाता है और फिर उठाते हैं। बाद में प्रयोगशाला में ला कर उसकी कापालिक रचना तथा अन्य माप ले कर पता लगाया जाता है कि वह किस सभ्यता का था। इसमें बहुत परिश्रम लगता है परन्तु महत्त्वपूर्ण बातें मालूम हो जाती हैं।

उत्खनन जब पूरा हो जाता है और सारी ड्राइंग और छाया-चित्र हो चुकते हैं तब सारे उत्खनन का एक चित्र ले लिया जाता है। तत्पश्चात उसमें निकले हुए भवनों का संरक्षण कर दिया जाता है। इससे लोग उस स्थान को जा कर देख सकते हैं। पुरातत्त्वज्ञ उत्खनन से उपलब्ध उपकरणों का अनुशीलन करता है और वैज्ञानिक परीक्षणों के पश्चात उस पर अनेक छाया-चित्रों और ड्राइंग के साथ एक रपट लिख कर प्रकाशित करता है जिससे सभ्यता की कहानी बनती है।

कालज्ञापन या काल निर्णय

किसी भी उत्खनन में बहुत प्रकार की सामग्री निकलती है जिससे सभ्यता का कालमापन या काल-निर्णय किया जा सकता है। कालमापन दो प्रकार का होता है—तुलनात्मक कालमापन तथा निश्चित कालमापन।

तुलनात्मक कालमापन : यदि नीचे के स्तरों में मौर्य तथा उसके ऊपर शुंग तथा उसके ऊपर कुषाण मृद्भाण्ड और सांस्कृतिक-उपकरण मिलते हैं तो स्तरों का क्रमिक काल-निर्णय हो जाता है। यदि किसी परत में कोई सिक्का या लेख मिलता है तो भी कालमापन में बड़ी सहायता मिलती है। अनेक लेख मिलते हैं जिनसे इतिहास का ज्ञान होता है। ये पत्थर, लकड़ी, ईंट तथा मिट्टी के बर्तनों में और

शिवपुरम् की प्रसिद्ध नटराज मूर्ति जिसकी चोरी हो गई थी और पुरातत्त्व विभाग की सतर्कता से यह वापस आई।

ताम्रपत्रों में लिखे होते हैं। ताम्रपत्रों में सबसे भारी ताम्रपत्र चोलवंशीय राजा राजेन्द्र प्रथम का मिला है जिसमें ५७ पत्ते हैं और जिसका भार १०० किलोग्राम से अधिक है। अभी हाल में नागपुर के पास वाकाटक राजाओं का एक बहुत पूर्ण लेख उत्खनन में मिला। कालसी (उत्तर प्रदेश) के पास उत्खनन में शीलवर्मन के लेख मिलते हैं जिनमें उसके अश्वमेध यज्ञ करने का विवरण मिलता है। अक्कड और सुमेर में प्राप्त हड़प्पा की मुद्राओं ने दोनों सभ्यताओं के व्यापारिक सम्बन्ध पर प्रकाश डाला है और दोनों सभ्यताओं के उन स्तरों को समकालीन भी बना दिया। पांडिचेरी के पास अरीकामेडु में रोमन मृण्पात्रों के उत्खनन में मिलने से समकालीनता का पता चला और तिथि-निर्धारण हुई। हर सभ्यता के मृद्भाण्ड अलग-अलग होते हैं और विभिन्न स्तरों से प्राप्त मृद्भाण्डों के ज्ञात मृद्भाण्डों से तुलना करने पर भी काल-निर्णय हो सकता है। वास्तुशैली, खिलौने बनाने की शैली, मूर्त्तियों की शैली तथा ईंट के आकार का तुलनात्मक अध्ययन करने से कालमापन हो सकता है।

निश्चित कालमापन

इसमें ये तरीके इस्तेमाल किए जाते हैं—(१) पोटेशियम आर्गोन कालमापन, (२) विभाजन तेजोरश्मि कालमापन, (३) आक्सडीयन कालमापन, (४) हिमवाहित मृत्तिका स्तर मापन, (५) फ्लूरीन कालमापन, (६) वीटा क्रियाशीलता मापन, (७) पराचुम्बकीय कालमापन, (८) वृक्ष वलय कालमापन, (९) ऊष्मा सन्दिप्ति कालमापन तथा (१०) कार्बन-१४ कालमापन। मुख्यतया प्राचीन स्तरों में प्राप्त कोयले के परीक्षण से अनेक तिथियों का ज्ञान होता है। तप्तदीपन कालमापन मृद्भाण्डों के टुकड़ों से किया जाता है। पराचुम्बकीय कालमापन दबी हुई ईंट और चूल्हों के ऊपर होता है। अन्य कालमापन पुरातत्त्व के लिए बहुत उपयोगी सिद्ध हुए हैं। भारत में भी इन विधियों में से कुछ का प्रयोग हो रहा है। टाटा इन्स्टीट्यूट आफ फण्डामेण्टल रिसर्च, फीजिकल रिचर्स, लेबोरेटरी, अहमदाबाद, ने कार्बन-१४ से दर्जनों तिथियां निकाली हैं। भाभा अणु संस्थान, ट्राम्बे, तप्तदीपनमापन का कार्य कर रहा है।

आधुनिक पुरातत्त्व विज्ञान की अनेक शाखाओं से सहायता ले कर एक वैज्ञानिक रूप से प्रमाणित कहानी देता है। पुरातत्त्व का भौतिक शास्त्र, रसायन शास्त्र, वनस्पति शास्त्र, जीव-विज्ञान, नृतत्व, भूगर्भ-विज्ञान इत्यादि से गहरा सम्बन्ध रहता है।

समुद्र में पुरातात्त्विक अभियान

प्राचीनकाल से विभिन्न सभ्यताओं के बीच समुद्री व्यापार चलता आ रहा है। प्राचीनकाल में तो अनेक जहाज तूफानों में फंस कर ध्वस्त हो जाते थे। ऐसे अनेक जहाज सैकड़ों वर्ष पुरानी सभ्यता के अवशेष लिए हुए समुद्र के तल में पड़े हैं। कहा जाता है कि १९०७ में ट्यूनीशिया के पास कुछ नाविकों को जब एक निकटवर्ती द्वीप में भयंकर तूफान से बचने के लिए शरण लेनी पड़ी तब उन्हें वहां पर एक प्राचीन मूर्ति का टुकड़ा मिला। बाद में आक्सीजन का सिलेन्डर बांध कर विशेष रूप के कैमरों के साथ समुद्र के तल में पुरातन जहाजों की खोज की जाती है। खोज करने पर इटली में नेपल्स और ग्रीस में अनेक मद्य-कुम्भ मिले। हिन्द महासागर में ग्रेट बास रीफ के पास समुद्र में बहुत प्राचीन वस्तुएं मिलीं। आजकल समुद्र के किनारे अनेक देशों में पुरातात्त्विक अन्वेषण हो रहा है।

प्राचीन वस्तुओं के अन्वेषण में पुरातत्त्वज्ञ विमान से छाया-चित्रण और पर्यवेक्षण करता है, जमीन में अन्वेषण और उत्खनन करता है और अब समुद्र में भी गोता लगा कर पुरावस्तुओं को खोजता फिरता है। पुरातत्त्व का ध्येय है इतिहास की खोई कड़ियों को जोड़ना और पुरातत्त्वज्ञ अहर्निश इसी कार्य में जुटा रहता है। आधुनिक सभ्यता से दूर, महीनों तम्बुओं में गुजर जाते हैं और जब उत्खनन-कार्य समाप्त होता है तब सन्तोष और आनन्द से विभोर पुरातत्त्वज्ञ लौट पड़ते हैं, कुछ अनमोल उपलब्धियों ले कर।

पुरावशेष और स्मारकों का संरक्षण

पुरावशेष और प्राचीन स्मारक राष्ट्र के गौरवमय सभ्यता के खड़े देदीप्यमान प्रमाण हैं और इनका संरक्षण होना आवश्यक है। भारत में इस समय ३५०० से अधिक राष्ट्रीय संरक्षित स्मारक और पुरातत्त्व स्थल हैं जिनकी देखरेख भारतीय पुरातत्त्व सर्वेक्षण करता है। इसके अतिरिक्त अनेक प्राचीन स्मारकों और स्थलों की देखभाल राज्य सरकार के पुरातत्त्व विभाग कर रहे हैं।

प्राचीन स्मारकों के संरक्षण के लिए कुछ सिद्धान्त हैं जिनको हमेशा पुरातत्त्वज्ञ कार्यान्वित करते हैं। इनके विषय में यहां बताना ठीक होगा। किसी भी स्मारक की मरम्मत करने से पहले उसकी वास्तुकला और शिल्प शास्त्र का पूर्ण ज्ञान होना आवश्यक है। इसीलिए स्मारकों की मरम्मत का काम पुरातत्त्वज्ञ की ही देखरेख में होता है और वह स्मारक का मूल रूप बनाए रखता है। जो स्मारक जैसा दिखाई देता है उसे वैसा ही रखना पड़ता है। सिर्फ उसके टूटे हुए भाग की मरम्मत कर दी जाती है और स्मारक को अन्दर से मजबूत बना दिया जाता है। इससे स्मारक की प्राचीनता बनी रहती है और उसके गिरने का कोई डर नहीं रहता। स्मारक का मूल आकार बना रहना चाहिए, उसमें परिवर्तन नहीं हो सकता। यदि किसी स्मारक में उत्कीर्ण स्तम्भ खराब हो गया हो तो वह बदला जा सकता है परन्तु ठीक उसी प्रकार का पत्थर होना चाहिए। स्तम्भ उत्कीर्ण भी उसी प्रकार किया जा सकता है। इसके लिए आवश्यक है कि पास में कोई वैसा ही उत्कीर्ण स्तम्भ विद्यमान हो। परन्तु यह कार्य बहुत ही मर्यादित और सीमित रूप से होना चाहिए। जीर्णोद्धार का अर्थ यह नहीं है कि किसी मन्दिर या मस्जिद को नए पत्थरों से पुनर्निर्माण कर दिया जाए। संरक्षण कर्त्ता को प्राचीन शिल्पशास्त्र और वास्तुशास्त्र का ज्ञान होना चाहिए। यदि कोई दीवार गिर गई हो तो प्राचीनता को रख कर दीवार को खड़ा करना चाहिए। उसके रद्दे, चूना, गारा, पत्थर, ईंट आदि पुराने किस्म की बना कर लगाना चाहिए।

CC-0. Bhagavad Ramanuja National Research Institute, Melukote Collection.

स्टानफोर्ड का हृदय-प्रत्यारोपण संस्थान

जहां हाल ही में १००वां दिल बदला गया

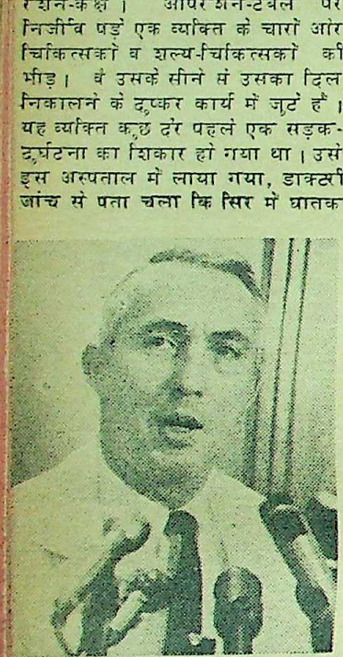
—जान हाल्वे

दृश्य पहला —

हरी टाइलों से सजी दीवारों वाला आपरेशन-कक्ष। दरम्यानी उम्र के एक व्यक्ति को व्हील-चेयर पर बैठा कर लाया जाता है। रोगी के चेहरे और हालत देख कर आभास होता है कि वह दिल का मरीज है।

दृश्य दूसरा —

उसी कक्ष से जुड़ा एक अन्य आपरेशन-कक्ष। आपरेशन-टेबल पर निर्जीव पड़े एक व्यक्ति के चारों ओर चिकित्सकों व शल्य-चिकित्सकों की भीड़। वे उसके सीने से उसका दिल निकालने के दुष्कर कार्य में जुटे हैं। यह व्यक्ति कुछ देर पहले एक सड़क-दुर्घटना का शिकार हो गया था। उसे इस अस्पताल में लाया गया, डाक्टरी जांच से पता चला कि सिर में घातक



डा. नार्मन शुमवे

चोट लगने के फलस्वरूप उसका 'दिमाग' मृत हो चुका है, जिससे उसके दिल की धड़कन बन्द हो गई है। डाक्टरों ने आपसी सलाह-मशविरे के बाद उसका हृदय इस जरूरतमन्द आदमी को लगा देने का फैसला किया। दिल को जिस्म से निकाल बाहर करने की इस बेहद नाजुक क्रिया के दौरान दिल को कृत्रिम श्वास-क्रिया द्वारा गतिशील रखा गया।

दृश्य तीसरा —

कक्ष नं. २ का दरवाजा खुलता है। एक डाक्टर हाथ में स्टेनलेस स्टील का बन्द बर्तन बहुत ही सावधानी से उठाए कक्ष नं. १ में घुस जाता है। अब शीघ्र ही यह दिल कक्ष में व्हील-चेयर पर लाए गए उस दरम्यानी उम्र के व्यक्ति के सीने में उसके रुग्ण हृदय के स्थान पर रोपा जाएगा।

तीन दृश्यों के ये टुकड़े १५ मार्च, १९७६ को स्टानफोर्ड यूनिवर्सिटी (सान फ्रांसिस्को) में किए गए १००वें हृदय-प्रत्यारोपण का एक महत्त्वपूर्ण हिस्सा थे। उल्लेखनीय है कि हृदय-प्रत्यारोपण के मामले में स्टानफोर्ड का यह चिकित्सा-केन्द्र विश्व के सभी केन्द्रों से आगे और सफल है। यहां से हृदय प्राप्त करने वाले अब तक के १०० रोगियों में से ३७ अभी तक बहुत सुखी व स्वस्थ जीवन जी रहे हैं। यहां के १०० व्यक्तियों को छोड़ दें तो विश्व के बाइस हृदय-प्रत्यारोपण केन्द्रों में अब तक कुल १९७ प्रत्यारोपण ही किए जा सके हैं। इन आंकड़ों को देखते हुए स्टानफोर्ड केन्द्र की सफलता आश्चर्यजनक है। और इस आश्चर्यजनक सफलता का पूरा श्रेय वहां के प्रधान सर्जन डा. नार्मन शुमवे और उनके सहयोगियों को जाता है।

जिज्ञासा होती है कि स्टानफोर्ड-केन्द्र की इस शानदार सफलता का रहस्य क्या है? इस जिज्ञासा का समाधान डा. शुमवे और उनकी टीम ने खुद प्रस्तुत किया। सबसे पहला और प्रमुख कारण तो उनके अनुसार यह है कि वे रोगी का चुनाव बहुत कड़ी जांच-परख के बाद ही करते हैं। अनुभव और प्रयोगों से वे इस निष्कर्ष पर पहुंचे हैं कि जो रोगी ५५ से ऊपर हैं और जिनका हृदय-रोग का इतिहास काफी लम्बा है, वे प्रत्यारोपण का तनाव और कष्ट झेल सकने में असमर्थ होते हैं।

दूसरा प्रमुख कारण यह है कि डा. शुमवे और उनके सहयोगियों ने शरीर द्वारा पराए या अजनबी हृदय को न ग्रहण कर पाने की स्थिति से आवश्यकतानुसार निपटने तथा हृदय की कार्य-क्षमता को नियमित करने के लिए कड़े परीक्षण और प्रयोग के बाद विभिन्न दवाओं के 'सैट' तैयार किए हैं। तीसरे, स्टानफोर्ड के डाक्टरों ने अपना पहला मानव हृदय-प्रत्यारोपण करने से पहले कुत्तों पर हृदय-प्रत्यारोपण करने का जम कर अभ्यास किया। इससे डाक्टरों को शरीर द्वारा पराए हृदय को अस्वीकार कर देने सम्बन्धी काफी उपयोगी जानकारी मिली।

स्वयं डा. शुमवे हृदय-प्रत्यारोपण के मामले में बेहद चौकस रहे। डा. क्रिश्चियन बर्नार्ड द्वारा १९६७ में किए गए पहले हृदय-प्रत्यारोपण के तीन सप्ताह परिणामों को अच्छी तरह जांचने-परखने के बाद ही डा. शुमवे ने अपना पहला हृदय-प्रत्यारोपण किया। वह भी बहुत 'फूंक-फूंक कर कदम रखने' वाले अन्दाज में। आज उनके संस्थान में प्रति एक महीने में एक हृदय-प्रत्यारोपण होता है।

डा. शुमवे उसी मरीज का केस हाथ में लेते हैं, जिसमें हार्ट-फेल होने के गम्भीर किस्म के लक्षण मौजूद हों और डाक्टरों के अनुसार जिसकी जिन्दगी के कुछ ही महीने बाकी रह गए हों। दूसरे, मरीज भावनात्मक स्तर पर इतना मजबूत हो कि वह अपने दिल से 'जुदा होने का सदमा' बरदाश्त कर सके।

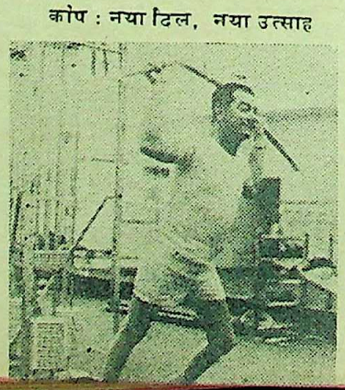
इन शर्तों को देखते हुए न्यूयार्क राज्य का एयरोस्पेस इंजीनियर रिचर्ड कोप डा. शुमवे और उनके सहयोगियों के लिए एकदम 'निखालिस' उम्मीदवार था। १९७० के मध्य में ४५ वर्षीय कोप को जब स्टानफोर्ड लाया गया, तब तक उसे १८ बार दिल का दौरा पड़ चुका था। डा. शुमवे की शरण में आने वाला वह छब्बीसवां मरीज था। और उसका यह नम्बर बहुत ही शुभ सिद्ध हुआ — कोप नया दिल पाने के छह वर्ष बाद भी आज पूर्णतः स्वस्थ व सुखी जिन्दगी जी रहा है।

बहरहाल, जब कोप को डा. शुमवे की शरण में लाया गया, तब वह असहनीय दर्द से छटपटा रहा था। डाक्टरों को काफी मात्रा में उसके शरीर में डेमेरोल और मॉर्फिन पहुंचाना पड़ा। इसके अलावा उसे नाइट्रोग्लिसरीन नामक गोली बेहिसाब खानी पड़ी। उसे देखने-भालने के बाद डाक्टरों ने बताया कि बस कुल नब्बे दिन का खेल और बाकी है। फिर भी डा. शुमवे ने उसे तसल्ली दी कि आपरेशन के बाद वह जितना मर सकता है, उतना ही जिन्दा रहने की उम्मीद भी कर सकता है — यानी फिफ्टी-फिफ्टी।

अब समस्या आई कोप के लिए 'स्वस्थ दिल' उपलब्ध करने की। तो इसके लिए हृदय-दान के अनेक केसों पर विचार किया गया, लेकिन सभी किसी-न-किसी वजह से नापास कर दिए गए। हालांकि ये सभी 'आफर' सड़क दुर्घटनाओं में भयंकर रूप से घायल होने वाले मृतप्राय व्यक्तियों के थे। इनमें से कुछ का 'अक्षम हृदय' पाया गया। कुछ दिलों के इलेक्ट्रोकार्डियोग्राम तथा एक्स-रे से पता चला कि उनमें भी कहीं कुछ गड़बड़ जरूर है। कुछ में कानूनी बाधा भी आड़े आई।

आखिर एक पूरी तरह उपयुक्त और स्वस्थ 'दान' मिल ही गया। वह एक सत्रह वर्षीय युवक का हृदय था, जो कुछ ही देर पहले मोटरसाइकिल दुर्घटना का शिकार हो गया था। कोप को तुरन्त अस्पताल पहुंचाया गया। डा. शुमवे और उनके सहयोगियों के कई घण्टों के अनवरत परिश्रम के बाद कोप को एक नया और स्वस्थ दिल मिल ही गया। कोप भी उस प्रत्यारोपण का तनाव-दबाव सफलता से झेल गया। डाक्टर की आशा और भी मजबूत हो गई। प्रत्यारोपण के बाद के दो महीनों में शरीर द्वारा पराए दिल को अस्वीकार कर देने की सम्भावना सबसे ज्यादा होती है। अतः डाक्टरों ने कोप की खास निगरानी रखी। दवाओं के अलावा

कोप : नया दिल, नया उत्साह



उन्होंने कोप को कुछ ही दिनों बाद बिस्तर से उठा खड़ा किया। कुछ दिनों में ही चहलकदमी के अभ्यास के बाद उससे कुछ हल्के व्यायाम करने को कहा गया। उसके भी कुछ दिन बाद से ही हल्के व्यायाम कुछ 'भारी व्यायामों' में बदल गए।

मिसाल के तौर पर डाक्टरों ने कोप को १ दिन में १५ मील (यानी २१ किलोमीटर) की उछलने-कूदने, चलते-दौड़ने का जम कर अभ्यास कराया। यही नहीं, उसे 'एक्सरसाइज बाइक' (कसरत के लिए विशेष बाइसिकल) पर भी कसरत करवाई गई। इस सारी कसरत-कवायद का एक ही मकसद होता था पराए दिल की कार्य-क्षमता बढ़ाना। एहतियात के तौर पर उसके दिन में दो बार 'इलेक्ट्रोकार्डियोग्राम' तथा १ बार एक्स-रे लिए जाते। जब भी इलेक्ट्रोकार्डियोग्राम में २० प्रतिशत की गिरावट होती, डाक्टर चौंकन्ने होते और दवाओं वगैरह की मात्रा बढ़ा देते। इसके अलावा उसे हर रोज खरगोश के शरीर से लिए गए 'एण्टी ह्यूमन-थाइमोसाइट ग्लोब्यूलिन' का एक इंजेक्शन दिया जाता। उल्लेखनीय है कि यह 'ग्लोब्यूलिन' पहले घोड़े के शरीर से प्राप्त की जाती थी। लेकिन जब से खरगोश के शरीर से यह सुलभ हुई है, शरीर द्वारा पराए दिल को अस्वीकार कर देने की संख्या भी आश्चर्यजनक रूप से काफी घट गई है।

तो नया दिल पाने के छह सप्ताह बाद ही कोप अपने घर लौट आया और सामान्य जिन्दगी जीने लगा। हर छह महीने बाद डाक्टरी परीक्षण के लिए उसे स्टानफोर्ड जाना पड़ता है और कुछ दवाएं नियमित रूप से लेनी होती हैं। इसके साथ ही उसे जम कर मेहनत भी करनी होती है। वह अपने नए दिल को ले कर जरा भी परेशान नहीं है। वह कहता है, "यह दिल मुझे नई जिन्दगी जीने के लिए मिला है। यह मेरे लिए कैसे अजनबी हो सकता है!" और शायद यही सब कारण हैं, जो प्रत्यारोपण के छह बरस बाद वह आज भी पूरी तरह स्वस्थ और जीने के उत्साह से भरपूर है। हां, एक खास परिवर्तन कोप में जरूर आया है। वह यह कि उसकी लम्बाई ५ फुट ८ इंच (१.७३ मीटर) से घट कर ५ फुट ५ इंच (१.६५ मीटर) रह गई है। और शायद अभी वह और बौना हो। कोप के कद सिकुड़ने की प्रक्रिया का मुख्य कारण डाक्टर लोगों की राय में शरीर में 'प्रेडनिसोन' की वजह से शरीर में कैल्शियम की कमी हो जाना है, जो कि स्वाभाविक है।

जो हो, कोप की घटती लम्बाई से डा. शुमवे, उनके सहयोगियों और उनके अस्पताल की कीर्त्ति कम नहीं हो सकती। किसी को ९० दिन की कष्टकर जिन्दगी से उबार कर दो, चार, पांच या छह बरस की स्वस्थ और सुखमय जिन्दगी देना क्या कम है!

★★★

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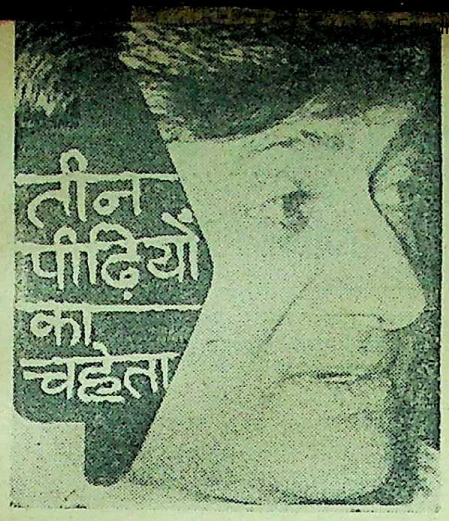


देवानन्द का नाम लेते ही मेरे सामने एक ऐसा आदमी हंसता-खिलखिलाता आ खड़ा होता है जिसकी मुस्कराहटें और उमंगें अपने तक ही सीमित नहीं, सामने वाले आदमी को भी उन्हीं उमंगों मुस्कराहटों से सराबोर कर देती हैं। फिल्म में मुझे देव अभिनय करते हुए नहीं, जीने का सही तरीका बताते हुए नजर आते हैं।

—सुभाषचन्द्र दीक्षित,
२४३, बिनोबा बस्ती, श्रीगंगानगर (राज.)

उम्र की खतरनाक नदी में तिनके की तरह बहते हुए और वक्त की तेज आंधी में हरी घास की तरह झूमते हुए मेरे प्रिय हीरो हैं देवानन्द। मेरे ही नहीं, मेरी मां, मेरी बहन व उनकी लड़कियों के भी। तीन पीढ़ियों का यह चहेता कलाकार कभी धूमिल नहीं पड़ सकता।

—पूनम पांडे,
विश्वंभर बिल्डिंग, ४-१, पार्क रोड, लखनऊ

देवानन्द की हर फिल्म में एकदम अलग विशिष्ट अदाएं रहती हैं। उनका डायलाग बोलने का तरीका बेहद सहज और स्वाभाविक रहता है। और उनकी यही विशिष्टता उन्हें अन्य हीरोज से अलग रखती है।

—आशा सिंह,
द्वारा/भगवती सिंह, पुलिस इंस्पेक्टर,
पुलिस लाइन, फतेहपुर

देवानन्द मुझे क्यों अच्छा लगता है, यह मैं बताने से मजबूर हूं, चाह कर भी कुछ नहीं कह सकती। बस, इतना कह सकती हूं कि वह देवानन्द है, इसलिए मुझे प्रिय है।

—सीमा
७६, जी. सी. बनर्जी रोड, भागलपुर

'जॉनी मेरा' में एक उन्मुक्त नायक से परिचय हुआ। हीरो अवश्य चोर है—हमारे दिल का चोर। देवानन्द एक कभी न रुकने वाली चिरयौवन से परिपूर्ण नदी हैं जो सब को तृप्त कर रही है। गति और नवीनता—देवानन्द के पर्याय हैं।

—गीता सिंह,
१४७, रिसिल लाइन्स, रुड़की (उ.प्र.)

DEV ANAND

2, IRIS PARK
JUHU, BOMBAY

30th August 1976

I would like to express my sincere thanks to all those contestants and the lucky prize winners who participated in the contest " Why do you like Dev Anand ? " sponsored by the "Saptahik Hindustan", Delhi.

(DEV ANAND)

('साप्ताहिक हिन्दुस्तान' द्वारा आयोजित प्रतियोगिता 'हमें देवानन्द क्यों पसन्द है' में भाग लेने वाले सभी प्रतियोगियों और पुरस्कार विजेताओं को मेरा हार्दिक धन्यवाद—देवानन्द)

जोगेन्द्र की 'अपने ढंग की' एक और फिल्म 'यारी जिन्दाबाद'

--ईश्वरसिंह बैस

जोगेन्द्र ने फिल्मों में एक नए ढंग की परम्परा का निर्माण किया है। हिन्दू-मुस्लिम एकता पर फिल्में बनाना उसे बहुत प्रिय है। उसकी फिल्मों का एक सैट फारमूला बन गया है—'एक हिन्दू पात्र, एक मुस्लिम पात्र। दोनों गहरे दोस्त, एक-दूसरे के लिए जान देने को तैयार। हिन्दू पात्र मुस्लिम लड़कियों की इज्जत बचाता है और मुस्लिम पात्र हिन्दू लड़कियों की, सीता की लोकेशनें। डाकू। घोड़े। अरुणा ईरानी और नाजनीन या नाजिमा। विक्रम, महेन्द्र सन्धु और किरणकुमार में से कोई दो। स्वयं जोगेन्द्र विचित्र व्यक्तित्व का पात्र। भांगड़ा।...' यह जोगेन्द्र की हर फिल्म में 'बिंदिया और बन्दूक' से लेकर 'यारी जिन्दाबाद' तक में पाई जाती है। कहानी-लेखक, निर्देशक, निर्माता तथा नायक वही होता है, इसलिए उसे अपने ढंग की फिल्में बनाने में कोई कठिनाई भी नहीं होती। जोगेन्द्र सीता का ठाकुर है, अतः फिल्मों में अपनी बात सीधे, सपाट और अक्खड़ ढंग से कह देता है। उसका कहना है कि 'मैं कस्बे का आदमी हूं, अतः कस्बे वालों के लिए ही फिल्में बनाता हूं।'

इस फिल्म में कई जगह अस्वाभाविकताएं हैं [illegible] पर यह सच है कि निर्माता बाक्स-आफिस के किसी मोह में नहीं पड़ा। उसने ईमानदारी से राष्ट्रीय एकता पर फिल्म बनाने का प्रयास किया है, भले ही कई जगह अति-नाटकीयता आ गई है। फिल्म का मूल विषय यह है : 'एक मूर्ति-तस्कर मन्दिरों से पुरानी मूर्तियां चुरा कर दूसरे देशों को बेचता है। वह उस गांव से भी श्रीराम की मूर्ति चुराने की योजना बनाता है जिसमें गामा (महेन्द्र सन्धु) और नंगू (किरणकुमार) रहते थे। तस्करी का पता न चले, इसलिए वह डाकू बन कर घोड़े दौड़ाता आता था। राम की मूर्ति को गामा अपने प्राण दे कर तस्करों से वापस ले आता है।' फिल्म में पंच-बर्क बहुत ज्यादा हैं। फिल्म एक दृश्य से दूसरे दृश्य में 'जम्प' कर जाती है, और यह बिखराव कई बार बहुत चुभता है। जहां तक अभिनय का सवाल है, जोगेन्द्र ने अपने लिए अभिनय-क्षेत्र में एक विशिष्ट स्थान बना लिया है। वह अपने विशिष्ट ढंग का अभिनय यहां भी निभा देता है—पठान के रूप में। महेन्द्र सन्धु, किरणकुमार, अरुणा ईरानी, नाजनीन और योगेश छाबड़ा का अभिनय बहुत अच्छा है। यहां एक बात और दिलचस्प है कि इन कलाकारों को लेकर दूसरे निर्माता जो फिल्में बनाते हैं, वे व्यापारिक दृष्टि से बुरी तरह फ्लाप हो जाती हैं जबकि जोगेन्द्र इन्हीं कलाकारों को लेकर व्यावसायिक दृष्टि से बहुत सफल फिल्में बना ले जाता है। इसलिए यही माना जा सकता है कि जोगेन्द्र एक बहुत अच्छा निर्देशक है और कलाकारों से पूरा-पूरा काम लेना जानता है। यही बात आशा सचदेव और विक्रम के साथ भी लागू है। ये दोनों भी किसी और फिल्म को नहीं चला सके, लेकिन 'बिंदिया और बन्दूक' में आशा सचदेव तथा 'दो चट्टानें' में विक्रम काफी नाम कमा ले गए थे। फिल्म में सोनिक-ओमी ने बहुत ही प्रभावशाली पार्श्व-संगीत डाला है। फिल्म का एक कमजोर पक्ष चन्द्रशेखर की ओवर-एक्टिंग है। वह जिस दृश्य में भी आता है, वह दृश्य ही चौपट हो जाता है। और फिल्म का सबसे प्रभावशाली पक्ष सीता की लोकेशनें हैं। लोकेशन-चुनाव में जोगेन्द्र माहिर है। और उसकी सफलता का एक बहुत बड़ा कारण आकर्षक लोकेशन्स भी हैं।

कुल मिला कर 'यारी जिन्दाबाद' राष्ट्रीय एकता पर एक ईमानदार प्रयास है।

हर दृष्टि से कंगाल 'रईसजादा'

फिल्मों का एक फार्मूला यह भी है : 'करोड़पति बाप का क्रान्तिकारी बेटा। बाद में बेटा महल छोड़ कर चला गया और झोंपड़ी में रहने लगा। फिर बाप ने वह झोंपड़ी वाला इलाका खरीद कर वहां कोई होटल आदि बनाने की ठानी। फिर बाप-बेटे के बीच रस्साकशी। इसी बीच उस गरीब बस्ती की एक लड़की के प्रेम में हीरो गिरफ्तार। बस्ती के एक गुण्डे की भी उस लड़की पर बुरी नजर। रईस बाप भी उस लड़की को अपने बेटे के रास्ते से हटाना चाहता है। अन्त में बाप उस बस्ती में आग लगवा देता है। एक बच्चा झोंपड़ी में जरूर रह जाता है जिसे हीरो बचाता है। फिर भाग-दौड़, मुक्केबाजी और हीरो की विजय के साथ हीरोइन भी मिल गई।' इस फार्मूले पर दर्जनों फिल्में बन चुकी हैं और 'रईसजादा' भी इसी कड़ी की एक बहुत कमजोर फिल्म है।

विक्रम और जरीना बहाब ने क्रमशः धर्मेन्द्र और हेमामालिनी बनने की कोशिश की है। जरीना बहाब 'सीता और गीता', 'राजा जानी' और 'जानी-मन' की हेमा जैसा उछलने-कूदने की चेष्टा करती है, पर इस कोशिश में उसने अपनी वह इमेज भी नष्ट कर दी जो उसने 'चितचोर' की अल्हड़ ग्रामीण लड़की के रूप में प्राप्त की थी। अभिनय की दृष्टि से सिर्फ श्रीराम लागू की प्रशंसा की जा सकती है। विक्रम, जरीना बहाब, राकेश रोशन आदि अभिनय की दृष्टि से इस फिल्म में शून्य हैं। गीत और संगीत—दोनों पक्ष फूहड़ हैं।

कुल मिला कर 'रईसजादा' निहायत घटिया टाइप की स्टण्ट फिल्म है जिसे देखना सिर्फ समय की बरबादी के और कुछ नहीं। ★ ★ ★

अतीत की खोज : पुरातत्त्व का रोमांच

पिछली दो किस्तों में आपने पढ़ा कि भारतीय पुरातत्व सर्वेक्षण किस तरह भारत भर में बिखरे टीलों का उत्खनन कर पुरानी सभ्यताओं को प्रकाश में ला रहा है। यह भी, कि उत्खनन किस प्रकार किए जाते हैं। अब आगे पढ़िए—

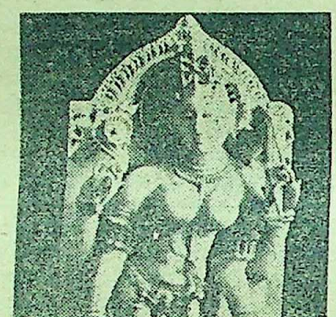
● जगतपति जोशी

भारतीय पुरातत्त्व सर्वेक्षण ने १९४७ और १९५० के भूकम्पों से ध्वस्त शिवडोल मन्दिर (जिला शिवसागर, असम) को फिर से खड़ा किया। यह मन्दिर गिर गया था। अब भुवनेश्वर के मन्दिरों की मरम्मत में लगा है। कभी-कभी तो मरम्मत के अलावा मन्दिरों की काई और घास को निकालने के लिए उनको रसायनों से कई दिन तक धोया जाता है। कोणार्क में समुद्री नमकीन हवाओं से मन्दिर का काफी नुकसान हुआ है, अत: रसायनों का प्रयोग किया जा रहा है, जिससे यह रुक जाएगा। समस्या अत्यन्त कठिन है। महाबलीपुरम में मन्दिर को समुद्री-लहरों के थपेड़ों से बचाने के लिए कुछ दूर समुद्र में एक दीवार बना दी गई है, जिससे अब लहरें समुद्र-तट के मन्दिर को नहीं छूती हैं। इसके अलावा बहुत सारे पेड़ लगा दिए हैं जिससे समुद्र की नमकीन हवाओं का असर कम हो गया है। पुरी में जगन्नाथ मन्दिर समूह में लक्ष्मीनारायण मन्दिर में मरम्मत हो रही है। जब सफाई शुरू हुई और मोटी चूने की परतें निकाली गईं तब उनके नीचे से अनेक भव्य प्राचीन शिल्प निकल पड़े हैं। इसी प्रकार द्वारिकाधीश मन्दिर (द्वारका) में बड़े पैमाने में मरम्मत कर दी गई है और मन्दिर को बहुत मजबूत बना दिया गया है। अजन्ता की गुफाओं में जो स्तम्भ टूट गए थे, उनको उनकी प्राचीनता रखते हुए ठीक कर दिया गया है। अजन्ता के भित्ति-चित्रों का सुचारु रूप से संरक्षण चल रहा है। चित्तौड़गढ़ में अनेक स्मारकों का जीर्णोद्धार कर दिया गया है। राणा कुम्भा का महल स्मारक मरम्मत करने का एक बहुत ही अच्छा उदाहरण है। ताजमहल की हमेशा मरम्मत होती रहती है। १९५० में उसके गुम्बद की भारी मरम्मत की गई। और अब उसमें कहीं से भी पानी नहीं टपकता है। जमुना की तेज पानी की धार को रोकने के लिए जो बांध भी बनाए गए हैं जिससे इसकी नींव को नुकसान न हो। इसी प्रकार सारे भारत में स्मारकों का संरक्षण हो रहा है।

जिस प्रकार मिस्र में आबू सिम्बल को उठाया गया, उसी प्रकार नागार्जुनकोण्डा में अनेक बौद्ध-विहार, स्तूप तथा एक एम्पीथियेटर और घाट को भी उठा लिया गया। अब घाटी में नागार्जुन बांध का पानी भर गया है मगर स्मारक उठा कर पहाड़ी पर रख दिए गए हैं जो झील के बीच में अब स्मारकों से भरा एक टापू सा हो गया है। यह संरक्षण कार्य में एक अद्भुत उदाहरण है।

भारतीय पुरातत्त्वज्ञ अन्तरराष्ट्रीय क्षेत्र में

भारतीय पुरातत्त्व सर्वेक्षण अन्वेषण, उत्खनन और स्मारकों के संरक्षण में अन्तरराष्ट्रीय क्षेत्र में भी कार्य कर रहा है। स्वतन्त्रता के बाद ही बोरोबुदुर जावा में एक पुरातत्त्वज्ञों का दल गया जिसने वहां के मन्दिरों के संरक्षण के बारे में सुझाव दिए। १९५६ में एक दल ने अफगानिस्तान में अनेक पुरातात्त्विक स्थलों का पुरातात्त्विक अन्वेषण किया। १९६१-६२ में नेपाल में पुरातात्त्विक अन्वेषण और उत्खनन के लिए दो दल भेजे गए। एक ने आभिनूतन काल



बीकानेर से प्राप्त सरस्वती-प्रतिमा

के बारे में काफी जानकारी प्राप्त की और पता चला कि आदि-मानव के पत्थर के हथियार नेपाल में नहीं मिलते। दूसरे दल ने तराई स्थित जिला भैरवा और तौलीहावा में अन्वेषण किया। इस दल ने अनेक स्थलों को खोज निकाला जो ५वीं सदी ई.पू. से १५वीं सदी ई. तक की हैं। मिस्र में आस्वान बांध के कारण न्यू गिनी घाटी के डूबने का प्रश्न उठा तो निश्चय हुआ कि डूबने से पहले ही पुरावशेष निकाल लिए जाएं। यूनेस्को की ओर से अनेक देशों को आमन्त्रित किया गया जिनमें भारत भी था। भारतीय पुरातत्त्वज्ञों ने वहां अन्वेषण किया और आफ्या में ए-ग्रुप सभ्यता के अवशेष निकाले जो ३००० ई. पू. के थे और तुमस में एक बड़ा कब्रि-

स्तान खोदा जिसमें कुछ मृद्भाण्ड निकले जिनके साम्य दक्षिण भारत की मेगेलिथिक कालीन मिट्टी के पात्रों से होता है। गत वर्ष एक दल ने अफगानिस्तान के कराह क्षेत्र में पुरातात्त्विक अन्वेषण किया। आशा है शीघ्र ही बेग्राम में यह दल खोदाई करने जा रहा है।

अफगानिस्तान से भारत के सम्बन्ध बहुत प्राचीन काल से चले आ रहे हैं। ५वीं और ६ठी सदी ई. में बमियान में हिन्दूकुश की पहाड़ियों में दो बुद्ध की ऊंची मूर्त्तियां पहाड़ तराश कर बनाई गईं जिनमें बड़े बुद्ध की मूर्त्ति ५५ मी. ऊंची हैं और छोटे बुद्ध की मूर्त्ति ३८ मी.। समय के प्रवाह में ये मूर्त्तियां खराब हो गईं। भारतीय पुरातत्त्व सर्वेक्षण १९६७ से इन मूर्त्तियों का विविध प्रकार से संरक्षण कर रहा है और जो यहां पर चित्र बने हैं उनका रासायनिक संरक्षण भी कर रहा है।

संग्रहालय

भारत के विभिन्न राज्यों में अनेक संग्रहालय हैं जहां प्राचीन वस्तुएं रखी गई हैं। दिल्ली में राष्ट्रीय संग्रहालय में कलाकृति के अनेक भव्य नमूने रखे गए हैं। इसके अतिरिक्त मथुरा, लखनऊ, पटना, कलकत्ता, भुवनेश्वर, नागपुर, मद्रास, हैदराबाद, त्रिवेन्द्रम्, मैसूर, बम्बई, बड़ौदा, रायपुर, इन्दौर, इलाहाबाद, चण्डीगढ़, जयपुर, उदयपुर तथा श्रीनगर में भी संग्रहालय हैं। इन संग्रहालयों के अलावा भारतीय पुरातत्त्व सर्वेक्षण के १८ संग्रहालय विभिन्न स्थानों में हैं जिनमें मुख्य लालकिला-दिल्ली, सांची, सारनाथ, नालन्दा, बोध-गया, खजुराहो, हाम्पी, हलेबिद और गोवा प्रसिद्ध हैं। प्रत्येक राज्य में अनेक संग्रहालय हैं। कई विश्वविद्यालयों में अपने पुरातात्त्विक संग्रह हैं। इलाहाबाद, बनारस हिन्दू विश्वविद्यालय, कलकत्ता, बड़ौदा विश्वविद्यालय तथा डेक्कन कालेज पूना के संग्रहालय बहुत अच्छे हैं। इन संग्रहालयों में पुरातत्त्व सम्बन्धी बहुत महत्त्वपूर्ण सामग्री है। प्राचीन सिक्के, अन्य सांस्कृतिक उपकरण तथा भव्य मूर्त्तियां और पुरालेखों का भण्डार भरा है। इनका संरक्षण और अनुशीलन होता रहता है।

पुरातात्त्विक कानून

भारत में प्राचीन स्मारक और स्थलों के संरक्षण, भूमि से निकली वस्तुओं के विषय में, प्राचीन स्थलों के उत्खनन के हेतु तथा पुरावशेष, बहुमूल्य कलाकृतियों के निर्यात पर प्रतिबन्ध लगाने के लिए समुचित कानून हैं। कानून बनाने की आवश्यकता किसी भी कार्य को संयत और सुचारु रूप से करने, वस्तुओं की सुरक्षा और संरक्षण तथा दुरुपयोग को रोकने के लिए होती है। राष्ट्र की पुरासम्पदा के लिए इसीलिए कानून बनाए गए हैं ताकि जनता उसका पालन करे।

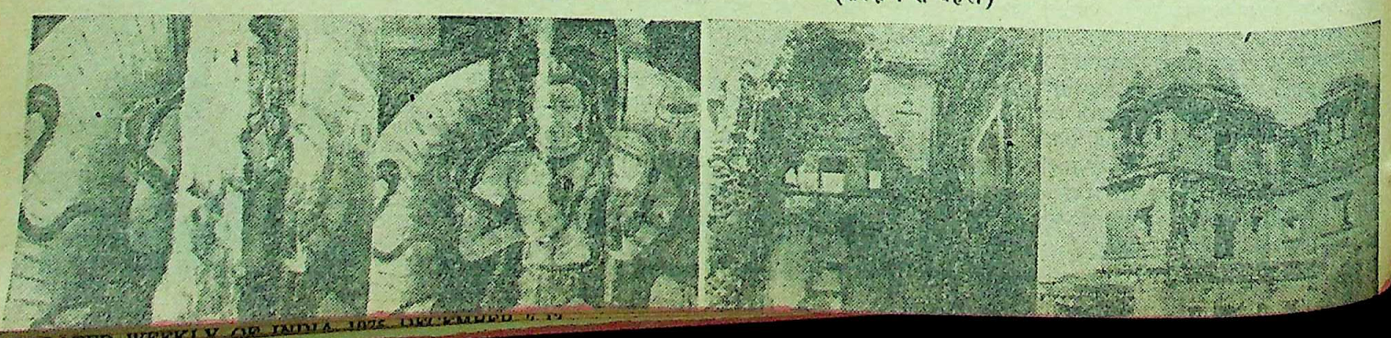
सबसे प्रथम कानून इण्डियन ट्रेजर ट्रोव एक्ट १८७८ का है। इसके अनुसार यदि धरती के नीचे

टाजो विहार (हि. प्र.) के भित्ति-चित्र (संरक्षण से पहले)

संरक्षण के बाद

चित्तौड़गढ़ (राणा कुंभा का महल) (संरक्षण से पहले)

संरक्षण के बाद



तीसरी तथा अन्तिम किस्त

किसी को दस रुपए से अधिक मूल्य की कोई चीज मिलती है तो उसे कलेक्टर को सूचित करना चाहिए और खजाने में उस वस्तु को जमा कर देना चाहिए। अगर कलेक्टर को ज्ञात हुआ कि मिलने की तिथि से वस्तु १०० वर्ष पहले जमीन में दबाई गई थी तो वह उसको वंशैर मालिक का घोषित कर २५ प्रतिशत प्राप्तकर्त्ता को और ७५ प्रतिशत जमीन के मालिक को दे सकता है। अगर जमीन का मालिक न हो, तो पूरा भी प्राप्तकर्त्ता को मिल सकता है। कलेक्टर समूची वस्तु सरकार के वास्ते ले सकता है और प्राप्तकर्त्ता को चीज के दाम दे सकता है। यदि किसी व्यक्ति को कोई दबी हुई चीज मिले और वह कलेक्टर को सूचित न करे और बाद में पता चल जाए तो प्राप्तकर्त्ता को १ वर्ष का कारावास और जुर्माना होता है। इस कानून के कारण कई बार पुरासम्पदाएं सरकार को मिली हैं। नागरिकों का कर्त्तव्य है कि जब कभी कोई दबी हुई चीज मिलती है, उसकी सूचना कलेक्टर को देनी चाहिए।

१९०४ में प्राचीन स्मारक संरक्षण अधिनियम बना और यह लगभग ५० साल तक चलता रहा। अब इस अधिनियम का स्थान प्राचीन स्मारक पुरातात्त्विक स्थल और अवशेष अधिनियम १९५८ और उसके अन्तर्गत बने १९५९ के नियम ने ले लिया है। इस कानून ने उन सभी स्मारकों और स्थलों को अपने अधीन ले लिया जो १९५१ में राष्ट्रीय महत्त्व के घोषित कर दिए गए। इसके अतिरिक्त विलीनीकरण रियासतों के सभी महत्त्वपूर्ण स्मारक भी आ गए। इस अधिनियम के अन्तर्गत यदि भारत सरकार चाहे तो और भी स्मारक संरक्षित घोषित कर सकती है। यदि किसी स्मारक का मालिक कोई आदमी हो और सरकार उस स्मारक को संरक्षित करना चाहे तो उसके साथ अनुबन्ध-पत्र में सहमति हो सकती है। अगर वह अनुबन्ध-पत्र में हस्ताक्षर करने से इंकार करे तो भी सरकार के पास अधिकार है कि वह स्मारक को संरक्षित घोषित कर दे।

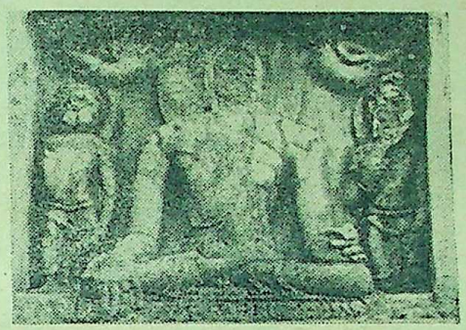
यदि सरकार को ऐसा लगे कि किसी स्थान में किसी पुरानी वस्तु को क्षति पहुंचाई जाएगी या वह बेची या हटाई जाएगी या खराब होगी तो वह उसे खरीद सकती है।

१९४७ में एण्टीक्विटीज (एक्सपोर्ट कण्ट्रोल) एक्ट लागू किया गया। इसके अधीन १०० साल से पुरानी वस्तुओं का निर्यात प्रतिबन्धित कर दिया गया। यह अधिनियम पुरावशेषों के निर्यात को रोकने के लिए बनाया गया। इस कानून के होने के बाद भी चरित्रहीन और समाजविरोधी तत्त्वों ने मूर्त्तियों तथा अन्य कलाकृतियों की भयंकर रूप में चोरी और तस्करी करना आरम्भ कर दिया। जिसका फल यह हुआ कि अनेक बहुमूल्य शिल्प भारत से बाहर चले गए। हर महीने कभी-कभी तो हर सप्ताह कलाकृतियों की चोरी की खबर समाचार-पत्रों में छपती रहीं। संसद में इस विषय में गम्भीर रूप से चर्चाएं हुईं। संयुक्त राष्ट्र के एक शोध-संस्थान की रिपोर्ट में १९६९ से १९७३ के बीच भारत में १६०० प्राचीन कलाकृतियों की चोरी का उल्लेख है। स्मारकों, संग्रहालयों और दीवालयों से काट-काट कर मूर्त्ति-चोरों ने मूर्त्तियां चुरा कर भारत से बाहर भेज दीं। इन चोरों का न कोई धर्म से सम्बन्ध था, न राष्ट्र के गौरव से। इनका ध्येय तो अपनी पुरा-सम्पदा बेच कर अर्थ अर्जित करना था।

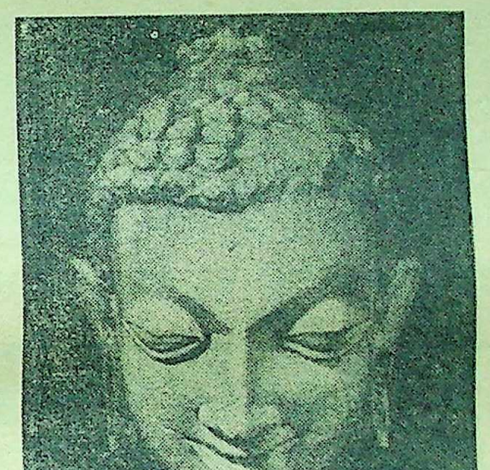
६ मई, १९७१ की रात, जब चम्बा के सारे लोग सो रहे थे, चोरों ने प्रसिद्ध हरिराय मन्दिर से बैकुण्ठ विष्णु की भव्य मूर्त्ति को चुरा लिया और कार में रख कर जल्दी से रावी का पुल पार कर दिल्ली होते हुए बम्बई पहुंच गए। ७ मई को सारे चम्बा में कोहराम मच गया। तुरन्त पुलिस सक्रिय हो गई। आखिर जब मूर्त्ति-चोर उसको तस्करी से विदेश भेजने की योजना बना रहे थे तब पुलिस ने बम्बई में मूर्त्ति को माझगांव गोदी के एक गोदाम में बरामद कर लिया। ६ जुलाई को विष्णु भगवान चम्बा लौट कर आ गए और ८ जुलाई को मूर्त्ति फिर से प्रतिष्ठित हो गई। यह मूर्त्ति ११वीं सदी की कला का एक बहुत ही दिव्य उदाहरण है, जिसे राजा शालिवाहन ने हरिराय मन्दिर में रखा था। चोल काल की उत्कृष्ट नटराज प्रतिमा को किस प्रकार बदल कर विदेश भेज दिया गया, यह तस्करी की एक लम्बी कहानी है। अब यह मूर्त्ति अमेरिका में है। बहुत मुकदमेबाजी के बाद अब यह समझौता हुआ है कि १० वर्ष बाद इस भव्य कलाकृति को नार्टन साइमन फाउण्डेशन भारत को लौटा देगा। भारत का इस मूर्त्ति पर स्वत्वाधिकार स्वीकृत हो गया है। अनेक उत्कृष्ट शिल्प तस्करी से अमेरिका पहुंच गए हैं जो वहां संग्रहालयों की शोभा बढ़ा रहे हैं। केवल बोस्टन के म्यूजियम को ज्ञात यह पता चला कि उनके पास एक ११वीं सदी की विष्णु की कांसे की मूर्त्ति आ गई है जो १९६५ में बंगीय साहित्य परिषद, कलकत्ता के संग्रहालय से चोरी की गई, तब सम्पर्क स्थापित होने पर उन्होंने उसे तुरन्त लौटा दिया। क्या अमेरिका के और भी संग्रहालय बोस्टन म्यूजियम का अनुकरण करेंगे और चोरी तथा तस्करी से प्राप्त भारतीय कलाकृतियां लौटाएंगे? केन्द्रीय जांच ब्यूरो की सतर्कता और उसके अधिकारियों की सूझबूझ से जागेश्वर, अल्मोड़ा से चुराई गई पांण राजा की अष्ट धातु की मूर्त्ति को, जो ९वीं-१०वीं शताब्दी की एक अनुपम कृति है, तस्करों से दिल्ली में बरामद कर लिया। यदि थोड़ी देर हो जाती तो मूर्त्ति का क्या होता, यह कुछ नहीं कहा जा सकता है। मूर्त्ति-चोरी के इतिहास में सबसे कुत्सित और घृणित काम चोरों ने २२-२३ अप्रैल, १९७४ को नालन्दा में किया जब वहां के बौद्ध मन्दिरों से नौ बुद्ध मूर्त्तियों के सिर काट कर चुरा लिए। इनमें से एक हाल ही में इंग्लैण्ड में प्राप्त हुआ जो अब वापस आ गया है।

इस भयंकर समस्या को रोकने के लिए सरकार ने अनेक सशक्त कदम उठाए। एण्टीक्विटीज

नालन्दा की बुद्ध प्रतिमा

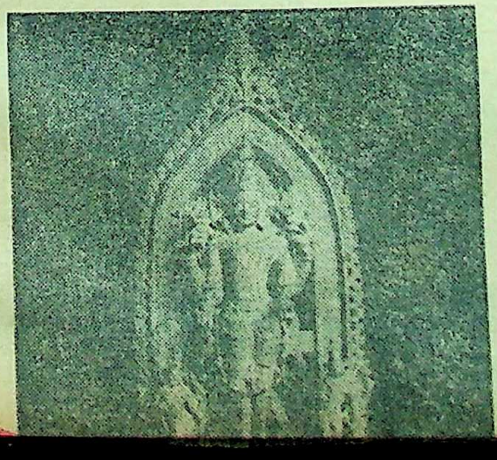


तस्करों ने इस मूर्त्ति का सिर काट लिया



बाद में तस्करों से यह सिर वापस मिला

बंगीय साहित्य परिषद, कलकत्ता, से विष्णु की यह कांस्य-प्रतिमा बोस्टन पहुंच कर वापस आई



नागेश्वर (अल्मोड़ा) से पांण राजा की यह अष्टधातु मूर्त्ति को तस्करों से दिल्ली में बरामद किया गया

चम्बा की बैकुंठ विष्णु मूर्त्ति को बम्बई में बरामद किया गया

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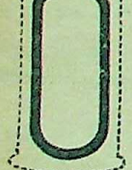
बॉडी की ख़ूबसूरती पर दिल लुटाने से पहले

उसके मज़बूत दिल को तो परख लीजिए।

नया सहारा वैक्युम फ़्लास्क

ज़्यादा मज़बूत बेजोड़ फ़िल-ऐसी ख़ास बनावट कि झटके भी लगें तो क्या मजाल जो चटके।

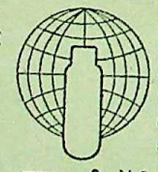


सहारा का ज़रूरत से ज़्यादा मज़बूत रीफ़िल—यानी भरोसे के क़ाबिल दिल!

वैक्युम फ़्लास्क का रीफ़िल उसका दिल ही तो होता है। सहारा का ज़्यादा मजबूत रीफ़िल कुछ ऐसी ख़ास तरह से बनाया गया है कि धक्के लगें या झटके इसपर कोई असर नहीं होता। जी हाँ, इसके रीफ़िल की बनावट ही इसका राज़ है। आमतौर पर फ़्लास्कों के रीफ़िल में एक कमज़ोर जोड़ होता है जो हल्का सा झटका भी बर्दाश्त नहीं कर पाता। सहारा का ख़ास बेजोड़ रीफ़िल, ज़्यादा मज़बूत और भरोसेमन्द है।

लाजवाब सिल्वर कोटिंग: ठंडा या गर्म तापमान अधिक देर तक बनाए रखती है।

सहारा की मज़बूत बेजोड़ रीफ़िल पर लाजवाब सिल्वर कोटिंग भी है और सतह पर भरपूर चमक भी। इससे सहारा के अन्दर रखी हुई चीज़ें अधिक देर तक ठंडी या गर्म रहती हैं। बहुत ही बढ़िया क्वालिटी के ग्लास का रीफ़िल होने के कारण सहारा में रखी हुई चीज़ों की अपनी सुगन्ध भी वैसी की वैसी बनी रहती है।



सहारा रीफ़िल जिन्हें सारा जग चाहे।

ये मज़बूत बेजोड़ रीफ़िल विदेशों में भी ख़ूब बिकती हैं। यह, आधुनिकतम विदेशी बाज़ारों में सहारा की अन्तर्राष्ट्रीय गुणवत्ता का प्रमाण है।

सहारा की बॉडी—एक से एक बढ़कर ख़ूबसूरत!

सहारा वैक्युम फ़्लास्क की एक से एक बढ़िया डिज़ाइनें हैं। आप सोचने लग जाएँगे कौन सा लें कौन सा न लें।

सुनहरी पट्टी देखकर ही लीजिए
भरोसे के क़ाबिल
नए सहारा वैक्युम फ़्लास्क की
आसान पहचान।

नया सहारा—आपका सहारा

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अनावश्यक चिन्ता से उत्पन्न समस्याएं

--डा० अनिल कुमार बाग्ची

आप की समस्या
विशेषज्ञ का समाधान

आज से चार वर्ष पूर्व नादानी के कारण स्वास्थ्य खो बैठा हूं। लगता है मैं एकदम बेकार हूं। दिमाग पर एक प्रकार का बोझ छाया रहता है। पढ़ने का शौक है लेकिन पढ़ाई नहीं होती। मेरी वय अभी बीस वर्ष है, मैंने बी. काम. फाइनल का इम्तहान दिया है।

—एक भाई, फैजाबाद

खुदा का शुक्र कीजिए की शारीरिक रूप से आपने कुछ खोया नहीं है, आपकी परेशानियां सिर्फ दिमागी हैं और अभी ताजी हैं, गहराई तक नहीं पहुंचीं। आपने कमजोरी भर लिख कर छोड़ दिया है, इसमें क्या-क्या होता है यह नहीं बताया। जिस नादानी पर आपको अफसोस है इस तरह की बातें युवावस्था में आती ही हैं, इसमें कोई खास बात नहीं। आदमी इन पर अंकुश रखता है। इसीलिए बढ़ती उम्र के बच्चों को घूमने-खेलने का सुझाव दिया जाता है, अकेले में बैठना, या हमउम्र बच्चों से अलग रहना हानिकारक बताया जाता है। शारीरिक व्यायाम पर भी इस उम्र में जोर दिया जाता है। आपका वह दौर कैसे बीता यह भी आपने नहीं लिखा है। अभी भी कोई देर नहीं हुई। जो हो चुका है वह तो वापस नहीं आएगा, आने से उसकी आवृत्ति रोकी जा सकती है। अतः आप इसी दिशा में ध्यान दीजिए। सुबह खुली हवा में घूमने जाइए। खुद को अकेले में मत छोड़िए। बाहरी क्रिया-कलापों में भाग लीजिए। इस समय आपका सारा ध्यान भविष्य की तैयारी में लगना चाहिए। डरने या निराश होने की कोई बात नहीं। अगर इतनी निराशा या निरुत्साह से काम लिया तो आने वाले भविष्य का स्वागत कैसे करेंगे।

बचपन में दस वर्ष की उम्र के आस-पास कैप्सुल और टानिक वगैरह बहुत खा लिया था जिससे स्वस्थ, लम्बा-तगड़ा हो जाऊं। आज उन्नीस वर्ष की आयु में कद ५ फुट ३ इंच है। ४५ से ५० किलोग्राम के बीच में भार घटता-बढ़ता रहता है। किसी पत्रिका में कहीं डायनाबाल के बारे में पढ़ा था, २८ दिन का कोर्स भी किया। लिखा था, ६ सप्ताह बाद क्रियाफल शुरू हो जाएगा, पर आज तीन महीने हो गए, असर कुछ भी नहीं हुआ। बचपन की दवाइयों से शरीर में गर्मी अलग बैठ गई है। स्वास्थ्य ठीक रखने के लिए व्यायाम करता हूं। शीर्षासन-पद्मासन भी करता हूं और थोड़ा-बहुत बुलवर्कर भी कर लेता हूं, लेकिन मेरी उम्र के हिसाब से लम्बाई-चौड़ाई दोनों कम हैं। इसका शारीरिक इलाज बताइए . . . मानसिक नहीं।

—एक भाई, उदयपुर

लगता है शुरू से स्वास्थ्य को लेकर आप असाधारण रूप से चिन्तित रहे हैं, हालांकि इस चिन्ता की कहीं गुंजाइश नहीं थी। बचपन की दवा और टानिक आपने अपने मन से अकारण लिया या आपको किसी डाक्टर ने सुझाया था। माता-पिता की भी मर्जी रही होगी। और जब उनकी मर्जी से यह सब हुआ तब इसका कोई कारण भी होगा ही। डायनाबाल किस रूप में आपने लिया—गोली या सुई के रूप में? इसे प्रयोग में लाने से पहले किसी डाक्टर की राय ली थी या नहीं? मैं समझता हूं आपको अपनी दिनचर्या में कुछ परिवर्त्तन करना होगा। किसी एक ही काम के पीछे एकदम से पड़ जाने से वांछित लाभ नहीं हो पाता। इस उम्र में सामान्य क्रियाकलापों की ओर आपको अधिक ध्यान देना चाहिए। कोई एक हावी आप अपना सकते हैं — खेलकूद, संगीत, बागवानी या कोई अन्य काम जिसमें आपकी रुचि हो। लेकिन वह काम स्वास्थ्य की चिन्ता से नितान्त अलग होना चाहिए। बुलवर्कर और शीर्षासन दोनों का एक साथ चलना कुछ ज्यादा ही है और अनावश्यक भी। इनमें से कोई एक अपना लीजिए। शीर्षासन आप कैसे करते हैं, किसी योग्य व्यक्ति के निरीक्षण में या अपने आप। अपने आप करते हों तो तत्काल बन्द कर दीजिए। किसी अधकचरे व्यक्ति का निर्देश भी खतरनाक हो सकता है, अतः किसी प्रशिक्षित व्यक्ति को ढूंढ़िए जिसके निर्देशन में आप आगे बढ़ें। ५ फुट ३ इंच कद कोई बुरा नहीं है। इस कद के तमाम आदमी हैं जो अपने आप में सुखी-सन्तुष्ट भी हैं और अच्छी-अच्छी जगहों पर काम कर रहे हैं। 'शरीर में गर्मी बैठ गई है' से आपका मतलब क्या है? इससे कोई परेशानी होती है? बेहतर हो आप किसी अच्छे फिजीशियन से मिल कर अपनी जांच करवा लें। यदि कुछ गड़बड़ी आम स्वास्थ्य में हुई तो ठीक हो जाएगी।

मेरे बाएं कान में बचपन में कुछ हो गया था, जिसका पता मुझे उस वक्त नहीं चल पाया। अब वह कान काफी खराब हो गया है। इससे मवाद भी निकलता है और सुनाई भी कम देता है। कम सुनने के कारण मुझे अपनी जिन्दगी धुंधली दिखाई दे रही है। अभी कुछ समय से यह भी लग रहा है कि दूसरा कान भी खराब होने लगा है, इससे भी मवाद निकलने लगा है। इलाज बहुत करवा चुका हूं लेकिन मवाद का निकलना बन्द नहीं हो रहा है। कान से मवाद का बहना कैसे बन्द हो सकता है। मेरी श्रवण-शक्ति कैसे बची रह सकती है, सुनने के लिए कौन-सी मशीन उपयुक्त होगी? मुझे लगता है मेरे कानों के पर्दे फट चुके हैं, क्या ऐसा नहीं हो सकता कि मैं इन्हें बदलवा सकूं? इससे और भी जटिलताएं बढ़ सकती हैं क्या? मेरी उम्र तेईस वर्ष है।

—एक भाई, देहरादून

कान खराब होने की बात जब आपको पहली बार मालूम पड़ी तभी इसका उपचार होना चाहिए था। 'बचपन में कान में कुछ हो गया था' से आपका क्या मतलब है? 'कुछ' को शब्दों में व्यक्त किया होता तो मेरे लिए बेहतर था? इलाज आपने विशेषज्ञ का किया या आम डाक्टर का? उसका ब्योरा भी आपने नहीं दिया है। जिन्दगी का धुंधलापन निहारते रहने से बेहतर है उसकी बेहतरी के लिए प्रयत्नशील रहिए। जो भी प्रयत्न आपने किए, यह दुर्भाग्य ही था कि उसका फल आपको नहीं मिला। कान से मवाद निकलना एक क्रानिक प्रक्रिया बन गई है और छूत बढ़ता ही जा रहा है। इस दिशा में लापरवाही खतरनाक है, इससे जटिलता और बढ़ेगी ही। कम सुनाई पड़ना भी इन हालात में स्वाभाविक लग रहा है। किसी भी अस्पताल के इ. एन. टी. विभाग में अपना परीक्षण कराइए। अगर किसी प्राइवेट डाक्टर से मिलना चाहें तो कोई इ. एन. टी. विशेषज्ञ ढूंढ़िए। लेकिन डाक्टर योग्य होना चाहिए। अगर दिल्ली आने की योजना बनाएं तो मौलाना आजाद मेडिकल कालेज का इ. एन. टी. विभाग आपके परीक्षणों के लिए ठीक रहेगा। ***

अतीत की खोज

(पृष्ठ ५९ से आगे)

एक्सपोर्ट कण्ट्रोल एक्ट १९४७ के स्थान पर पुरावशेष और बहुमूल्य कलाकृति अधिनियम १९७२ पारित किया गया और इस अधिनियम के अन्तर्गत नियम भी बना दिए गए हैं। यह अधिनियम ५ अप्रैल, १९७६ से सिक्किम राज्य को छोड़ कर सारे देश में लागू कर दिया गया है।

अधिनियम के अनुसार पुरावशेष के अन्तर्गत १०० वर्ष से अधिक पुराने सिक्के, मूर्त्तियां, रंग-चित्र, पुरालेख अथवा कला और शिल्पकारी की वस्तुएं किसी भवन या गुफा से निकाली कोई वस्तु, ऐसी वस्तु जो गत युगों के विज्ञान, कला, शिल्प, साहित्य, धर्म, रूढ़ि नैतिक आचार या राजनीति का स्वरूप हो, ऐतिहासिक महत्त्व की कोई वस्तु जिसे केन्द्रीय सरकार ने राजपत्र में अधिसूचना से पुरावशेष घोषित कर दिया हो, ऐसी कोई पाण्डुलिपि, अभिलेख तथा अन्य दस्तावेज, जो वैज्ञानिक, ऐतिहासिक, साहित्यिक अथवा सौन्दर्य की दृष्टि से महत्त्व की हो और ७५ वर्षों से विद्यमान हों—आते हैं।

केवल केन्द्रीय सरकार को छोड़ कर, इस अधिनियम के अनुसार कोई पुरावशेषों का नियति नहीं कर सकता है। उपर्युक्त कथित पुरावशेषों के क्रय-विक्रय के लिए भी अब लायसेन्स लेना पड़ेगा।

अन्तरराष्ट्रीय स्तर पर भी पुरावशेषों और बहुमूल्य कलाकृतियों की चोरी और तस्करी को रोकने तथा चोरी से लाई गई कृतियों को लौटाने के प्रश्न पर विविध प्रयत्न किए जा रहे हैं। यूनेस्को इस दिशा में कुछ वर्षों से काम कर रहा है। हाल ही में श्रीलंका के गुटनिरपेक्ष सम्मेलन में भी इस दिशा में सक्षम कदम उठाने की मांग की गई है और चुराई हुई कृतियों को जिस देश का उन पर स्वामित्व हो, उन्हें लौटाए जाने का प्रस्ताव किया है।

किसी भी देश के पुरातात्त्विक अध्ययन के लिए यह आवश्यक होता है कि वहां पुरातत्त्व के शिक्षण और प्रशिक्षण की समुचित व्यवस्था हो। भारत इस दिशा में अग्रणी है। भारत के अनेक विश्वविद्यालयों में एम. ए. की कक्षा में पुरातत्त्व एक पृथक विषय की तरह पढ़ाया जाता है और विश्वविद्यालयों के पुरातत्त्व-विभाग स्वयं अन्वेषण और उत्खनन करते हैं तथा विद्यार्थियों को प्रशिक्षण देते हैं। अनेक विश्वविद्यालयों में पुरातत्त्व में पी. एच-डी. भी दी जाती है। भारतीय पुरातत्त्व सर्वेक्षण में १९६० से एक पुरातत्त्व विद्यालय है जहां एम. ए. पास योग्य १० छात्रों को प्रतिवर्ष पुरातत्त्व की हर शाखा में प्रशिक्षण दिया जाता है।

(पिछली किस्त में भूल से छप गया है कि नटराज की मूर्त्ति वापस मिल गई है। यह वापस अभी नहीं आई है।)

इस किस्त में प्रयुक्त सभी चित्र भारतीय पुरातत्त्व सर्वेक्षण के सौजन्य से।

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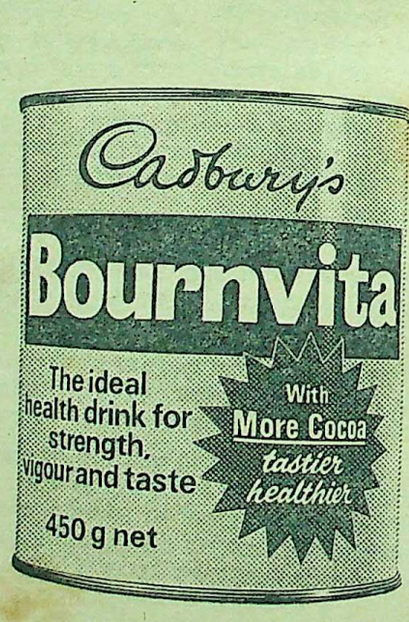
ADVERTS-CA-47

नया बोर्नविटा ज़्यादा कोको के साथ

माॅल्ट से बने दूसरे पेयों की तुलना में ज़्यादा कोको तो बोर्नविटा में पहले से ही है। लेकिन अब बोर्नविटा को और भी ज़्यादा शक्तिदायक और स्वादिष्ट बनाने के लिये इसमें पहले से ज़्यादा कोको है।

बोर्नविटा में मिली कोको, ख़ून बनाने वाले लोहतत्व से तो भरपूर है ही, इसमें विटामिन बी और डी के साथ-साथ कॅल्शियम, फॉस्फोरस, सोडियम और पुटेशियम खनिज लवणों के गुण भी हैं। उसपर सोने में सुहागा ये कि बोर्नविटा में दूध, माॅल्ट और शक्कर के पोषक तत्व भी शामिल हैं। एक कप गर्म दूध में दो चाय के चम्मच भर बोर्नविटा मिलाइए, शक्तिदायक और स्वादिष्ट पेय तैयार।

बोर्नविटा, बच्चों को हर रोज़ दो बार दीजिये। बच्चों के बढ़ते शरीर के लिए आवश्यक पोषक तत्वों की पूर्ति करने में बोर्नविटा सहायक होता है।... और बच्चों का साथ निभाने में आपके लिए भी उतना ही ज़रूरी।



७५ पैसे बचाइए

बोर्नविटा ४५० ग्राम के रीफ़िल पैक में भी मिलता है जिससे ७५ पैसों की बचत होती है। रीफ़िल पैक को खोलते ही अपने बोर्नविटा के टिन में उलट दीजिये जिससे उसकी ताज़गी बनी रहे।

कॅडबरिज़

बोर्नविटा

ज़्यादा कोको, ज़्यादा शक्ति ज़्यादा स्वाद!

OBM 6714 HIN

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

इण्डियन कॉफी हाउस भरा है, कहीं बैठनेकी जगह नहीं। आवाजें एक दूसरेको काटती बजबजा रही हैं। एक टेबुलको घेरकर बैठे हुए कई लोग अलग-अलग संसारोंके मनुष्य हैं कोई किसीको नहीं सुनता, किसीको नहीं समझता। अकेला अतुल अपनी दुनियाके कुछ लोगोंको खोज रहा है। चारों ओर भागती कारों, स्कूटरों और बसोंकी आवाजें, तम्बूमें बज-बजाती मिली-जुली ध्वनियां, खाली कहकहे, प्यालों और प्लेटोंकी अर्थहीन खनक, पत्रकार, कलाकार, ऑफिसके बाबू अपने दिनकी निरर्थकताको अर्थ देनेके लिए अपनेको भीड़ में ला पटकते हैं परन्तु कितने अकेले लगते हैं लोग भीड़में। अतुल कुछ परिचित चेहरोंको खोज रहा है, कई बार कॉफियों और पकौड़ियोंसे लदी ट्रे ढोने वाले बैरोंसे टकराते-टकराते बचा है। नहीं कोई नहीं आया है आज, कम्बख्त मिलनेपर शिकायत करते हैं कि मैं नहीं आता और जब आता हूं तो वे खुद ही गायब। चलो टी-हाउस चलें, शायद वहां सब इकट्ठे हों .. नही अब कहीं नहीं जाना है। मगर अतुलने अनुभव किया कि उसके पांव अनजाने ही टी-हाउसकी ओर मुड़ गये हैं।

'बूट पालिश बाबूजी।'

अतुल चौंक जाता है। एक मैला कुचैला छोटा लड़का बूट पालिशकी पूरी दूकान उठाये सामने खड़ा है। अतुल कुछ नही बोलता। लड़का फिर अपना सवाल दुहराता है। अतुल-के स्तब्ध चहरपर एक मुस्कराहट फल जाती है और वह लड़केसे सामनेकी बेंचकी ओर चलनेका इशारा कर आगे बढ़ जाता है। लड़का पालिश करनेमें तन मनसे जुटा है और अतुल बेंचपर बैठा हुआ सामने देख रहा है। खाली-खाली मैदान, किसी प्रतीक्षामें सहमे हुए से—फूल पौध ...।

लड़का सर्दीसे कांप रहा है और धीरे-धीरे कुछ गुन-गुनानेकी कोशिश कर रहा है।

अतुल उसे देखता है और उसकी आंखोंमें फंस रही हैं सामनेके साइन बोर्डोंकी रंगीन रोशनियां, पलकें झपकाती-सी। आकाशमें रह-रहकर बिजली कांप जाती है .. सामने एक भिखारीनुमा व्यक्ति अपनेको चिथड़ोंमें लपेटता जा रहा है, बादल एक बार कड़कता है, और आकाश थर्राकर चुप हो जाता है।

अतुल धीरे-धीरे टी-हाउसकी ओर बढ़ता है लालबत्ती जल उठती है, बहता हुआ एक प्रवाह ठहर जाता है। वह खड़ा-खड़ा रास्तोंको काटते रास्तोंको देख रहा है।

किं किं किं ...ईं ईं ईं..
एक दुर्घटना
क्या हुआ .. क्या हुआ ...?
एक कारसे एक साधू कुचलकर मर गया है।

रोशनी हरी हो जाती है, बंधा हुआ प्रवाह बहने लगता है, मरी हुई मछलीकी तरह एक आदमीकी लाश किनारे उतरा गयी है। अतुलके भीतर एक विचार कौंध जाता है। कहीं किसी दिन वह भी इसी तरह सड़कपर कुचलकर मर गया तो अचीन्हा-सा उसे लगता है कि यह लाश उसीकी है और उसकी आंखोंके आगे अन्धकारमें कई तड़पते हुए चेहरे उभरने लगते हैं।

पीं ईं...

कारके हार्नसे चौंककर वह उछल पड़ता है और किनारे की ओर दौड़ जाता है, और कुछ देर बाद उसे लगता है कि वह टी-हाउस न जाकर मॉरिस नगर आने वाली बसमें बैठ गया है।

अतुल घर लौट आया है शाम खूब गाढ़ी हो गयी है। अंधेरा चारों ओर फैल गया है, सब कुछ एकाकार हो गया है। आकाशमें धब्बोंकी तरह अकेले-अकेले बादलके जो टुकड़े घूम रहे थे, वे अंधेरेमें डूबकर एक हो गये हैं। वह भी तो एक धब्बा ही था दिनके उदास प्रकाशमें अकेला रेंगता हुआ वह अब अपनेको अपने आसपाससे अलग नहीं देख पा रहा है। प्रकाश और छायाका तनाव टूटकर एक रंगमें विलीन हो गया है। खाटपर सोये बच्चेको झुककर चूम लेता है और पत्नीको पुकारकर कहता है, 'अरे सुनती हो भूख लगी है।'

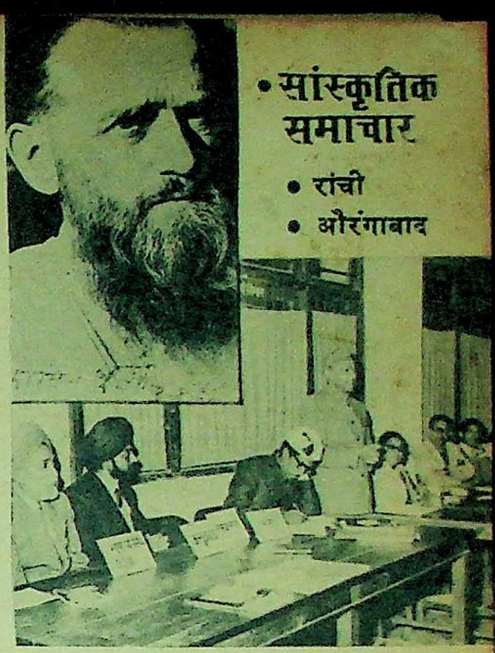
●●●

'अंग्रेजी भारत में नौकरानी की तरह से रह सकती है, बहूरानी की तरह नहीं'

'भारतीय - साहित्य - संगम' के वार्षिकोत्सव पर डॉ. बुल्के के उद्गार

"यद्यपि भारतमें अनेकानेक भाषाएं हैं फिर भी एक सम्पर्क भाषाकी आवश्यकता तो रहती ही है और वह भाषा सिर्फ हिन्दी ही हो सकती है किन्तु सम्पर्क भाषाका स्थान ग्रहण करनेके लिए हिन्दीको अपना स्वरूप बदलना होगा। उसे संस्कृतनिष्ठ नहीं होकर, उर्दू और अंग्रेजीके प्रचलित शब्द स्वाभाविक रूपमें अपनाने होंगे।" रांची विश्वविद्यालयके उप कुलपति श्री आर्थर फ्रांसिस मारखमने हिन्दीमें बोलते हुए हिन्दीके बारेमें अपने विचार व्यक्त किये। अवसर था रांचीके सभी भाषा-भाषियोंकी महत्वपूर्ण संस्था—भारतीय 'साहित्य-संगम' का वार्षिकोत्सव (३ अप्रैल, १९६६), जिसमें श्री मारखम मुख्य अतिथि थे।

ठीक इसके विपरीत सभापति पदसे भाषण देते हुए राम-साहित्यके सुविख्यात हिन्दी विद्वान फादर डॉ. कामिल बुल्केने शुद्ध हिन्दीमें बोलते हुए हिन्दीको संस्कृतनिष्ठ बनाने पर बल देते हुए कहा कि उर्दूको छोड़कर प्रायः सभी भारतीय भाषाएं संस्कृतसे निकली हैं और उनमें संस्कृत शब्दोंका बहुलतासे प्रयोग किया जाता है। इसलिए यह आवश्यक है कि हिन्दीमें संस्कृतके अधिकाधिक शब्दोंका प्रयोग किया जाये और ऐसा करनेसे ही हिन्दी, अहिन्दी-भाषियों द्वारा समझी जा सकती है। डॉ. बुल्केने यह भी कहा कि हिन्दीको राष्ट्रभाषा होना है तो उसे बंगला, मराठी, उड़िया आदि हिन्दीतर भाषाओंके शब्द भी ग्रहण करने होंगे और तभी वह अहिन्दी भाषियोंमें प्रचलित और लोकप्रिय हो सकेगी। यों फिलहाल अंग्रेजी ही सम्पर्क भाषाका काम कर रही है। किन्तु यह विदेशी भाषा हमारे देशमें नौकरानीकी तरह ही रह सकती है, बहूरानीकी तरह नहीं। बहूरानी तो हिन्दी ही हो सकती है।



• सांस्कृतिक समाचार
• रांची
• औरंगाबाद

३ अप्रैल को 'भारतीय-साहित्य-संगम' रांची के प्रथम वार्षिकोत्सव का आयोजन हुआ, अध्यक्षता की डॉ. कामिल बुल्के ने (ऊपर बायें) एक बैठक में बोलते हुए अभियन्त्रण निगम, रांची के अध्यक्ष श्री तिरखाराम गुप्त

'भारतीय-साहित्य-संगम' का यह प्रथम वार्षिकोत्सव था, जिसमें एक सांस्कृतिक रंगारंग कार्यक्रम और कवि गोष्ठी का भी आयोजन किया गया था। संगमको अपने उद्देश्यके लिए डॉ. लक्ष्मीनारायण सुधांशु जैसे वरिष्ठ साहित्यिकोंकी शुभकामनाएं प्राप्त हैं और संगम द्वारा हिन्दी, बंगला तमिल और मलयालममें संचालित होनेवाले सन्ध्याकालीन 'भारतीय भाषा विद्यालय' के लिए रांची विश्वविद्यालयकी ओरसे व्याख्यान-कक्षोंके लिए अनुमति भी प्राप्त हो गयी है। •••

● विवरण : रजाक भारती

अहिन्दी भाषी क्षेत्र में हिन्दी अभिभाषण

संशयवाद, अनास्था और अंग्रेजी आलोचना

डॉ. रामविलास शर्मा

"टी. एस. ईलियटने आधुनिक इंग्लिश आलोचनाके सम्बन्धमें एक स्थानपर लिखा है कि अंग्रेजीके अधिकांश आलोचक प्रभाववादी आलोचना लिखते हैं। आधुनिक इंग्लिश आलोचना काफी 'ब्रिलियण्ट' है और कहीं-कहीं अत्यधिक 'ब्रिलियण्ट'। इंग्लिश आलोचनाकी विवेचना करते हुए लोग प्रायः प्लेटो और अरस्तूके जमानेसे शुरुआत करते हैं। यह निर्विवाद सत्य है कि प्लेटो और अरस्तू जैसे विचारक, चिन्तक तथा विद्वान दार्शनिकोंके लेखनसे इंग्लिश आलोचनाकी श्रीवृद्धि हुई है। अंग्रेजी साहित्यके स्वच्छन्दतावाद या रोमांचवादपर अरस्तूकी अपेक्षा प्लेटोका प्रभाव अधिक पड़ा है। शेक्सपियरके युगमें आलोचना पिछड़ी और सर्जनशील साहित्यकी सर्जना अधिक हुई है। १९ वीं शताब्दीमें इंग्लिश आलोचना साहित्यने विकासकी मंजिल तय की। शेली, कोलरिज, वर्ड्सवर्थ, कीट्स, बायरन प्रभृति रोमांचवादी कवियोंने अपने काव्य-संग्रहोंकी भूमिकाओंमें पर्याप्त मात्रामें काव्य-विचार किया है। ये कवि-विचारक जो कुछ लिखते थे, अपने अनुभवके बलपर लिखते थे।" ये शब्द हैं डॉ. रामविलास शर्माके, जो उन्होंने मराठवाडा विश्वविद्यालय (औरंगाबाद) के हिन्दी विभागके तत्वावधानमें आयोजित एक व्याख्यान-मालामें—'पाश्चात्य समीक्षाके आधुनिक मानदण्ड' विषयपर व्यक्त किये।

मराठवाडा विश्वविद्यालय, हिन्दी विभागके तत्वावधानमें एम. ए. (हिन्दी) के छात्रों तथा हिन्दी-साहित्य प्रेमियोंके [illegible] हर वर्ष एक व्याख्यान-मालाका आयोजन करता है। इस भाषण-माला हेतु हिन्दीके विद्वानोंको निमन्त्रण दिया जाता [illegible] वर्ष इस व्याख्यान-मालामें डॉ. रामविलास शर्माने अपने सुरभित व्याख्यान-पुष्प गुंफित किये। इससे पूर्व डॉ. नगेन्द्र तथा विजयेन्द्र स्नातक जैसे विचारक-आलोचक इस व्याख्यान-मालामें भाग ले चुके हैं। डॉ. रामविलास शर्माके व्याख्यानोंके [illegible] चार विषय थे—(१) तुलसीदासजीका युग, (२) भारतेन्दु युगीन साहित्यकी हिन्दीको देन, (३) छायावादी काव्यकी प्रवृत्तियां और (४) पाश्चात्य समीक्षाके आधुनिक मानदण्ड। उक्त विषयोंपर डॉ. रामविलास शर्माके अत्यन्त विचारोत्तेजक एवं महत्वपूर्ण भाषण हुए।

अंग्रेजी आलोचना साहित्यकी संक्षिप्त विकासरेखा प्रस्तुत करनेके [illegible] शर्माने कहा—"टी. एस. ईलियटकी भूमिका विशेषतया जर्मन व फ्रांसीसी लेखक, चिन्तक, कलाका[illegible] है। विशेषतया मेलाम, बोदलेयर, रेम्बो, जैसे लोगोंका योगदान ईलियटकी साहित्यिक पृष्ठ[illegible] जी आलोचना अनेक वाद-विवादोंसे भरी और विविधतापूर्ण है। साहित्यिक आलोचनाके क[illegible] ज्ञानका दखल दिखायी देता है। कविका कार्य केवल व्यक्तिगत भावराशिको उड़ेलना नहीं—जैसे [illegible] हो और झर-झर जलधारा झरती हो, अपितु व्यक्तिगत भावोंसे ऊपर उठना भी है। आजकी इं[illegible] ड़ा गुण या [illegible] कहिए कि शास्त्रीयकी अपेक्षा व्यावहारिक अधिक है।"

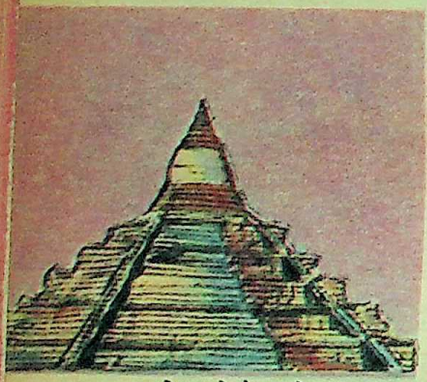
— अगले अंक में —

[illegible]निक बर्मा : जिसका भारतीय [illegible]र्माण किया : [illegible] को निर्वासित [illegible]

प्राचीन ब्रह्मदेश : भारत से सांस्कृतिक सम्बन्ध

● शिवधारी रा

बुद्धके पूर्व जब बर्मामें किसी राजवंशका शासन नहीं था, सारा देश घने जंगलोंसे आच्छन्न था, यत्र-तत्र कुछ बस्तियां थीं, जिनके निवासी मुख्यतः शिकारी और पशुपालक थे, तब अभिराजा नामक एक शाक्यवंशीय राजकुमार अपने विश्वस्त अनुचरोंके साथ भारतसे बर्मा आया। उसने 'संगासारथा' नामक स्थानपर अपनी राजधानी स्थापित की। उसके साथ आये कुशल शिल्पियोंने जंगल साफ किये और संगासारथा को, जिसे आजकल 'तगांव' कहा जाता है, सुन्दर नगरका रूप दिया। तगांवकी समृद्धि का प्रभाव निकटवर्ती क्षेत्रोंपर भी पड़ा। चीनी यात्रियों द्वारा लिखित प्राचीन विवरणोंसे उक्त क्षेत्रकी समृद्धिका यथेष्ट परिचय मिलता है।



श्वे साण्डो चैत्य पगोड़ा

अभिराजाके वंशजोंने दीर्घकाल तक वहां शासन किया। कालान्तरमें चीनी भू-भागसे आनेवाले बर्बर तातार लुटेरोंने उस सुन्दर नगरको ध्वस्त कर दिया। नगरके ध्वंसावशेष अब भी दोनों देशोंके प्राचीन सम्बन्धोंकी करुण स्मृति जगाते हैं।

प्रसिद्ध इतिहास लेखक हार्वेने अपने 'हिस्ट्री ऑफ बर्मा' में बताया है कि बर्मामें भारतीयोंका आव्रजन उतना ही प्राचीन है, जितना दोनोंका इतिहास। भारतीय दो मार्गोंसे बर्मामें आते थे—स्थल-मार्गसे असम

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श्री शिवधारी राय : आप ३० वर्षों तक बर्मा में रह चुके हैं और आपने बर्मा का विस्तृत भ्रमण किया है। श्री राय सामाजिक कार्यों में सदा सक्रिय भाग लेते रहे हैं, इसलिए आपको बर्मी सामाजिक चेतना, भाषा आदि को निकट से देखने एवं अध्ययन का [illegible]सर मिला है। युद्धोत्तर रंगून की अग्रणी [illegible] प्रसिद्ध शिक्षण संस्था : आई. ई. एस-[illegible]लसा हाई स्कूल में हिन्दी विभागाध्यक्ष तथा शिक्षक संघ के अध्यक्ष भी रहे। इसके साथ ही भारतीयों द्वारा संचालित हिन्दी साहित्य सम्मेलन से सक्रिय सदस्य, महामन्त्री और उपाध्यक्ष के रूप में सम्बद्ध रहे हैं। तीन वर्ष तक रंगून से [illegible] ले

बर्मा और भारत के सांस्कृतिक सम्बन्ध बहुत प्राचीन हैं। आज भी वहां एक मूल जाति 'मों तलाइं' है, जो भारत के तिलंगाना प्रदेश के लोगों की वंशज है। इन्हीं सांस्कृतिक सम्बन्धों का विवरण प्रस्तुत कर रहे हैं, श्री शिवधारी राय, जो तीस वर्ष तक बर्मा में रह चुके हैं और वहां की संस्कृति का गहराई से अध्ययन किया है।

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होते हुए ऊपरी बर्मामें प्रविष्ट होते थे और समुद्र-मार्गसे निचले बर्मा (लोअर बर्मा) में पहुंचते थे। विश्वास किया जाता है कि समुद्र-मार्ग से सर्वप्रथम आने वाले तिलंगाना प्रदेशके लोग थे, जिनके वंशज 'मों तलाइं' आज बर्माकी मूल जातियोंमें गिने जाते हैं। 'तलाइं' शब्द तिलंगानाका स्मरण कराता है, अतः उसका प्रयोग सरकार द्वारा वर्जित है। अब उन्हें 'मों' या 'मुं' कहा जाता है। ऐतिहासिक साक्ष्यके अनुसार थाटन, प्रोम, रंगून और पेगूमें भारतीयों—विशेषतः तलाइंयोंकी संख्या बहुत अधिक थी। बर्माके विकासमें उन्होंने महत्वपूर्ण योगदान दिया है। उन्होंने वहां राज्य स्थापित किये। अस्तित्व रक्षाके लिए उन्हें शताब्दियों तक संघर्षरत रहना पड़ा। अब उनकी संख्या ६–७ लाख ही रह गयी है। उनकी भाषामें भारतीय मूलके शब्दोंकी संख्या बहुत बड़ी है।

'तलाइं' अपने साथ अपने पुजारी और पुरोहित भी लेकर आये थे। उन्होंने वहां मन्दिरोंकी स्थापना की। सम्भवतः पेगूके 'श्वेमाउ डो,' रंगूनके 'श्वेडगो' तथा थाटन के 'श्वेजेयो' आदि बुद्ध-मन्दिर, जो ईसा पूर्व के माने जाते हैं, तलाइं मन्दिरोंके आधार पर ही बनाये गये थे।

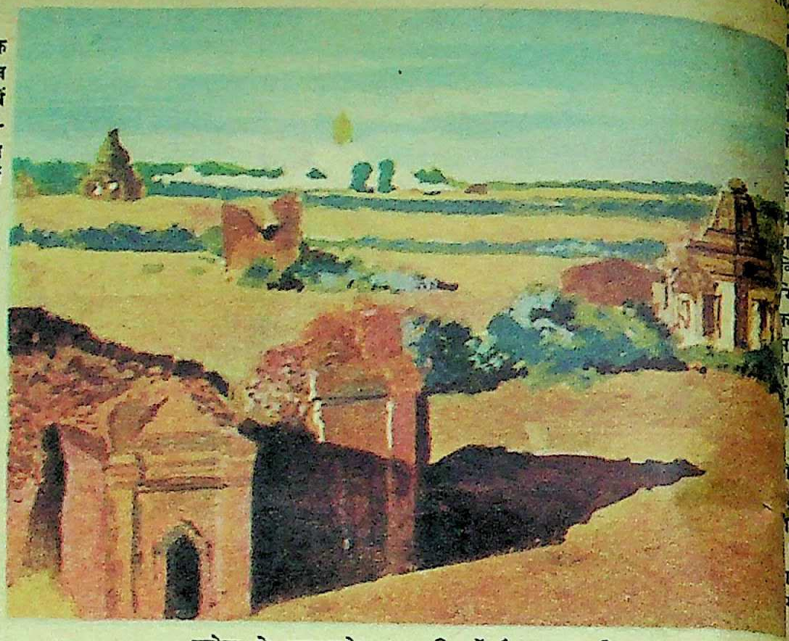
कांजीवरम का महान केन्द्र : प्रभाव बर्मी जन समाज पर

तलाइं हिन्दू धर्मावलम्बी थे। धर्म यद्यपि उनके लिए वैयक्तिक विषय था, किन्तु शताब्दियोंके पारस्परिक सम्पर्कके कारण उनके धर्मने बर्मी समाजमें प्रविष्ट होकर लोकप्रियता प्राप्त कर ली थी। कलिंग विजयके पश्चात् अशोक द्वारा बौद्ध-धर्म अंगीकार कर लेनेपर दक्षिण भारतमें बौद्ध-धर्मके प्रसारका द्वार उन्मुक्त हो गया। वहांसे तलाइंयोंके माध्यमसे वह लोअर बर्मामें पहुंचा। इस प्रकार तलाइंयोंके हिन्दू-धर्ममें बौद्ध-धर्मके तत्व भी सम्मिलित हो गये, किन्तु इसमें समय लगा क्योंकि धर्म-प्रसारकी गति अपेक्षाकृत, मन्द होती है। पांचवीं शताब्दीमें स्थविर धम्मपालके नेतृत्वमें 'हीनयान' के एक महान केन्द्रका कांजीवरम में विकास हुआ, जिसका प्रभाव बर्मी जन समाज पर विशेष रूपसे पड़ा। तलाइंयोंके प्राचीन साहित्यमें धम्मपाल और कांजीवरमका उल्लेख मिलता है। उनकी लिपि पल्लव लिपि थी, जिससे बर्मा की वर्तमान लिपिका उद्भव और विकास हुआ है।

बर्मामें प्राचीन कालकी जो भी लिखित सामग्री उपलब्ध है, उसमें बार-बार भारत, भारतीयों और उनके धर्मका उल्लेख हुआ है। ९ वीं शताब्दीमें पेगूके राजा तमला ने अपने छोटे भाई विमलाको ज्ञान प्राप्तिके लिए तक्षशिला भेजा था। विमलाके शासन-कालमें भारतके किसी अन्य भागसे जहाजों में बैठकर आये हुए हिन्दू आक्रामकोंको, जो इरावदीके डेल्टा क्षेत्रमें अवस्थित हंतावड़ी (हंसावती) पर अधिकार करना चाहते थे, तथा जिन्होंने पेगूको एक बार घेरेमें भी ले लिया था, वीर तलाइंयोंने दो बार खदेड़ दिया था। आक्रामकोंका नेतृत्व लम्बा नामक एक दीर्घकाय व्यक्ति कर रहा था। वस्तुतः उन्हीं तलाइंयोंके माध्यमसे बर्माका दक्षिण भारतसे व्यापारिक सम्बन्ध स्थापित हुआ था। अन्य वस्तुओं के अतिरिक्त बुद्ध मूर्तियों एवं बुद्धके अवशेषोंका भी व्यापार होता था। पेगू पगोड़ा (मन्दिर) के ऐतिहासिक अभिलेखमें एक मनोरंजक कथाको संक्षेपमें यहां प्रस्तुत किया जा रहा है—

"गंगातटपर बनारसमें एक बुद्ध-मन्दिर था, जो बाढ़में ध्वस्त हो गया। लोग पवित्र अवशेषों और मूर्तियोंको उठा ले गये। उनके बच्चे मूर्तियोंसे खेला करते थे। डब दुला नामक एक जहाजी कप्तानने यह देखा और सोचा—'पूर्वी देशोंकी जनता इन मूर्तियोंको पूजती है। इन्हें बेचकर मैं लाभ कमा सकता हूं।' उसने उन्हें खरीदा और पेगू तट पर रुककर बेचा।" इस कथासे यह भी स्पष्ट हो जाता है कि उत्तर भारतमें बुद्ध-धर्मका ह्रास हो चुका था।

बर्माकी सबसे बड़ी नदी इरावदी संस्कृत साहित्यमें वर्णित इरावती



पगोडा के भग्नावशेष, पृष्ठभूमि में है आनन्द-मन्दिर

पगान में आनन्द-बुद्ध-मन्दिर : राजा कांजी ता ने उड़ीसा के आनन्दगिरि के प्रसिद्ध गुफा-मन्दिर का अनुकरण कर इस मन्दिर का निर्माण करवाया था।

● लेखक

[illegible] शरीर के लिए आवश्य[illegible] बोर्नविटा सहायक होता है।... [illegible] में आपके लिए भी उतना ही [illegible] स्कूल [illegible] -२० दिन [illegible] गये।

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दर

पर अधिकार कर
जिन्होंने पेगूको एक बा
या था, वीर तलाइयों
या था । आक्रामकों
क एक दीर्घकाय व्यक्ति
स्तुतः उन्हीं तलाइयों
दक्षिण भारतसे व्याप
त हुआ था। अन्य वस्तु
मूर्तियों एवं बुद्धके अव
र होता था। पेगू पगोड
तिहासिक अभिलेखमें ए
संक्षेपमें यहां प्रस्तु

नारसमें एक बुद्ध-मन्दिर
स्त हो गया। लोग पवित्र
ोंको उठा ले गये। उनके
ा करते थे। डब दुला
ी कप्तानने यह देखा
देशोंकी जनता इ
है । इन्हें बेचकर मै
ई।' उसने उन्हें खरीदा
र रुककर बेचा।"
स्पष्ट हो जाता है कि
र्मका ह्रास हो चुका था।
बड़ी नदी इरावदी
वर्णित इरावती

अन्नदातृ) है। पंजाबकी रावीका भी
ाचीन नाम यही है।

प्रोमके निकट उत्खननमें प्राप्त आठवीं
ताब्दीके पात्र विक्रमवंशीय राजाओंसे
म्बन्धित हैं। ये राजा या तो भारतीय
या भारतीय राजाओंके बर्मी वंशज।
वीं शताब्दीमें प्रोमसे जो राजकीय प्रति-
नेधिमण्डल चीनी सम्राटके दरबारमें शि-
मांग-फू पहुंचा, उसके कुछ सदस्योंने संस्कृत
शब्दोंसे परिपूर्ण गान सम्राटके समक्ष प्रस्तुत
किये। पगान-कालके पूर्व बर्माके आरी
भिक्षुओंके पास संस्कृतमें लिखित 'महायान'
का ग्रन्थ था। उत्खननमें बर्माके विभिन्न
भागों में प्राप्त ईंटोंपर प्रसिद्ध राजा
नोरठा (१०४४–७७ ई.) के ठप्पे मिले
, जिनपर संस्कृत शब्द लिखे हैं। यह भी
हा जाता है कि पेगूका राजा तिस्सा
(१०४३–१०५७) बुद्धका उपासक न
कर ब्राह्मणों का भक्त था। भद्रादेवी
क एक उपासिकाने अपने चमत्कार
रा उसे बुद्ध-धर्ममें दीक्षित किया। अर्हन
(१०५०–१११५) पगान साम्राज्यके एक
ाह्मणका पुत्र और बर्माका प्रसिद्ध बुद्ध
र्मावलम्बी था।

बारहवीं शताब्दीमें जब विहारपर
कोंने आक्रमण कर विध्वंस प्रारम्भ किया,
ब वहांसे बहुतेरे बौद्ध तिब्बत, बर्मा और
ईलैण्ड पहुंचे थे। १२ वीं, १३ वीं शताब्दी
पगानके प्रसिद्ध मन्दिरोंका निर्माण
रतीय वास्तुशिल्पियों द्वारा हुआ था।
र्ममें उनकी बड़ी मांग थी। पगानका
ापूर्ण मेहराब भी भारतीय मेहराबोंकी
कृति मात्र था। राजा कांजी ताने
ीताके आनन्दगिरिपर अवस्थित प्रसिद्ध
न्दिरके अनुकरणपर पगानमें आनन्द-
न्दिरका निर्माण कराया था।

हार्वेके अनुसार, "मन्दिरके बाहर
०० धातु पट्टिकाओंपर जातक ग्रन्थोंके
धारपर बने बुद्धके पूर्व जन्मोंके जो
य खुदे थे, उन्हें स्पष्ट करनेके लिए
ल और तलाइं भाषामें परिचय लिखे
थे। मन्दिरके गलियारेमें ८० आधार-
भों पर बुद्धके जीवन सम्बन्धी चित्र
कृत थे। चित्रोंके रचयिता भारतीय
ीकार थे।"

ग्यारहवीं शताब्दीकी सैनिक-
ी में भारतीय सैनिकोंके भी नाम हैं।
नी वीरताके कारण भारतीय सैनिक
महल के रक्षक बने थे और विद्रोह-
नके लिए सुरक्षित सेनाके रूपमें रहते थे।
प्रोम (तीरीखेट-श्रीक्षेत्र) के श्वे साण्डो
ा सम्बन्धी तलाइयोंके एक विवरणके
सार बर्मा-भ्रमणके लिए आया हुआ
चोलवंशीय राजा, बर्माके प्रसिद्ध
का चान्सित्ताकी प्रेरणासे बौद्ध-धर्ममें
क्षित हुआ था। चान्सित्ताने नाना
ारके मूल्यवान रत्नोंको जहाजमें भरकर
गया का पवित्र मन्दिर बनाने और
वरत दीप्ति बिखेरने वाले दीपका दान
नेके लिए भेजा था, वहां एक सुन्दर
न्दिर बना, क्योंकि अशोक द्वारा बनवाया
मन्दिर खंडहर बन गया था।

पेगूके राजा वरेरूने (१२८७–९६ ई.)
ान भिक्षुओं द्वारा 'वरेरू' धम्म. . थाट'
र्मशास्त्र) लिखवाया, जो अब तक प्राप्य
ध सम्बन्धी पुस्तकोंमें सर्वाधिक प्राचीन
इसमें लिखित जीवन और धर्माचरण
न्धी विधियां भारतीय आव्रजकों द्वारा
ी गयी परम्परागत विधियां हैं, जिनका

आनन्द-मन्दिर-में अंकित विनीलिका जातक की एक झांकी

मनुसे सम्बन्ध जोड़ा गया है। कोई कानून बननेपर बर्मामें मनुके नामको उससे सम्बद्ध करनेकी प्रथा चल पड़ी थी। वरेरूके धर्म-शास्त्रसे १०० वर्ष पूर्व डल्ला (रंगूनके निकट, नदी पारका एक क्षेत्र) के एक तलाइं भिक्षु धम्म विलासाने पालि भाषामें एक धर्मशास्त्र लिखकर मनु महाराजको ही समर्पित किया। पुस्तक प्राप्य नहीं है, किन्तु इसके उद्धरण अन्य पुस्तकोंमें मिलते हैं।

तालुनके शासनकाल (१६२९–४८) में उसके एक मन्त्रीने विधि-शास्त्र सम्बन्धी अपनी पुस्तकमें मनुका नाम छोड़ दिया। इसी कारण जनतामें पुस्तक सम्मान प्राप्त न कर सकी। विवश होकर मन्त्रीने 'मनु-सारा श्वेमिन' नामक पुस्तक बर्मी भाषामें लिखी और तब उसे राजा द्वारा 'मनु' की उपाधिसे सम्मानित किया गया। इसी प्रकार १७५० ई. में सोन्ता सयाडो ने 'मनु रिंग धम्मथात' लिखकर मनुको ही समर्पित किया। १८वीं शताब्दी में अलांप्या के वीर मन्त्री महा तीरी उत्तमाजायाने 'मनुचे धम्मथात' का संकलन किया। ऊपर धर्म-शास्त्रकी जिन पुस्तकोंका उल्लेख हुआ है, उनमें विवाह, उत्तराधिकार आदि सम्बन्धी बर्मी विचारधारा ब्राह्मण विचार-धाराका रूपान्तर मात्र है।

बर्माकी प्राचीन परम्परामें तथा अन्य अनेक सन्दर्भोंमें भारत और भारतीयों की बहुत अधिक चर्चा हुई है। धर्म, दर्शन, संस्कृति और साहित्य कोई भी ऐसा क्षेत्र नहीं है, जिसपर भारतकी स्पष्ट छाप न पड़ी हो। भारतभूमि बुद्धकी जन्मभूमि है और बर्मामें पवित्र भूमिके नामसे अभिहित ह। पालिमें लिखित समस्त धर्मग्रन्थ, भिक्षु, बुद्धके अवशेष, सब तो यहां भारतसे ही पहुंचे हैं। प्राचीन पुस्तकोंमें भारतीयोंके तीन रूप—कृषक, व्यापारी और ज्योतिषी की विपुल चर्चा हुई है। भारतीय महाकाव्यों (रामायण और महाभारत) गंगाजल, धर्म प्रचारकों और भारतके तीर्थस्थानों की

पगान के मन्दिर में बना 'सेलेमेण्डर' का भित्ति-चित्र

बोधिसत्व व्रत : आनन्द-मन्दिर में एक प्रस्तर मूर्ति

प्रभूत चर्चा बर्माके धार्मिक साहित्यमें है।

पेगूके भारतीय विदेशी बन्दरगाहोंपर भी काम किया करते थे। १५१० ई. में मलाका पर अधिकार जमाने वाली बर्मी सेनामें भारतीय सैनिक भी थे। अपनी 'वोयेज ट दि ईस्ट' नामक पुस्तक में, जो १५९२ ई. में लिखी गयी, लिन्स शॉटेन ने बर्मा सम्बन्धी विवरणमें लिखा है कि यह उन्होंने पेगू निवासी भारतीयोंसे, जिनसे उनकी गोवामें भेंट हुई थी, सुनकर लिखा है। निनिकिन नामक रूसी यात्रीको १४७० ई. में पेगू बन्दरगाहपर भारतीय ही दीख पड़े थे।

ऊपरकी पंक्तिमें जो कुछ लिखा गया है, उससे यह भलीभांति स्पष्ट हो जाता है कि बर्मा सदा भारतीय आव्रजकोंका स्वागत करता रहा है। बर्माका इतिहास भारतीयों के आव्रजनकी कहानी सुनानेमें संकोचका अनुभव नहीं करता। सोलहवीं शताब्दीके अन्त तक जो भी भारतीय बर्मामें बसे वे स्थानीय जनतामें मिलकर एकाकार हो गये। रक्त सम्मिश्रणकी यह प्रक्रिया अब भी चल रही है और यह स्वाभाविक भी है।●●●

अगले अंक में

आधुनिक बर्मा: जिसका भारतीयों ने निर्माण किया : जिसने भारतीयों को निर्वासित किया

• रंगमंच

ह्रासोन्मुख सभ्यता का नाटककार जेने : पेरिस से दिल्ली तक

• सतीशकुमार

राजधानी में अभिनीत जेने के नाटक 'नौकरानियां' का एक दृश्य

पेरिसकी सुहावनी रात्रि ! इसी ४ मईकी सुहावनी गर्मियोंका आनन्द लेते हुए थियेटरमें रंगमंच-प्रेमी दर्शक एकत्र थे। एब्सर्ड रंगमंचके अग्रणी नाटककार ज्यां जेने द्वारा लिखित नाटक 'ले पारावां' (अंग्रेजी में : दि स्क्रीन) प्रस्तुत किया जा रहा था। अभिनय अपने उत्कर्ष पर था। इतनेमें पीछेसे एक बम स्टेजपर तथा दूसरी तरफसे एक और बम दर्शकोंपर फेंका गया। ऊपरसे भी एक बम नीचे आया। आग भड़क उठी। दर्शकोंमें भगदड़ मच गयी। थियेटर जलने लगा। कुर्सियां और कालीन लपटोंमें समा गये। जेनेके समर्थकोंने भी प्रदर्शनकारियोंपर टमाटर फेंके।

ज्यां जेने एण्टी थियेटरके समर्थ नाटककारोंमें हैं। पचपन वर्षीय यह नाटककार पेशेवर डाकू रह चुका है और यूरोपके लगभग प्रत्येक देशमें जेलका जीवन भी बसर कर चुका है। उसके नाटकोंमें महायुद्धके बाद यूरोपकी ह्रासोन्मुख सभ्यताका सजीव और संवेदनशील चित्रण मिलता है। जेनेकी भाषा काव्यमय और शैली अमूर्त्त है। अपने नाटकोंमें वह स्वप्न चित्र और यथार्थ को हास्यास्पद रूपमें प्रस्तुत करता है।

ज्यां जेनेके 'ले पारावां' शीर्षक नाटक से स्थापित मूल्यों में आस्था रखकर चलने वाले कुछ लोग इतने घबरा उठे थे कि वे नाटकको कतई बर्दाश्त नहीं कर सके। क्योंकि वह अद्भुत नाटककार स्थापित मूल्योंका लिहाज किये बिना, जो कुछ अपने अन्तरमें अनुभव करता है, बिना किसी लाग-लपेट या आवरणके साफ-साफ कह देता है। ज्यां जेने चोरी, अपराध, समलैंगिक मैथुन, हत्या आदिको प्रकृति द्वारा प्रदत्त एक देन ही मानता है। इनमें वह कोई बुराई नहीं देखता। पाप और अपराधको एक दार्शनिक दृष्टिकोण प्रदान करनेवाले इस विचित्र नाटककारको नोबेल पुरस्कार विजेता ज्यां पाल सार्त्रने एक 'सन्त' कहकर सम्बोधित किया है। 'सन्त जेने' नामकी सार्त्रकी पुस्तक काफी विवादास्पद पुस्तकोंमें गिनी जाती है।

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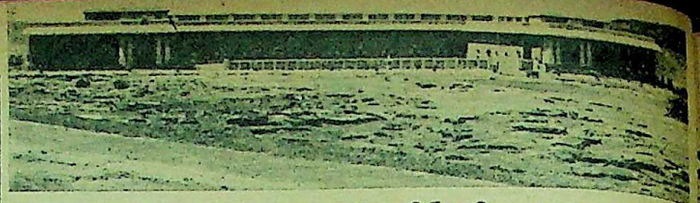
अभी हालमें राजधानीमें भी तरुण निर्देशक हरभजन विरदीने जेनेका एक बहुचर्चित नाटक 'नौकरानियां' (दि मेड्स) प्रस्तुत किया 'नौकरानियां' में क्लेयर (इन्दिरा) और सोलांज (मधु) एक तरफ तो आपसमें घोर नफरत करती हैं और दूसरी तरफ प्यार भी करती हैं। पर दोनों ही अपनी मालकिन–मेडम (रंजना) से घृणा करती हैं, जो एक ऊंचे दर्जेकी वेश्या है और अपने दलाल-प्रेमीके लिए कुछ भी करनेको तैयार है। दोनों नौकरानियां गुमनाम पत्रों द्वारा अपनी मालकिनके इस प्रेमीको पुलिसके हवाले कर देती हैं। परन्तु गवाही के अभावमें मालकिनका प्रेमी छूट जाता है। इससे नौकरानियोंको बड़ा धक्का पहुंचता है और उनके मनमें यह डर पैदा होता है कि कहीं उनका यह रहस्य मालकिनके सामने प्रकट न हो जाये। इसलिए वे अपनी मालकिनको मारनेका प्रयत्न करती हैं। पर उसे मारनेमें असफल रहनेके कारण एक नौकरानी आत्महत्या कर लेती है। राजधानीमें नौकरानियांका प्रस्तुतीकरण निश्चय ही एक साहसिक प्रयोग था। •••

गत चार मईकी शाम को पेरिस के ओडियन थियेटर की सीढ़ियों पर जेने के समर्थकों तथा विरोधियों के बीच एक जोरदार मुठभेड़ हो गयी। मठभेड़ का कारण था, फ्रान्स की आजादी की लड़ाई से सम्बन्धित जेने का नाटक 'ले पारावां'। फ्रान्स के कुछ दक्षिणपन्थी संगठनों को इस बात से काफी तिलमिलाहट हुई कि जेने ने उस नाटक में अल्जीरिया-युद्ध में लड़ने वाले फ्रान्सीसी सैनिकों को अपमानपूर्ण भूमिका में प्रस्तुत किया है। इन संगठनों ने ओडियन थियेटर के सामने एक प्रदर्शन आयोजित किया था, जिसका जेने के समर्थकों ने टमाटरों से स्वागत किया।



नागार्जुन कोण्डा द्वीप संग्रहालय का नवनिर्मित विशाल भवन। केन्द्रीय शिक्षामन्त्री श्री छागला ने २३ अप्रैल को इस भवन का उद्घाटन किया

• पुरातत्व

भारत का एकमात्र द्वीप संग्रहालय : नागार्जुन कोण्डा

• लेख व छाया : पोकूरि श्रीरामुलु

शताब्दियों पुराने इतिहासकी रहस्यमय छाप उन पहाड़ों पर स्पष्ट नजर आती है। उन पहाड़ोंको काटकर सांपिन-सी लहराती कृष्णा नदी और उस नदीकी संचित अपार जलराशि के बीच नागार्जुन कोण्डा (यानी नागार्जुनका टीला)। नागार्जुन कोण्डा पर स्थित भारतका अपूर्व द्वीप संग्रहालय।

विशालकाय नागार्जुन सागरका निर्माण होनेपर, नागार्जुन घाटीके साथ उसके अंचल पर काढ़े गये इतिहासके रंगीन फूल विस्मृति की धूलमें लोट जायेंगे, इस आशंकासे केन्द्रीय सरकारने घाटीके भग्नावशेष खोद निकालकर, उन्हें आगामी पीढ़ियोंके लिए सुरक्षित रखनेके विचारसे, ३५ लाख रु. के व्ययपर एक योजना तैयार की थी। यों तो, सारा भारत नागार्जुनके माध्यमिक दर्शनसे पहले ही महक चुका था, किन्तु उसमें जिज्ञासा तब और भी बलवती हुई, जब १९२५-२६ में, पुरातत्ववेत्ता श्री रंगस्वामी सरस्वती, सर्वप्रथम इन भग्नावशेषोंकी ऐतिहासिक महत्ताको प्रकाशमें लाये थे। उनके बाद, खुदाई-कार्यक्रम योजनानुसार १९३१ तक जारी रहा। फलस्वरूप इक्ष्वाकुओंकी राजधानी विजयपुरी नगरीके, वहांके स्तूप एवं चैत्यारामोंके अवशेष लांगहर्स्ट जैसे एक प्रसिद्ध पुरातत्ववेत्ताके अकुण्ठित प्रयासोंसे एक-एक कर प्रकट हुए। इसके ठीक २८ वर्ष पश्चात्, नागार्जुनकोण्डाके अंचलमें कृष्णा नदी पर विश्वका सबसे बड़ा चिनाई का बांध निर्मित करनेका प्रस्ताव आया, तो यहांके धूल-धूसरित बौद्ध अवशेषोंकी सुरक्षा का प्रश्न उठा। खुदाई कार्यक्रम नये तेजके साथ पुनः १९५४ में आरम्भ हो गया और २८ फरवरी, १९६१ तक अविच्छिन्न जारी रहा। प्राचीन बौद्ध-केन्द्रके रूपमें ही यद्यपि इस अंचलकी प्रसिद्धि थी, किन्तु विस्तृत पैमाने पर की गयी खुदाइयोंने यह सिद्ध कर दिया कि यह घाटी बौद्ध-धर्मके हीनयान-महायान के दो सम्प्रदायोंमें विभक्त हो जानेकी न केवल साक्षी रही है, बल्कि वह प्रस्तर युगसे प्रागैतिहासिक मानवकी क्रीडा-स्थली भी रह चुकी है। चूंकि जलाशयके निर्माणके बाद, अतीतके ये गौरवमय खंडहर जलमग्न होंगे, यह निर्णय किया गया कि नवीन पुरातत्व संग्रहालयमें इन प्राचीन अवशेषोंके लिए जगह बनानेके अतिरिक्त, कतिपय महत्वपूर्ण ढांचोंको ज्यों का त्यों उनकी जगहसे उठाकर रोपने और शेष अवशेषों के मॉडल बनवा लेकर सजाया जाये। लगातार छह वर्ष तक खुदाईका कार्य अप्रतिहत गतिसे चलता रहा और इन्हीं अनथक प्रयासों का फल था कि इतिहासने बौद्ध आराम, चैत्य, स्तूप, हिन्दू देवालय, अश्वमेधयज्ञ-स्थल, बाजार, राजप्रासाद, रनिवास, और नगर रचना, गढ़ और गरगज इत्यादि सैनिक निर्माणोंके रूपमें अपरिमेय संख्यामें स्मारक प्रकट किये। प्रस्तर युगकी कोरी कुल्हाड़ी एवं दो पहलूके बिल्लौरसे लेकर मैक्रोलिथ युगके मृत्तिका पात्र, मेगालिथ कालकी बरछी जैसे लौह औजार तक, सभी प्रागैतिहासिक वस्तुओंने इस घाटीमें पुरातत्ववेत्ताको साक्षात्कार दिया।

सातवाहनोंके दक्खिनमें पतनके बाद, विजयपुरी इक्ष्वाकुवंशीयोंकी राजधानी बनी थी। पुरीका वैभव इक्ष्वाकुओंके शासनकालमें अपने चरमको पहुंच गया था। आन्ध्र इतिहासके निर्माणमें इक्ष्वाकु नरेशोंकी भूमिका वस्तुतः अत्यन्त महत्वपूर्ण न थी, फिर भी महायानके व्यापक प्रसारमें उनकी रानियोंके आदरने असंख्य बौद्ध

नागार्जुन घाटी की खुदाइयों में प्रकट भगवान बुद्ध की संगमरमर की एक मूर्ति। दर्शक हैं–केन्द्रीय शिक्षामन्त्री श्री छागला, गुण्टूर जिलाधीश श्रीनिवासाचार्य एवं कृषि व सिंचाईमन्त्री श्री एस. पी. सुब्बारेड्डी।

विहारोंके निर्माणमें, मार्केका योगदान दिया था।

घाटीकी खुदाइयोंमें प्रकट महास्तूप, शान्तिश्री चैत्य-गृह, बोधिश्री चैत्यगृह, सिंहल (श्रीलंका) विहार, विश्वविद्यालय का प्रांगण, श्रोताभवन, स्वस्तिक स्तूप, स्नान-घाट और अश्वमेधयज्ञ वाटिका तोड़ दी गयी और उनको पहाड़ीके ऊपर ले जाया जाकर यथापूर्व पुनर्निर्मित किया किया गया है।

संग्रहालयसे लगे हुए नमूनेके कक्षमें, घाटीके परिपूर्ण मॉडलके साथ, १२ बड़े

• शेष पृष्ठ ४९ पर →

Funding: Tattva Heritage and IKS MoE. Digitization: eGangotri

आखिर वह क्या रहस्य था?

स्वप्न का दूध और टक्कर साइकिल की

• रामेश्वर अशान्त

तारीख और महीना तो याद नहीं, हां, सन याद है। बात है १९५४ की। उस समय मैं दिल्लीमें था। रातको कुछ विलम्बसे ही सोया था, साधारणतः विलम्बसे सोनेपर रातको नींद गहरी आती है, किन्तु उस रात मुझे कुछ विचित्र-सा स्वप्न दिखायी दिया। (वैसे मैं स्वप्न देखनेका आदी नहीं हूं, इस कारणसे स्वप्न भी यदा-कदा ही आ पाते हैं, अक्सर नहीं)

तो...मैंने देखा, मैं कहींसे कुछ थका-सा आया हूं और आराम कुर्सीकी गोदमें बैठ गया हूं। मुझे यह याद है कि जिस आराम कुर्सीपर मैं जाकर बैठा, वह तो मेरी ही थी, आज भी मेरे पास है, किन्तु जिस मकानमें मैं इत्मीनानसे जा बठा था, वह बिल्कुल अपरिचित था। फिर भी स्वप्नमें ऐसा ही लगा कि वह मेरा अपना ही मकान है। तीन कमरोंमें से निकलकर मैं बाथरूममें ऐसे जा पहुंचा, मानो सभी कुछ मेरा पूर्ण परिचित था।

मैं ज्यों ही मुंह धोकर लौटा, तो कमरों का रास्ता भी बदल गया और नक्शा भी। एक कमरेके द्वारपर ज्यों ही मैं पहुंचा, तो क्या देखता हूं कि दुलारी और कान्ता (मेरे मित्रकी बहनें) खड़ी ह। दोनों की आंखोंसे आंसू बह रहे हैं। वे दोनों रोये जा रही ह, रोये जा रही हैं। मैं हक्का-बक्का रह गया, पूछा, 'क्या बात ह?' दुलारी सुबकते-सुबकते बोली, 'भाई साहब! आपका ऐक्सीडेण्ट हो गया है न!'

'नहीं! बिल्कुल नहीं।' मैं बड़े आश्चर्य से बोला।

तभी उन दोनोंका भाई परमानन्द, जो मेरा बहुत गहरा मित्र भी है, कारसे उतरता दिखायी दिया। वह भी बेहद घबराया हुआ था। उसके हाथमें एक मुरादाबादी पंजाबी गिलास था, पंजाबी गिलाससे मेरा मतलब नौ इंची गिलाससे है, जिसमें पंजाबी लोग लस्सी पिया करते हैं। परमानन्द भी वैसे ही गिलासमें पूरी भरवाकर लस्सी पिया करता था, जबकि मैं उतनी लस्सी एक बारमें कभी नहीं पी सकता था।

परमानन्द वह गिलास लिये हुए सीधा मेरे पास चला आया। उसने पास आते ही गिलास मुझे थमा दिया और बोला, 'लो यह दूध पी लो, तबियत ठीक हो जायेगी।'

मैंने गिलास हाथमें लिया, देखा, उसमें दूध था, गरम-गरम। लेकिन दूध मुझे पीले रंगका मालूम हुआ। मैं बोला, 'अरे यह दूध तो पीले रंगका हो रहा है, कैसा है यह?'

'इस दूधमें हल्दी गरम की गयी है, चोट वगैरह लग जानेके बाद हल्दी मिला दूध आरामदायक रहता ह। पी लो जल्दीसे, एक ही घूंटमें।' वह ऐसे बोला मानो एक दुधमुंहे बच्चेको बहलाकर दूध पिला रहा हो।

मैंने दूध पीनेमें आनाकानी की, तो वह मेरे पास आ खड़ा हुआ और जबरन दूध पिलाने लगा कि मेरी आंख खुल गयी। प्रातःकालका समय हो चुका था, वहां न परमानन्द था और न ही दोनों बहनें। अपने स्वप्नपर मैं स्वयंमें ही हंस भर लिया।

दिन भर मैं किसी काममें व्यस्त रहा। सायंकाल लगभग चार बजे साइकिल, जो मने बिल्कुल नयी तीन दिन पहले ही खरीदी थी, लेकर चल दिया किशनगंजकी ओर। उन दिनों परमानन्दका मकान बाग कड़े खांमें था और 'गैटको इण्डिया' के नामसे व्यापार करनेके लिए किशनगंज स्टेशन के सामने रोहतक रोडपर एक बंगला किराये पर ले लिया था। मैं वहीं जा रहा था।

मैं साइकिल पर चला जा रहा था। सड़कपर अधिक भीड़ नहीं थी। किशनगंज जब निकट ही था, तब मुझे लगा कि मैं अपनी धुनमें साइकिल बिलकुल धीरे-धीरे चला रहा हूं। वास्तवमें मेरे आगे-आगे एक बैलगाड़ी जा रही थी, जो रुईकी गांठोंसे काफी ऊंचाई तक भरी-बंधी थी। सामने का चौराहा मैंने गाड़ीके पीछे-पीछे ही पार कर लिया। एकाएक न जाने क्या जोश आया कि मैंने साइकिलको दाहिनी ओर घुमाकर दो पैडल तेज मारे, यह सोचकर कि इस खटारे से आगे निकल जाऊं।

तभी यह देखकर मैं हक्का-बक्का-सा रह गया कि सामनेसे ईंटोंसे भरा ट्रक घड़-घड़ाता चला आ रहा था। जिस समय मैंने साइकिल गाड़ीके पीछेसे निकालकर बगलमें की थी, तब तक वह ट्रक मुझसे लगभग दस-पन्द्रह फीट पर ही रहा होगा। मैं नहीं जानता किस शक्तिकी प्रेरणासे मैंने साइकिलके दोनों ब्रेक जाम कर दिये और दूसरे ही पल मैंने देखा कि मैं सड़ककी दाहिनी पटरीपर खड़ा था, साइकिल बीच सड़कपर थी और ईंटों से भरा ट्रक उस साइकिलको कुचलता हुआ पन्द्रह फीट दूर जाकर रुका। ट्रक ड्राइवरने इतनी जोरका ब्रेक लगाया था कि डामरकी सड़कपर गहरे निशान पड़ गये थे।

चौराहेसे सीटी देकर सिपाही दौड़ा। मैंने यह साफ कह दिया कि गलती ट्रक ड्राइवरकी नहीं वरन् मेरी ही थी। मेरी साइकिल बिलकुल चकनाचूर हो चुकी थी। उसका कोई भी पुर्जा सही-सलामत नहीं बचा था। पास ही साइकिल वालेकी दूकानपर दूकानदारसे साइकिल उठा ले जानेको कहा और स्वयं स्टेशन पार कर रोहतक रोडकी राह ली।

बंगलेका ताला खोलकर मैं थका-थका-सा आराम कुर्सीपर जा बैठा। कुछ मिनट तक तो मैं एक्सीडेण्टके बारेमें ही सोचता रहा कि अभी पांच मिनट पूर्व मौतके मुंह से बचकर आया हूं। फिर उठकर बाथरूम में जाकर मुंह-हाथ धोया। तौलियेसे पोंछा। बाथरूमसे लौट कर मैं ज्यों ही वापस कुर्सी पर आकर बैठा, तो क्या देखता हूं कि दुलारी और कान्ता तेजीसे चली आ रही हैं। उन दोनोंकी आंखोंमें आंसू छलछला रहे थे। इससे पूर्व कि मैं उनको कुछ बता सकूं, इतने में परमानन्द भी आ पहुंचा। मैंने देखा उसके हाथमें नौ इंची पंजाबी गिलास था, दूधसे लबालब भरा हुआ। मैंने देखा, वह दूध हल्दी मिला था।

यह देखकर सब प्रसन्न हो उठे कि मेरे खरोंच तक नहीं आयी थी। लेकिन यह सब ठीक उसी प्रकार हुआ, जैसे पिछली रात मुझे स्वप्नमें दिखायी दिया था। आज तक इस गुत्थीको मैं नहीं सुलझा सका हूं कि यह सब कैसे हुआ, किस शक्तिसे हुआ और इसका क्या रहस्य था? •••

पैरोडी

रे मन मूरख जनम गंवायो।
जेल रह्यो तू व्यर्थ अरे, यदि मन्त्रीपद नहिं पायो।
कहा भयो एम. ए. जो कीन्हो, सरविस यदि नहिं पायो।
कहा भयो पुस्तक लिखबेते, पुरस्कार जो न लायो।
सरविस कहा बास को, यदि नहिं नाक चना बिनवायो।
व्यर्थ कियो व्यापार, अगर, जो जमके ब्लैक न कमायो।
कहा भयो सेवा करिबेते, फोटो जो न छपायो।
ब्याह व्यर्थ यदि श्रीमती को, क्लब में नाहिं नचायो।
हिन्दी सेवा व्यर्थ अरे, यदि अभिनन्दन न करायो।
यह संसार खेल तिकड़म को, बाबरे कहां भुलायो।

• डॉ. बरसानेलाल चतुर्वेदी

रंग और व्यंग्य

कहते हैं भगवानने हव्वाका निर्माण, आदमकी ही एक पसली निकालकर किया था।

वही हव्वा एक दिन देरसे घर लौटे आदम पर बिगड़ रही थी, "कहां थे तुम इतनी देर तक? लगता है तुम किसी दूसरी युवती के पीछे पड़े हो।"

"लेकिन ऐसा कैसे हो सकता है?" आदमने उसे समझाया, "इस सृष्टि पर केवल हम और तुम दो ही तो प्राणी हैं।" फिर वह सो गया।

काफी रात गये हव्वाकी हरकतसे आदम की नींद खुल गयी। वह उसकी पसलियां गिन रही थी।

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प्रोफेसर साहब अपने आपमें खोये रहते थे। एक रोज कॉलेजके लिए रवाना हुए, लेकिन जूते पहननेकी याद ही नहीं रही। रास्तेमें किसीने याद दिलाया, तो घर लौटे। दरवाजे पर पहुंचकर घण्टी बजायी। पत्नी काममें व्यस्त थीं और उनका खयाल था कि प्रोफेसर साहबसे कोई मिलने आया होगा। अतः उन्होंने अन्दरसे ही कह दिया, "प्रोफेसर साहब घरमें नहीं हैं।"

"ओह, खूब याद दिलाया पत्नीने," प्रोफेसरने सोचा 'जब मैं घरपर हूं ही नहीं, तो जूता कैसे पहनूंगा?' और वे वापस कॉलेज चल दिये।

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कार रोककर एक सज्जनने देहातीसे लगनेवाले व्यक्तिसे शहरका रास्ता पूछा।

"एक मील आगेसे एक सड़क बायेंको मुड़ती है, फिर एक चौराहा आता है, फिर सड़क दायें घूमती है..." देहातीने बताना शुरू किया।

काफी कोशिशके बाद भी वे सज्जन कुछ समझ न सके। कागज-पेंसिल निकालकर उन्होंने उससे पूछ-पूछकर रास्तेका नक्शा बना लिया। किधर मुड़ना है, क्या पहचान है, यह सब विस्तारसे मालूम करके जब वे कारमें बैठकर रवाना होने लगे, तो देहाती बोला, "लेकिन आप शहर जा नहीं सकते। आधा मील आगे जाकर सड़क एकदम टूटी हुई है।"

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पत्नी नयी साड़ीके लिए जिद किये बैठी थीं। पहली तारीखको भी जब पति साड़ी नहीं लाये, तो वह तुनक गयीं, "कोई फायदा नहीं यहां रहनेका। मैं कल ही मायके चली जाऊंगी।"

कम आय और बढ़े हुए खर्चसे परेशान पति इस धमकीसे बौखला गये, "जाओ फिर कौन रोक रहा है, तुम्हें!"

"लेकिन पुरानी साड़ी पहनकर जाऊं क्या?" पत्नीने धीरेसे पूछा।

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बिजलीके पंखे की मरम्मत करके ग्राहक को देते हुए मैकेनिकने कहा, "पंखा पड़ोसियों को न दीजिए। इससे वह जल्दी खराब हो जाता है।"

"यही तो मुसीबत है," ग्राहकने समझाया, "पंखा मेरा नहीं मेरे पड़ोसीका है।"

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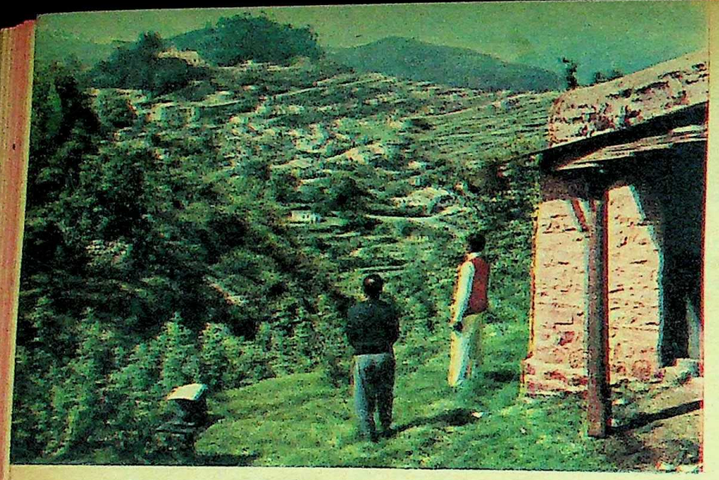
मौसम खराब था। पानीकी बूंदें पड़ जानेसे कारका सामनेका शीशा काफी धुंधला हो गया था।

कार पति चला रहे थे। पत्नीने कहा, "शीशा साफ कर लीजिए, साफ न दिखने पर एक्सीडेण्टका खतरा है।"

"शीशा साफ करनेसे कोई फायदा होनेवाला नहीं है," पतिने जवाब दिया, "मैं अपनी ऐनक घर भूल आया हूं।" •••

"हां सरकार, बोलिए, आपकी रंग-भेद नीति क्या है?...'कालों' का सफाया करूं, या 'श्वेतों' का?"
(• व्यंग्य चित्र: नन्दलाल शर्मा)

युग / पृष्ठ : १



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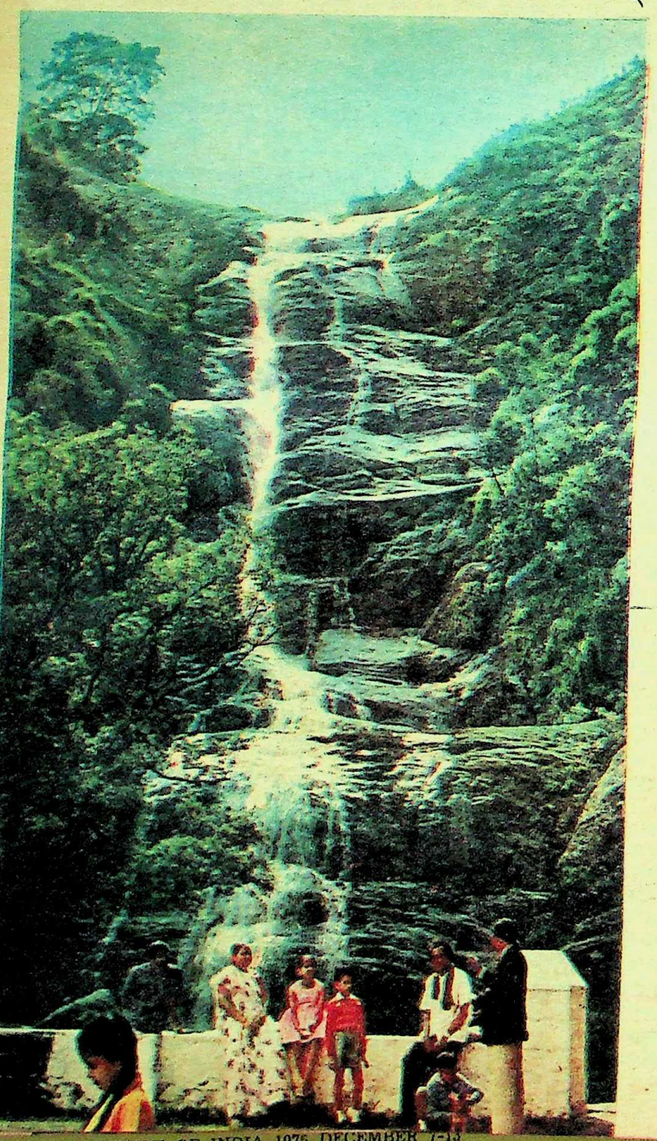

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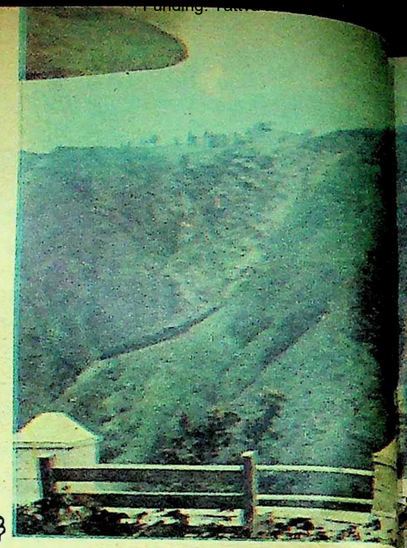

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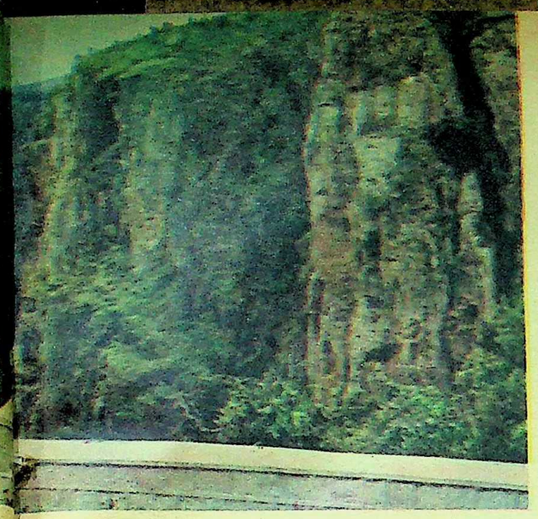


दक्षिण का कश्मीर : कोदईकनाल

पूर्वी घाट की एक शाखा है पालानी पर्वत, जो मदुराई जिले को चीरता हुआ चला गया है। जिसके उच्चतम शिखर समुद्री धरातल से ८००० फीट ऊपर हैं। इन चोटियों से घिरा हुआ सौ वर्गमील का पठार है और कोदईकनाल इसी पठार का एक सुन्दर रत्न है, जो हर गर्मी में पर्यटकों को अपनी ओर आकर्षित करता है। समूचे भारत को गर्व है कश्मीर पर, तो मद्रास राज्य को इस पर गर्व है। दक्षिण भारत की इस रानी को दूर से ही देखकर लोग निहाल हो जाते हैं (चित्र नं. १)। जुड़वा बहनें नामसे मशहूर दो मोटे खम्भों की तरह सीधी खड़ी चट्टानों को देखने के लिए दर्शकों का मन ललक उठता है (चित्र:३)। समुद्रतल से ७००० फीट ऊंचाई पर लहरें लेती झील में नौका विहार का आनन्द उन्हें अपनी चिन्ताओं से बेखबर कर देता है (चित्र: ४) और जब वे वहां से लौटते हैं तो उन के मन में गूंजता है पत्थरों पर चांदी बिखेरता सप्तखण्डी प्रपात, उसका अनवरत संगीत, स्वर्गीय नैसर्गिक संगीत! (चित्र:२)

CC-0. Bhagavad Ramanuja Nation

दिन ब दिन... आप का रंगरूप

रेक्सोना से निखरता आता है

रेक्सोना आप के रंगरूप के नाज़ उठाता है; सुंदरता में नित नया निखार लाता है! क्योंकि त्वचा को सुंदर बनाने वाले तेलों का एक विशेष मिश्रण 'कॅंडिल' केवल रेक्सोना ही में है। और केवल रेक्सोना ही में आप की मनपसंद भरपूर मदमाती सुगंध है। रोज़, हर रोज़ रेक्सोना इस्तेमाल कीजिए!

कॅंडिल-युक्त रेक्सोना आप की त्वचा के लिए गुणकारी है

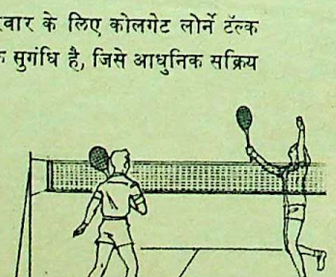
हिंदुस्तान लीवर का उत्पादन

लिंटास – RX. 25-195 HI

नये कोलगेट लोर्ने टॅल्क से दिन भर चुस्त और तरोताज़ा... हमेशा तरोताज़ा रहिये

नये कोलगेट लोर्ने टॅल्क की ताज़गीभरी खुशबू आप को तरोताज़ा रखती है...दिन भर चुस्त रखती है। नौजवान, सक्रिय, खेल-कूद के शौकीन लोगों की पसन्द है कोलगेट लोर्ने टॅल्क क्योंकि यह जल्द पसीना सोख लेता है और दिन भर चुस्त रखता है।

और किफ़ायती भी कितना! अपने परिवार के लिए कोलगेट लोर्ने टॅल्क खरीदिये — इसमें एक नयी आनन्ददायक सुगंधि है, जिसे आधुनिक सक्रिय व्यक्ति पसन्द करते हैं।



नया
आधुनिक डिब्बे में
किफ़ायती पाउडर

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

विलियम बटलर ईट्स

अंग्रेजी नयी कविता का अग्रदूत ईट्स और तान्त्रिक प्रतीकमाला

एक और बच्चन : शोधकर्ता और अनुवादक

● डॉ. प्रभाकर माचवे

यदि आप खड़ी बोली हिन्दीके आधुनिक कवियोंके बारेमें यह खोज करने जायें कि इनमेंसे कितने जादू-टोना, भूत-प्रेत, परलोकविद्यामें विश्वास करते हैं, कितने लोग ज्योतिषी पण्डित पालते हैं या रत्न-मणिकी खास अंगूठियां पहनते हैं या कितने गुप्त समाओं या गुह्य समाजोंके सदस्य हैं, तो किसी भी विश्वविद्यालयमें ऐसे विषय पर कोई अन्यको शायद पी–एच. डी. नहीं करने देगा। शायद कारण यह है कि इनमें से बहुतसे लोग भी अपने जीवनमें उतने ही अन्ध श्रद्धालु और 'अ-बुद्धिवादी' होते हैं, चाहे नकाब वे छायावादी, प्रगतिवादी या अन्य कोई भी पहने रहे हों, परन्तु जिस दिन मैंने रेडियोपर पीलू जंगलवालासे डॉ. बच्चनकी अंग्रेजी थीसिस की समीक्षा सुनी, तभी मुझे बहुत उत्सुकता हुई कि आयरी (या आयरिश ?—कविताओंके अनुवादकी भूमिकामें बच्चनजीने एक ही पृष्ठपर ये दोनों वर्तनियां लिखी हैं) कवि डब्ल्यू. बी. ईट्स (बच्चनजी ईट्स लिखना ही पसन्द करते हैं) के परलोक विद्या, ब्रह्मविद्या इत्यादि अनुभवोंपर केम्ब्रिजसे सन् १९५२ से ५४ तक किये हुए खोज-कार्यको पढ़ूं। संयोगवश उस दिन मलयाली कवयित्री बालामणि अम्मा के सम्मानमें श्री कृष्ण मेननके घर एक पार्टी हुई, जहांसे बच्चनजी कृपापूर्वक मुझे अपने घर ले गये और यह ग्रन्थ मुझे कविवर से मिला। बातचीतमें इस खोज-ग्रन्थके विषयमें और भी जाननेका सौभाग्य मिला। जब बच्चनजी केम्ब्रिज गये थे, तब उनके खोज-कार्यकी विशेषताके बारेमें अप्रत्यक्ष रूपसे मुझे पता चला था—स्वर्गीय जवाहरलाल नेहरूके मुंहसे उनके इस कार्यकी प्रशंसा भी सुनी थी— 'आरती और अंगारे' में बच्चनजीकी विदेशयात्राके बारेमें प्रतिक्रियाएं ('बुद्ध और नाचघर' इत्यादि) पढ़ी थीं; और एक बार एक आयरी सुन्दरी के प्रेम-प्रसंगको लेकर लिखा हुआ हृद्य संस्मरण भी दिल्लीके एक साप्ताहिकमें देखा था। पर मैं सुनी-सुनायी बातोंपर विश्वास नहीं करता। प्रत्यक्ष प्रमाणपर मेरा भरोसा रहता है। इसलिए इस अद्भुत भारतमें 'यह कौन-सा रहस्य था?' के अन्दाज में ही सही मैं ईट्सके जीवनके और उनपर घटित भारतीय उपनिषद्, ब्रह्मविद्या, मोहिनी चैटर्जी और पुरोहित स्वामीके संस्कारोंके बारेमें इस ग्रन्थमें पढ़ता गया। और मुझे कई नयी बातोंका पता लगा। पूर्व-पश्चिमके बीच तब—यानी इस शताब्दी के आरम्भमें अधिक सहानुभूतिपूर्ण आदान-प्रदान होता था, ऐसा लगा।

ईट्स और अंग्रेजी कवितामें प्रतीकवादी (सिम्बालिस्ट) धाराको समझनेमें यह शोध-ग्रन्थ बहुत सहायक है। पश्चिमी यूरोपीय कवितामें प्रतीकवादी धारा फ्रांससे शुरू हुई : रैम्बो, वेर्लेन, मलार्मे, वालेरीसे होती हुई वह बेल्जियमके कवि फौंतेन, मोकेल, मेटर्लिक (जो नाटककार भी था) में और जर्मन कवि स्टेफान जिओर्ज, रेनर मारिया रिल्के और रूसी कवि ब्लाक तक पहुंची। वहांसे वह लैटिन अमरीका गयी। जे. बी. प्रीस्ट्लेने अपने 'साहित्य और पश्चिमी मानव' ग्रन्थमें ईट्सकी तुलना इन अन्य यूरोपीय प्रतीकवादियोंसे की है और कहा है : "ब्लाक और रिल्केमें प्रतिभा थी, पर व्यक्तित्वकी कमी थी, वालेरी और स्टेफान जिओर्जेमें प्रतिभासे अधिक व्यक्तित्व था, ईट्समें दोनों बातें थीं—प्रचुर मात्रामें।" (पृ. ४००) और प्रीस्ट्लेने यह भी कहा है कि "एक बड़े कविको इस युगमें अपने लिए वह सब भी करना पड़ता है, जो अब उसके लिए समाज नहीं कर पायेगा; उसे अपनी कलाके लिए एक भित्ति और एक चौखटा निर्मित करना पड़ेगा, संसारमें एक नया-नया संसार, जैसा कि ईट्सने अपनी कविताके लिए किया!"

इस 'संसारके भीतरके संसार' की झांकी बच्चनजीने इस शोध-प्रबन्धमें दी है। सबसे प्रथम उनके निर्देशक प्रो. हेनकी छोटी-सी भूमिका है, जिसमें उन्होंने अपने शोध-विद्यार्थीकी परिश्रम-शीलताकी दाद दी है और कहा है कि ईट्सके मनपर भारतीय और प्रौर्वात्य प्रभावोंका अध्ययन एक उलझनभरा विषय रहा है, उसमेंसे डॉ. बच्चनने राह निकाली है, सारी विषय-वस्तुको तरतीब दी है। प्रो. हेन लिखते हैं, "डॉ बच्चन का वेदान्त और उपनिषदोंका ज्ञान उन्हें इस शोध-कार्यमें विशेष उपयोगी रहा है।... उन्होंने दिखाया है कि शांकर-दर्शनका वाल्टर पेटरसे क्या सम्बन्ध है, मैथरके 'दि कबाला अनवेल्ड' का ईट्सकी कविताओं से क्या सम्बन्ध है, मादाम ब्लैवेट्स्की की कविता 'सील' का 'थ्री इमेजेज' पर क्या प्रभाव है। उन्होंने यह भी लिखा है कि ईट्स "पूर्व और पश्चिमका समन्वय करनेमें असफल रहे, क्योंकि अपनी कविताके लिए उन्होंने प्रेरणास्रोत तो (पूर्वसे) पाया, पर वे उसे ऐसा रूप न दे सके, जो परम्परा बन जाता।"

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इस शोध-प्रबन्धमें छह अध्याय हैं : १. आरम्भिक, २. मोहिनी चैटर्जी और टैगोर, ३. दि कबाला, स्वेडेनबोर्ग और बोहमे, ४. पुरोहित स्वामी और उपनिषद्, ५. थियोसौफी और मादाम ब्लैवेट्स्की, ६. ईट्सकी ब्रह्म विद्याका दर्शन। ग्रन्थके अन्तमें कई परिशिष्ट और मानचित्र हैं, जो हमारे षट्चक्र और आठ कंवलोंकी याद दिलाते हैं। मसलन 'सेफिरौथ' के ग्रह-प्रतीक, या आदम कदमानका चित्र। मुख्यतः △यह प्रतीक है कबाला में 'चोकमाह' या आगका, (ब्लेक इसे बुद्धितत्व मानता है, ब्लैवेट्स्की इसे व्यभिचारिणी-पुत्रका प्रतीक मानती है, थियौसौफीमें यह जड़ तत्त्व है, ईट्स इसे सूर्य तत्त्व मानते हैं, इससे उलटे ▽ यह उलटा त्रिकोण कबालामें 'बिनाह' या पानीका प्रतीक माना गया है (ब्लेक इसे कल्पना तत्त्व मानते हैं, ब्लैवेट्स्की सिंह-कुमारी त्रिकोण कहती हैं, थियौसौफीमें यह आत्म-तत्त्व है, ईट्स इसे चन्द्रमा मानते हैं) और दोनों का समन्वय तान्त्रिक मुद्रा या यहूदी धर्मके 'डेविडके सितारे'की तरह है ✡ यह प्रतीक जिसे कबाला 'केथेर' या सौम्यता मानता है। ब्लेक इसे जीवनके अन्तर्विभाजन और संघर्षका प्रतीक मानते हैं, ब्लैवेट्स्की इसे 'स्वस्तिक' मानती हैं, थियौसौफी इसे परम-तत्त्वका देश-कालके रूपमें प्रकटीकरण मानती हैं, ईट्स इसे नहीं मानते, पर ✕✕ इस रूपमें देते हैं। ईट्सके लिए 'कविता निरन्तर अपने भीतरके प्रति लड़ते रहना है।' ईसाई रहस्यवादी जेकोब बोहमेने पहले त्रिकोणको पिता या न्याय-तत्त्व, दूसरेको पुत्र या दया-तत्त्व और तीसरेको 'होली घोस्ट' या दैवी तत्त्व माना था। यह केवल परिशिष्ठ छहके एक मानचित्रकी झांकी है। इससे पता चलेगा कि यह शोध-ग्रन्थ केवल कविताके 'रस-लिप्सु' पाठकोंके लिए स्वादु द्राक्षा-मधु नहीं है। (बच्चनजीके 'मधुशाला, हाला, मधुबाला' वाले परिचित रूपसे कोई इस ग्रन्थको न देखने जाये) पर यहां पण्डितोंके ऊहापोह और तार्किक खण्डन-मण्डनको भी मात करनेवाला नारिकेल-पाक है। डॉ. रांगेय राघव और डॉ. भारती के शोध-प्रबन्धोंको पढ़ते समय ऐसा ही आनन्द मिला था।

इस ग्रन्थसे हमें यह भी पता चलता है कि न केवल ईट्सकी अप्रकाशित डायरियों की पाण्डुलिपियां डॉ. बच्चनको देखनेको मिलीं, बल्कि डब्लिनमें ईट्सके निजी ग्रन्थ-संग्रहालयमें यह पांच भारतीय-दर्शन विषयक पुस्तकें उन्हें देखनेको मिलीं :—

१. आर्थर एवेलानकी 'तन्त्र-दर्शन' (१९१४), २. डॉ. स. राधाकृष्णनकी 'इण्डियन फिलासॉफी (१९२३), ३. जे. एच. वुड्सका पातंजल योगसूत्र (१९२७), ४. डिडसेनकी 'शांकर-वेदान्त' (१९२७), ५. आर. ई. ह्यूमके 'तेरह प्रधान उपनिषद' (१९३१)।

इन ग्रन्थोंके अतिरिक्त ईट्सकी डायरी में 'महाराष्ट्रके कवि और सन्त' तथा श्री अरविन्दकी 'योगसाधना' के भी उल्लेख हैं। पुरोहित स्वामीके गुरुकी एक मराठी पुस्तक का भी उल्लेख आता है। और गिरनार पर्वतपर ७००० सीढ़ियां चढ़नेपर गुरु दत्तात्रेय जहां प्रत्येक रात्रिको आकर शयन करते हैं, उसका भी उल्लेख पुरोहित स्वामी की आत्मजीवनीमें है। (पृ. १९३)

सामान्यतः ईट्स और टैगोरके विषय में यह माना जाता है कि उनकी रहस्य-साधना आदिका एक दूसरेके चिन्तन और काव्यपर बहुत गहरा प्रभाव था। परन्तु इस धारणाका बच्चनजीके शोध-ग्रन्थसे निराकरण होता है। पृ. ७५ पर वे लिखते हैं : "दोनोंके स्वभाव, दृष्टिकोण, विचार-पद्धति, परिवेशमें मौलिक अन्तर था। दोनोंमें बहुत कम समानता थी। दोनोंका परस्पर-आकर्षण, साहित्यसेवियोंसे अधिक यदि कुछ था, तो वह इसी परस्पर-विरोध के कारण। दोनोंका एक दूसरेसे लेने या देने जैसा बहुत कम था। ईट्सके जीवनमें अपने रहस्यवादी साक्षात्कारके क्षण थे; पर उनके लिए वह टैगोरके ऋणी नहीं थे।" आत्माको दुलहन और परमात्माको परम-पुरुष माननेकी बात कबीरके पदोंके टैगोर कृत अनुवादोंमें, विद्यापतिके 'चीर संभारल जिया भेल अन्त' में, जिसका आर. सी. दत्तके 'बंगालके साहित्य' पुस्तकमें उल्लेख मिलता है, जो पुस्तक ईट्सके ग्रन्थालयमें थी, आयरी कविकी रचनाओंमें भी दुहरायी गयी थी : "बॉट इज ए गारमेण्ट एण्ड दि सोल्स बाइड। दैट कैननाट इन दैट ड्रैश एण्ड टिन्सेल हाइड।"

कैम्ब्रिज विश्वविद्यालय से पी-एच. डी. की उपाधि प्राप्त करने के तुरन्त बाद लिया गया बच्चनजी का एक दुर्लभ चित्र। वे कैम्ब्रिज से अंग्रेजी साहित्य में डाक्टरेट करने वाले दूसरे भारतीय हैं, प्रथम हैं श्री बी. राजन्।

तीसरी बहुत मनोरंजक चीज थियोसौफी और ब्लैवेट्स्कीके सम्बन्धमें है। टी. जार्जकी 'कृष्ण मेनन' नामक अंग्रेजी जीवनीमें यह उल्लेख है कि जवाहरलाल नेहरू और कृष्ण मेनन दोनों ही युवा-वस्थामें ऐनी बेसेण्टसे बहुत प्रभावित हुए। ईट्सका थियौसौफीके प्रति आकर्षण ईसाई धर्मसे असन्तोषकी प्रतिक्रियाके रूपमें था। कट्टर

● शेष पृष्ठ ३५ पर ——>

• पुण्य-स्मरण

एक बुझे हुए दीपक का तेजोमय प्रभामण्डल : महाराष्ट्र के सन्त साहित्यकार साने गुरुजी

महाराष्ट्र में सामाजिक क्रान्ति के उन्नायक और तत्त्वदर्शी विचारक-साहित्यकार स्व. साने गुरुजी (पुण्यतिथि : ११ जून) के व्यक्तित्व पर एक पार्श्वदृष्टि मराठी के प्रख्यात कवि वसन्त बापट द्वारा। साने गुरुजी के निकट-वर्ती अनुयायी बापटजी ने यह श्रद्धांजलि धर्मयुग के पाठकों के लिए विशेष रूप से हिन्दी में लिखी है।

• वसन्त बापट

बीसवीं शताब्दीके पूर्वार्धका इतिहास और महाराष्ट्रके सन्त साहित्यकार साने गुरुजीकी जीवनी इन दोनोंका दृढ़ सम्बन्ध रहा है। इस शताब्दीके पूर्वार्धमें ही हम भारतभरमें राजनैतिक तथा सामाजिक पुनरुत्थानका नवयुग देखते हैं। इस नवयुग के आह्वानको स्वीकार कर जिन नवयुवकोंने अपने प्राणोंकी बाजी लगायी, उनमें साने गुरुजीका नाम पहले आता है। तब लोकमान्य तिलक जैसे प्रभावशाली नेताओंके प्रभावसे युवकोंमें नयी जान-सी पैदा हुई थी। अंग्रेजी–राजकी नींव उखाड़ना ही इस पीढ़ीका परम कर्त्तव्य था। साथ ही साथ महाराष्ट्रमें महात्मा गोखले, आगरकर, महर्षि कर्वे आदि समाज-क्रान्ति के अग्रदूत व्यापक मानव-मूल्योंकी स्थापना करनेकी कोशिश कर रहे थे। इसी युगमें श्रीरामकृष्ण, विवेकानन्द जैसे धर्मप्रवर्तक; लाला हरदयाल, सावरकर प्रभृति अडिग विद्रोही; प्रेमचन्द, रवीन्द्रनाथ, शरतचन्द्र जैसे महान साहित्यिक भिन्न-भिन्न प्रेरणाओं से राष्ट्रीय पुनर्निर्माणके कार्यको बढ़ा रहे थे। इसी युगके द्वितीय पर्वमें महात्मा गान्धीके नेतृत्वमें प्रबुद्ध भारतने अपनी शृंखलाओंको तोड़ा। **'कालोवा कारणंराज्ञः, राजा कालस्य कारणम्'** इसी न्यायसे इन महापुरुषोंने इतिहासका एक खण्ड उज्ज्वल किया और एक उज्ज्वल इतिहास-खण्डने इन महापुरुषोंको जन्म दिया। इस युगकी एक महिमा यह रही कि इसकी धाराने साधारणोंको भी असाधारण बनाया।

वैसे देखा जाये तो साने गुरुजीका जन्म रत्नागिरि जिलेके एक मामूली देहातमें हुआ। उनके अध्ययनका आरम्भ उसी देहातमें हुआ। उनके पिता न कोई राजा थे, न धनिक। हजारों गरीब किन्तु संस्कारशील कुटुम्बोंमें जैसे अनगिन लड़के शिक्षा पानेका प्रयत्न करते हैं, और थोड़ी-सी लिखा-पढ़ी सीखनेके बाद छोटी-बड़ी नौकरी करते-करते जिन्दगी बिताते हैं, वैसे अपने बच्चे भी कुछ थोड़ा सीखेंगे, कुछ कमायेंगे यही साने गुरुजीके पिता श्री सदाशिवराव सोचते होंगे। घरकी थोड़ी सी खेती थी और मालगुजार होनेसे थोड़ासा धन भी उन्होंने जमाया था। कम-से-कम दिनके दोनों समय खानेकी कमी तो नहीं थी। लेकिन कुछ थोड़े समयके बाद उनके घरमें एक बड़ी चोरी हुई। खेतीमें भी सदाशिवरावको नुकसान पहुंचा। बचपनमें ही पाण्डुरंगको (सानेगुरुजीका शुभनाम) घर छोड़ना पड़ा। अध्ययनके लिए वे सतारा जिलेमें 'औंध' और फिर बादमें पूना गये। न किसीका आधार, न रिश्तेदारोंकी मदद; रूखी-सूखी रोटी कभी मिलती थी, कभी नहीं। फिर भी इन कठिनाइयों से वे डरे नहीं, डटे रहे। गान्धीयुगके आरम्भ के दौरान ही वे एम. ए. तक पर्याप्त शिक्षा प्राप्त करके खानदेशमें अमलनेरके हाईस्कूलमें अध्यापक अर्थात् 'गुरुजी' बन गये।

वस्तुतः छात्रावस्थामें ही उनकी तत्त्वज्ञानमें काफी रुचि थी। किन्तु मातृ-भाषाकी सेवा करनेके उद्देश्यसे उन्होंने मराठी भाषा और साहित्यका अध्ययन करना पसन्द किया। महामहोपाध्याय पोतदार जैसे अच्छे गुरुके निर्देशनमें उनकी शिक्षाको सुयोग्य दिशा मिलती रही। तत्त्वज्ञानसे आकृष्ट हुए गुरुजी अमलनेरके तत्त्वज्ञान-मन्दिरमें कुछ समय तक अध्ययन करते थे। इसी संस्थामें प्रोफेसर मलकानी और श्री. चन्द्रोदय भट्टाचार्यजी जैसे अन्य प्रदेशोंके सज्जनोंसे भी उनका परिचय हुआ। अतः आरम्भसे ही उनकी दृष्टि व्यापक बनी और हृदयमें अन्य भाषाओंके लिए सहानुभाव उदित हुआ।

'आई माझा गुरु, आई कल्पतरु'

अमलनेर हाईस्कूलमें साने गुरुजीकी आत्मा मानो जाग उठी। बचपनसे ही उनपर अपनी माताका असर इतना था कि माता ही उनका आदर्श, उनकी गुरु बन गयी थीं। इस भावको **'आई माझा गुरु, आई कल्पतरू'** इस कवितामें उन्होंने शब्दरूप दिया है। उनकी मांने उनका व्यक्तित्व परिपूर्ण बनानेके लिए बहुत कष्ट उठाये थे। साने गुरुजी और गान्धीजी इन दोनोंके जीवनको तुलनात्मक दृष्टिसे देखा जाये तो हम देख सकते हैं कि दोनोंका बचपन कई त्रुटियोंसे, प्रमादोंसे भरा हुआ-सा लगता है। किन्तु अपनी आत्मा को इस अपूर्णतासे पूर्णताके पथपर लानेकी कोशिश करके ही वे समाजके आदर्श बने हैं। एक साधारण मानव भी असाधारण बन सकता है इस सत्यका दर्शन इन महापुरुषोंके जीवनमें होता है। "मैं माटीका एक ढेला-सा था। मेरी मांने मुझे कभी प्रेमसे, तो कभी क्रोधसे रूप दिया। मेरी मूर्ति बनायी।" इस सत्यको गुरुजीने बार-बार दोहराया है। उनकी अमर कृति **'श्यामची आई'** (श्यामूकी मां) का विषय यही है। मानो गुरुजीकी आत्मकथाका वह प्रथम खण्ड ही है। माताके हाथों जो संस्कृति-धन उन्होंने प्राप्त किया उसकी सौगुनी वृद्धि करके गुरुजीने अमलनेर हाईस्कूलके कई सौ छात्रोंके मन-बुद्धिको सम्पन्न किया। **सहस्त्र गुणोत्सृष्टुं आदत्ते हि रसं रविः** कालिदासके इस दृष्टान्तकी प्रतीति हम यहां पाते हैं।

विवाह और गृहस्थाश्रमका रास्ता साने गुरुजीने छोड़ दिया। हाईस्कूलसे उनका सम्बन्ध केवल मालिक-नौकरके सम्बन्ध जैसा नहीं था। एक कल्पतरु ही उनके रूपमें शालाके आंगनमें खड़ा था। उसकी छांवमें बैठकर धर्म, इतिहास, साहित्य, संस्कृति चाहे जो विषय अपनानेका मौका छात्रोंको मिलता था। इतना ही नहीं, प्रत्येक विद्यार्थी की निजी कठिनाइयोंकी पूछताछ करना, मदद करना, उसका बोझ हल्का करना, बीमारीमें सेवा-शुश्रूषा करना, कभी स्वयं ही उनके लिए रसोई पकाना, इन सब चीजों को साने गुरुजी अपना स्वाभाविक कर्तव्य ही समझते थे। साथ ही साथ विद्यार्थियोंको विचारोंकी देन वे देते रहे।

सामाजिक समता और राजनैतिक स्वाधीनता इन दोनों उद्देश्योंपर विद्यार्थियों की दृष्टि गुरुजीने केन्द्रित की। परिणाम यह हुआ कि १९३० में जब गान्धीजीने जन-आन्दोलनकी पुकार की, तब उत्तरी महाराष्ट्रमें अर्थात् खानदेशमें साने गुरुजीके अगणित नौजवान छात्र आन्दोलनमें शामिल होनेके लिए तत्पर हो गये। स्वयं गुरुजीके लिए एक संस्थाकी छोटी-सी कक्षा लगने लगी। उन्होंने अध्यापककी नौकरी छोड़ दी और सत्याग्रहका सन्देश पूरे महाराष्ट्रमें फैलानेके लिए वे देहात-देहातमें घूमने लगे। तबसे लेकर १९५०में उनके देहान्त तक देशमें जो जो भी मुक्ति-आन्दोलन हुए, उनमें गुरुजीका नेतृत्व महाराष्ट्रके युवकोंको मिलता रहा। मजदूरोंका संगठन और हरिजनोंकी सेवा इन क्षेत्रोंमें भी साने गुरुजीका योग महान् है। सेवा दलमें शरीक होनेवाले युवक-युवतियोंको साने गुरुजीके रूपमें एक चलता-फिरता दीपस्तम्भ मिला था, जिसकी रोशनीमें वे कदम उठाते रहे। १९४२ के प्रखर संग्राममें साने गुरुजीसे प्रेरणा पाकर हजारों युवकोंने जान हथेलीपर लेकर अंग्रेजोंका सामना किया। स्वाधीनताकी प्राप्ति होनेके समय साने गुरुजीने सामाजिक समता और व्यापक राष्ट्रीयताके अनुसन्धान का मार्ग बताया। यदि हम जागृत न रहेंगे तो हमारी स्वाधीनता अधूरी रहेगी, वन्ध्या होगी। पण्ढरपुरका विट्ठल-मन्दिर महाराष्ट्रकी जनताका एक श्रद्धास्थान है। उसके दरवाजे अगर हरिजनोंके लिए खुल जायेंगे तो उनको न केवल उस मन्दिरमें बल्कि महाराष्ट्रके हर घरमें प्रवेश मिल सकेगा यह गुरुजीका विश्वास था। इस विश्वाससे गुरुजीने पूरे महाराष्ट्रका दौरा किया और अन्तमें पण्ढरपुरमें जाकर उन्होंने उपवास आरम्भ किया। इसी आन्दोलनके कारण पण्ढरपुरका मन्दिर तो हरिजनोंके लिए खुला हो; किन्तु कुछ समय बाद ही हरिजन-मन्दिर-प्रवेश कानून भी विधान सभामें पारित हुआ।

अपने जीवनके अन्तिम खण्डमें साने गुरुजीने 'आन्तरभारती' की कल्पनाका प्रसार करनेके लिए बहुत कष्ट उठाये। मराठी भाषाके वे एक ऊंचे स्तरके लेखक थे, किन्तु उनको सभी भाषाओंसे प्रेम था। गुरुजीकी आस्था थी कि अपना भारत देश एक शतपत्र कमल जैसा है और विभिन्न जनसमूहके दल अलग होते हुए भी केन्द्र-बन्धनमें एक ही हैं। उन्होंने स्वयं न केवल बंगला, गुजराती, हिन्दी और उर्दू साहित्यका आस्वाद लिया था, अपितु कन्नड़ और तमिल जैसी दाक्षिणात्य भाषाओंको भी समझनेका प्रयत्न किया था। प्रत्येक प्रदेशका राजकाज उसकी लोकभाषामें ही होना चाहिए इस सिद्धान्तको वे मानते थे। प्रत्येक भाषाका विकास और साहित्यकी समृद्धि चाहते थे। फिर भी सब भाषा-भगिनियोंमें इतनेका नाता होना चाहिए, सब जनसमूहोंमें विचारों का आदान-प्रदान होना चाहिए और पूरे देशमें प्रदेशाभिमान होते हुए भी स्वदेशाभिमान बढ़ाना चाहिए, यह उनकी विचार-धारा थी। इसलिए 'अविभक्त विभक्तों' का नारा उठाकर उन्होंने आन्तरभारती आन्दोलनका आरम्भ किया। उनके विचारोंकी आन्तरभारती कोई स्थायी संस्था या संगठन नहीं है, अपितु एक विचारधारा है, दृष्टिकोण है। संकुचित स्पर्धासे, झगड़ोंसे, फसादोंसे भारतकी रक्षा करनेके लिए साने गुरुजीने जो मार्ग बताया है उसका महत्त्व हम आज सहजमें ही समझ सकते हैं।

इतना कर्मप्रवण जीवन होनेपर भी साने गुरुजीने मराठी साहित्यकी विपुलता और शान दोनोंको इतना कैसे बढ़ाया यह एक आश्चर्य है। उनकी कलम बड़ी तेज थी। सिर्फ दो या तीन दिनमें उपन्यास लिखनेका अपूर्व श्रम उन्होंने कई बार किया। 'श्यामची आई' जैसी आत्मकथा, 'आस्तिक' 'गोड शेवट', 'रामाचा शेला' आदि उपन्यास 'भारतीय संस्कृति' जैसे प्रबन्ध, महापुरुषोंके चरित्र-ग्रन्थ, 'स्त्री-जीवन' लोकगीतोंका संग्रह, 'पत्री' कविता-संकलन, बालकोंके लिए, नौजवानोंके लिए लिखी हुई अनगिन कहानियां, गुजराती ग्रन्थ 'केळवणी नो पाया' का और तमिल प्राचीन ग्रन्थ 'कुरळ' का मराठी अनुवाद ... देखा जाये तो साहित्यके प्रत्येक स्तरपर और हर क्षेत्रमें उनकी कलमका प्रभाव रहा था। उनकी मृत्युके बाद भी उनके साहित्यका प्रकाशन होता रहा है। इसमें 'इस्लामी संस्कृति' और 'चीनी संस्कृति' जैसे दीर्घ प्रबन्ध भी हैं। उनके उपन्यास और कहानियोंके बारेमें यह कहना जरूरी है कि उनकी कलात्मकता वैसी ऊंचे दर्जेकी नहीं है। उनमें प्रचारककी भूमिका छिपती नहीं है। फिर भी किशोर पाठकोंमें संस्कार भरनेकी शक्ति उनके ललित-साहित्यमें है। वैचारिकताका प्रभाव तो उसमें सर्वत्र है ही।

स्वाधीनता के बाद का कुहासा : गुरुजी का अवसान

एक पत्रकार और वक्ताके रूपमें भी साने गुरुजीका कार्य महाराष्ट्र भूल नहीं सकता। अध्यापनके दौरान वे 'छात्रालय' दैनिक पत्रिका चलाते थे। उसके बाद उन्होंने महाराष्ट्र कांग्रेसके लिए 'कांग्रेस' पत्र चलाया। अन्तमें 'कर्त्तव्य' सायं दैनिक और 'साधना' साप्ताहिक पत्रिकाका सम्पादन वे करते रहे। विशुद्ध राष्ट्रवाद और मानवतानिष्ठ समाजवाद ये ही उनके ध्येय थे। इस दृष्टिसे ही उन्होंने लेखन और व्याख्यान द्वारा महाराष्ट्र की बुद्धि और भावनाका आह्वान किया।

साने गुरुजीका कथन था कि श्रीरामकृष्ण परमहंस, गान्धीजी और रवीन्द्रनाथ जैसे महापुरुषोंके अंशोंसे मेरा अस्तित्व बना है। इसलिए वे ईश्वरपर निर्भर थे। साधारण या दरिद्र जनताकी सेवा करना ही परम कर्तव्य मानते थे और साहित्य कलाके सृजनसे आनन्दब्रह्मकी उपासना करते थे। जीवनके परम पर्वमें विनोबाजीका प्रभाव भी उनपर रहा। सर्वोदय विचारके कार्यकर्ता, समाजवादी दलोंके नेता, जनसेवक

चौका-बर्तन करने लगी। जूठा-मीठा उठाकर बैलोंकी नांदमें डालने चली तो चौंककर खड़ी रह गयी। ओसारेमें खड़े शंकर पण्डित एकटक उसे घूर रहे थे। सन्तोखीने लजाकर घूंघट खींच लिया तो वे चौखट तक बढ़ आये, पूछने लगे– "जगदम्बा नहीं है क्या ?"

सन्तोखीने सिर हिलाकर जता दिया—नहीं हैं।

शंकर पण्डित पलक झपकाते भीतर घुस आये, सन्तोखी की बांह पकड़कर कहने लगे– "हाय राम, इतनी लजाधुर है।.. अरे, मुंहसे भी तो ना कर सकती थी...."

याद आते हैं सन्तोखीको लगता है जैसे उसकी बांह पर कोई चिपचिपा कीड़ा रेंगने लगा हो। वह अंचरासे रगड़-रगड़कर बांह पोंछने लगती है।

आगे बस इतना ही याद है कि उसी समय जगदम्बा आ गया था। कोई कुछ कहता, इसके पहले ही शंकर पण्डितका गला जगदम्बाकी लम्बी-लम्बी काठ जैसी अंगुलियों में समा चुका था। जगदम्बा अपनी अंगुलियां कसता जा रहा था, कसता जा रहा था... शंकर पण्डितकी गों-गों भी बन्द हो गयी और सन्तोखीको लगा कि अब जगदम्बाने जरा-सा भी और जोर लगाया तो वे मर जायेंगे। उसने लपककर जगदम्बाका हाथ झटक दिया—"बाम्हनकी हत्या करोगे क्या ?....."

शंकर पण्डित तो उस दिन बच गये, पर उन्होंने जगदम्बाको नहीं छोड़ा। दूसरे ही दिन जगदम्बाको सनेस कहलवा दिया था—"आगेसे अगर मेरे खेतोंपर हल लेकर गया तो टांग तोड़वा दूंगा, हां....।"

पण्डितने अपने सारे खत जगदम्बासे छीनकर औरोंको दे दिये। ले-देकर जगदम्बाके पास उसके अपने पांच-छह बीघे बच रहे। दो महीने बीतते-न-बीतते दो सौका कर्ज बताकर शंकर पण्डितने सूद-मूरके बदले उसपर भी कब्जा कर लिया और उतनेसे ही पूरा नहीं पड़ा तो उसका वह छोटा-सा घर भी अपना लिया। घण्टे भरमें सब सामान घर से बाहर फेंकवाकर शंकर पण्डितने वहीं अपने गोरू-बछरू बंधवा दिये। बैलोंको छोड़ दिया, यही क्या कम दया की थी....

जगदम्बाने रामबगियामें घास-फूसकी झोंपड़ी बना ली। उसीमें यह ननुआ हुआ था। दिन भरका थका-हारा जगदम्बा ननुआको देखकर सब दुख भूल जाता था। किसी तरह फिर गृहस्थी घिसटती-घिसटती चलने लगी।

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फिर मिलीं मनतोरा दाई। बलरामपुरामें पता नहीं कौन-सी नातेदारी थी। बहुत दिन बाद आयी थीं, फिर बार-बार आने लगीं, कहती थीं—"तुझे देखनेको जी करता है इसीलिए चली आती हूं। मन होता है तुझे आंखोंमें बैठा लूं... कैसे सहती है यह सब ?"

सन्तोखी चुप रह जाती।

मनतोरा दाई कहतीं—"तेरा यह ननुआ भी तो बिल्कुल ननुआ होता जा रहा है, सींक जैसा रह गया है... चाहो तो एक-एक हाड़ गिन लो...."

सन्तोखी ननुआको छातीसे चिपका लेती।

दाई कहती—"सबको पहनते-ओढ़ते देखकर तुझे साध नहीं लगती ?"

सन्तोखी मन मसोस कर रह जाती।

"जब-जब आती हूं, यही फटी-पुरानी धोती लपेटे देखती हूं... गहना-गुरिया तो शायद कुछ भी नहीं होगा ?"

सन्तोखी रुआंसी होकर सोचती– भाग फूट गया।

सन्तोखी कलेजेपर पत्थर धरे सब सह लेती, पर उस दिन मनतोरा दाईने जैसे कड़ाहीमें से तेल निकालकर उसके

● शेष पृष्ठ ४७ पर⟶

कुणाल श्रीवास्तव: जन्म: २३जून, १९४०। "इलाहाबाद के एक देहात में पैदा हुआ, कस्बे में पला और अब एक लम्बे अर्से से विभिन्न शहरों में हूं–तीनों पृष्ठभूमियों पर लिखता हूं।" अब तक कोई ढाई दर्जन कहानियां छपी हैं। सभी अच्छी पत्रिकाओं में छपते रहते हैं। 'धर्मयुग' में प्रकाशन का पहला अवसर। राजधानी के कई पत्र-पत्रिकाओं के सम्पादन विभाग से सम्बद्ध रहे। सम्प्रति 'पूर्वी टाइम्स' (अर्द्ध साप्ताहिक समाचार पत्र, गोरखपुर) में सहायक सम्पादक।

युद्ध, साहित्य और राष्ट्रीय सन्दर्भ

● युगेश्वर

● क्या सभी प्रकार के युद्ध पागलपन हैं ? ● संकट काल में साहित्यकार क्या कर सकता है ?
● युद्ध में जीत केवल हथियारों से नहीं होती, बन्दर के हाथ में बन्दूक देने से क्या होता है ?
● जरूरत इस बात की है कि आज का साहित्यकार घुटन, कुण्ठा और निराशा से मुक्त हो !

क्या युद्धमें साहित्यकारका कार्य सामान्य नागरिकके कार्यसे किसी प्रकार भिन्न है ? इसका उत्तर 'नहीं' और 'हां' दोनों है। साहित्यकारोंका एक दल अपनेको, अपनी कृतियों को सामान्य जन और सामान्य जनकी कृतियोंसे भिन्न मानता है। उसकी एक विशिष्ट स्थिति है। वह द्रष्टा, ऋषि और मनीषी है। वह ब्रह्मानन्द सहोदरके अलौकिक संसारका निवासी है। साहित्यके लिए शाश्वत विशेषण उसका प्रिय नारा है। जब 'कल्पना' जैसी विशाल दृष्टिकोण वाली पत्रिका के सम्पादकीय (१६८) में पूछा जाता है, "ये बातें, (देश पर युद्ध और उसका विश्लेषण) किसीको लग सकता है कि 'कल्पना' की परिधिमें आती हैं या नहीं। लेकिन य राष्ट्र के अस्तित्वके प्रश्न हैं जिनसे साहित्यकार बच नहीं सकता" तो स्पष्ट है कि 'कल्पना' सम्पादक ऐसे ही लोगोंको उत्तर दे रहा है। 'कल्पना' सम्पादककी यह आशंका निराधार नहीं। यही नहीं कि शाश्वतवादी या ब्रह्मानन्दवादी अपने वैशिष्ट्य की घोषणा करते थे, बल्कि आजके कविका भी विश्वास है– 'आज युद्ध-समथक काव्यकी मांग कर, वास्तविक मानव-विरोधी भाषामें बात कर रहे हैं।' **(श्रीकान्त वर्मा : दिनमान : ८ अक्तूबर, १९६५, पृ. ४१)**

ये बातें श्री रामधारी सिंह 'दिनकर' जैसे व्यक्तियोंके लिए कही गयी हैं, जो स्पष्ट ही युद्ध-काव्यकी मांग करते हैं। नये कविकी दृष्टिमें— 'युद्धके दौरान कविकी सबसे बड़ी जिम्मेदारी यही हो सकती है कि वह पागलपनके ज्वारमें ऊंचे जीवन-मूल्योंको, आदर्शोंको खोनेसे बचाये, कविताकी, सौन्दर्य की, कलाकी रक्षा करे।' **(श्रीकान्त वर्मा : वही)** यह पागलपन विचारणीय है। क्या सभी प्रकारके युद्ध पागलपन हैं ? हनुमानका स्वर्ण लंकाके विरुद्ध युद्ध, अर्जुनका गाण्डीव उठाना, गान्धीका सत्याग्रह पागलपन था ? उनमें आदर्श खो गये थे। रामलीलामें प्रति वर्षका राम-रावण युद्ध, महाभारत का अध्ययन या नौ अगस्तका 'करो या मरो' दिवस मना कर भारतीय किसी मूल्य, सौन्दर्य तथा आदर्शकी हत्या करते हैं ? इतिहास साक्षी है, इस प्रकारकी सभी शंकाएं हमारी साहित्यिक और सांस्कृतिक परम्पराके विरुद्ध हैं। हमारी साहित्यिक-सांस्कृतिक परम्परा गत्यात्मक (डायनमिक) रही है, जिसमें एक तरफ बाललीलाका नटखटापन और यौवनकी लुका-छिपी है, तो दूसरी ओर 'सोनित छींट छटानि जटे', राममूर्तिसे 'महा छवि छूटती' है। ये शंकाएं तब उठती हैं, जब कि साहित्यकार अपनेको समाजसे मात्र विशिष्ट मानता है तथा सामान्य और विशिष्टकी अपनी दुहरी स्थितिको भूल जाता है।

यह ठीक है कि रचना प्रक्रियाकी आन्तरिक प्रेरणा और अनुभूतिकी तीव्रताके कारण समाजके अन्य उत्पादकोंसे साहित्यकारकी विशिष्ट स्थिति सदा स्वीकार की जानी चाहिए। इस मानेमें उसे कलमघिस्सू मजूरा कहना कतई ठीक नहीं। किन्तु अपने परिवेशसे ही प्रेरणा और अनभूतिकी तीव्रताका पोषण तत्व ग्रहण करनेके कारण उसकी नियति उस मजूरेसे जुड़ी है, जो निजी अस्तित्वकी रक्षाके लिए सचेष्ट है।

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प्रश्न है कि जैसे संकटकालमें प्रधानमन्त्रीकी अपील से बन्दूक बनाने और बैल हांकनेवाले हाथ तज हो जाते हैं, साहित्यकार उस प्रकारका क्या कर सकता है ? अगर वह अपनी कलम तेज करे तो कैसे ? क्योंकि बिना अनुभूति वाली कलमसे केवल नारेबाजी ही लिखी जा सकती है, जो शाश्वत और प्रभावशाली साहित्यकी दृष्टिसे ठीक नहीं। और अनुभूति किसी भी विदेशी सहायताके अन्तगत आती नहीं कि योजना बनाकर उसका उत्पादन चतुर्थ योजना तक करोड़ टन कर लिया जाये। (विषयान्तर होगा, किन्तु सचनाके लिए कह दूं कि विदेशोंसे आने वाली पुस्तकों और पत्रिकाओं के अन्तर्गत कभी प्रत्यक्ष और कभी अप्रत्यक्ष अनुभतिका ठण्डा और बासी सामान बराबर आ रहा है। जिसका उपयोग करके एक वर्ग शाश्वत जीवन मूल्योंकी बातें करके अघाता नहीं है।)

यह मानकर चलना चाहिए कि जैस विदेशी गेहूं खाकर गेहूंका उत्पादन नहीं बढ़ सका, उसी प्रकार निजी अनुभूतिके अभावमें श्रेष्ठ साहित्यका उत्पादन नहीं बढ़ाया जा सकता। (साहित्यको उत्पादनसे जोड़नेके लिए क्षमा चाहता हूं) निजी अनुभूति है नहीं, उधारकी अनुभूतिसे काम चल नहीं सकता, तो साहित्यकार क्या केवल कहवाघरोंमें बैठकर गप्पें हांके और एक दिन देखे कि उसके कहवाघरको किसी बमबारने नष्ट कर दिया है। यह स्थिति तो बन्दूक और गेहूं के उत्पादन वाली स्थितिसे भी भयंकर और निराशाजनक है। यह आदर्श और यह जीवन मूल्य तो बड़ा ही पंगु और निष्क्रिय साबित हुआ।

ऐसी स्थितिमें कुछ स्वाभाविक सवाल उठते हैं। पहला सवाल उन लोगोंका है, जो अनुभूतिहीन साहित्यको नारेबाजी, मड़ैती आदि कहकर उनसे ही युद्ध करनेमें अपनी सार्थकता समझ रहे हैं। ऐसे व्यक्ति शायद यह समझते हैं कि युद्धका काव्य लिखनेकी अपेक्षा युद्ध-काव्यपर लगातार प्रहार करते रहना भी एक प्रकारकी राष्ट्रीय रक्षामें सहायता देना ही है। ऐसे लोगोंका विचार यह जान पड़ता है कि लिखो तो बढ़िया लिखो, वरना कलम और कागज भारत-कला-भवनको सौंप दो। दाद दीजिए अमृतरायको, जो यह मानते हैं कि "अगर हम अच्छे साहित्यको रचना नहीं कर सकते तो हमें, ऐसे मौकोंपर अखबारनवीसी करनी चाहिए।"
(दिनमान : ८ अक्तूबर' ६५, पृ. ४१)

शाश्वतके सम्बन्धमें भी दो बातोंको ध्यानमें रखना चाहिए– (१) यह कि किसी भी देश-कालमें जो लिखा जा रहा है, उसका कौन-सा और कितना भाग शाश्वत होगा इसका ठीक-ठीक निर्णय इतिहास-देवताको सौंपना चाहिए। (२) दूसरी बात पहलीसे जुड़ी है कि क्या जो युद्ध सम्बन्धी काव्य है, उसे ही उच्च कोटिका और शाश्वत होना चाहिए। अगर यह बात सभी प्रकारकी रचनाओंपर लागू होती है, तो फिर 'नयी' और 'ताजी' के नामपर लिखा जानेवाला सम्पूर्ण काव्य, उक्त घेरेमें आता है ? यदि नहीं, तो ये आलोचक इस प्रकारके काव्यको क्या उसी प्रकार अपना निशाना बनाते हैं, जैसे युद्ध-काव्यसे युद्धको एक फैशन ही समझना चाहिए।

'अनुभूति' शब्द पर विचार की भी आवश्यकता है। क्या सभी व्यक्तियों और सभी कालोंकी अनुभूतियां एक स्तरकी होती हैं ? 'भारत भारती' या 'पुष्पकी अभिलाषा' के लेखक अनुभूतिशून्य होकर लिख रहे थे ? फिर ऐसे काव्य इतिहासमें ही क्यों रह गये ? आज अगर कोई इन कवियोंकी अनुभूति और प्रेरणापर उंगली उठाये, तो वह गलत होगा। इन रचनाओंने अपने देश-कालको जगानेका अद्भुत कार्य किया है। ये हमारे राष्ट्रीय आन्दोलनके मूल और हमारे सांस्कृतिक विकासके वाहक रहे हैं। घनानन्द और बिहारीके काव्यमें स्थायित्वके तत्व अधिक हैं, किन्तु समसामयिक जीवनको उठाकर काल प्रवाहमें गिर जाने वालोंके महत्वसे इन्कार नहीं किया जा सकता। इसलिए युद्धमें जैसे टूटी बन्दूकोंकी भी जरूरत है, उसी प्रकार कम अनुभूतिवाली रचनाओंका भी महत्व है।

इस सम्बन्धमें प्रसिद्ध कलाकार मकबूल फिदा हुसैन की बातचीत बहुत ही महत्वपूर्ण है। उनसे पूछा गया– "युद्धके दिनोंमें क्या आपने ऐसा नहीं महसूस किया है कि इन दिनोंमें राजनीतिके सामने साहित्य और कलाएं मन्द पड़ने लगती हैं। कलाकारका स्वर गौण हो जाता ह और उसका माध्यम कमजोर।" इस प्रश्नका उत्तर देते हुए श्री हुसैनने कहा– "मुझ अपना माध्यम भी कमजोर नहीं लगा। मैं कैनवासपर युद्ध कर रहा था। यह दूसरी बात है, कनवासपर मैं मशीनगनें और टैंक नहीं बना पाया, मगर मेरे दिलकी गहराई बराबर युद्धको कैनवासपर रूपायित कर रही थी, पर अन्य स्तरपर, कलाके स्तरपर।" **(धर्मयुग : २४ अक्तूबर'६५)**। यह एक सच्चे कलाकार का वक्तव्य है, जो युद्धसे भागता नहीं, उससे केवल इसलिए नहीं घृणा कर सकता है कि वह युद्ध है, न तो हीन कोटिके युद्ध-काव्यका रोना ही रोता है, बल्कि साहस और स्पष्टतासे कलाकारको दिशाका संकेत कर रहा है।

● शेष पृष्ठ २३ पर⟶

रहना नहीं देस बिराना है'
मगहर का रेलवे स्टेशन, यहां दीवारों पर कबीरके पद अंकित हैं ।

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गर्मियोंमें सूखकर एक पतली धारा और सावन-भादोंमें उमड़ती हुई यह आमी नदी ही है, जिसे मगहरमें वर्षोंसे सोये हुए सन्त कबीरके चरण स्पर्श करनेका सौभाग्य प्राप्त है। यह तो कबीरकी अलौकिक दृष्टि ही जाने कि अपने अन्तिम दिनोंके लिए काशी जैसे पवित्र स्थानको छोड़कर उन्होंने 'ऊसर' मगहर क्यों चुना ?

'क्या कासी क्या ऊसर मगहर,
राम रिदै बस मोरा,
जो कासी तन तजै कबीरा,
रामै कौन निहोरा'

परन्तु आमी नदीके तट पर दूसरोंका मैल धोकर स्वच्छता प्रदान करनेवाले धोबियों, धोबिनोंके मनमें तनिक भी संशय नहीं कि उनका मगहर जिसे कबीरने कृतार्थ किया है, काशीसे किसी भी रूपमें कम है, अपावन है।

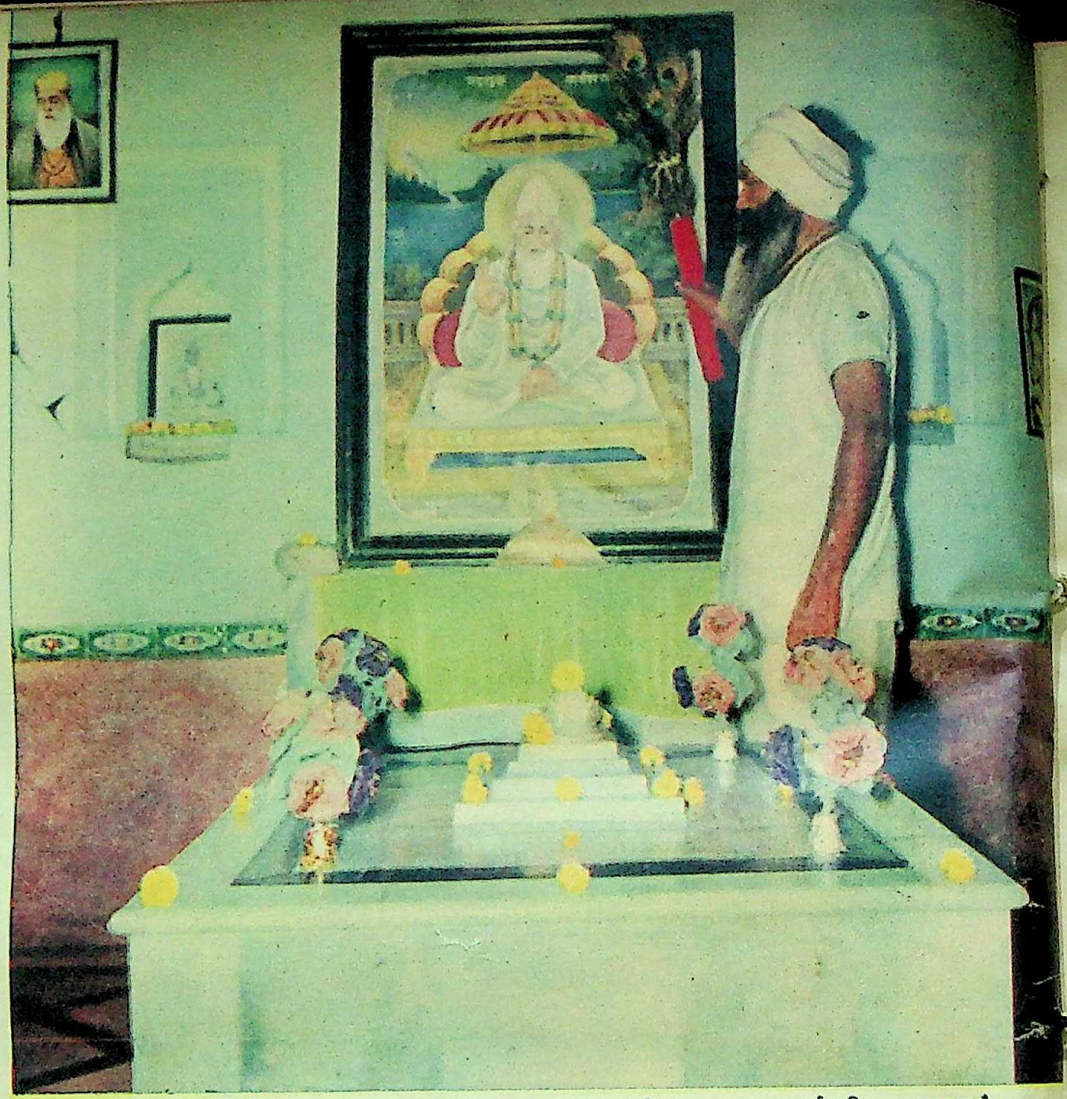
'का बाबू साहेब, फोटू, वोटू नाहीं लेबा, हमार मगहरका कौनो जगहसे कम बाय... हियां कबीर बाबा.....'

कैमराके खुलनेका आभास होते ही एक सांवली, सलोनी धोबिन थोड़ा छिटक कर दूर हो गयी 'हम लोगनके तसबीर लेके का करबा... जा बाबाके समाधी पर... उहां जा.... जनम सुफल हो जाई'

नदी तटसे लगभग सौ गजसे कम ही दूरी पर एक ऊंचे स्थानपर कबीरकी समाधि स्थित है, जिसके ऊंचे कंगूरोंका दर्शन तो आप कुछ दूरसे ही कर लेते हैं। समाधिका प्रवेश द्वार तो उतना ही साधारण है, जितना कबीर का व्यक्तित्व, परन्तु भीतर वातावरण स्वच्छ और निर्मल है, जिसे यदा-कदा आने वाले दर्शनार्थी कर्पूर और अगरुसे सुगन्धित किये रहते हैं। वैसे यहां आधुनिक युगका सैलानी नहीं आता, जो ईंट-ईंटमें किसी पुरानी सभ्यताका सन्देश पढ़नेकी चेष्टा करे, न ही कोई जिज्ञासु साहित्यिक जिसने कबीर के साहित्यपर कलम चलायी हो—भला साहित्य और समाधिमें भी कोई सम्बन्ध हो सकता है ? हां, आता है यहां वह मतवाला, जो कबीरके पदोंको अपनी खंजड़ीके माध्यम से मूर्तिमान करता है और 'साहब' के प्रति अपनी श्रद्धा व्यक्त करता हुआ आपको भी एक पलके लिए आत्मविभोर कर देता है।

सधे हुए हाथ, खंजड़ी की 'डिमिक' 'डिमिक' और उसके साथ बिना किसी संगीत निर्देशक के आकस्मिक उतार चढ़ाव वाला खुला और प्रखर लय आपको भी उस मतवालेके साथ बरबस गानेको विवश कर ही देगा।

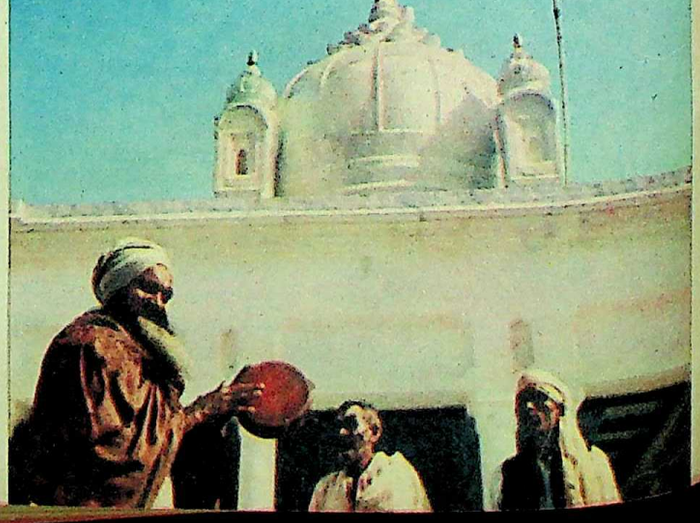
समाधिका साईं पहले तो पतलून, बुश्शर्ट, धूपी चश्मा, कैमरा इत्यादि देखकर



'मोको कहां ढूंढ़े बन्दे मैं तो तेरे पास में' : कबीर की समाधि जहां पर कबीर साहब का एक दुर्लभ चित्र लगा हुआ है।

'कहत कबीर सुनो भाई साधो'। इधर खंजड़ी पर थाप पड़ी, उधर गायकों के स्वरों से कबीर के पद निकलने लगते हैं।

हिन्दू और मुसलमान के भेदभाव को मिटाने वाले कबीर की समाधि के पृष्ठभाग में है मकबरा,



मगहर : जहां कबीर की छाया का आभास आज भी होता है

● लेख : गजानन्द श्रीवास्तव ● छाया : योगप्रकाश दत्त

चौंका, पर कुछ ही मिनटोंकी बातचीतके बाद कबीर साहबके उपदेशामृत पान कराने लगा। बीच-बीचमें साथ दिया एक 'ओझा'ने, जो पास ही बस्तीमें किसी व्यक्तिपर चढ़े भूत-प्रेतको उतार कर पूजामें बचे हुए ढेरसे कर्पूरको समाधिके पास रखी हुई कर्पूर-मंजूषामें 'साहब' की आरतीके लिए यत्नसे रख रहा था। और फिर साहबके चुने हुए पदों का समवेत गायन कुछ उलटवांसियां 'नैया बिच नदिया डूबी जाय' इत्यादि खंजड़ीकी तालपर डूबने उतराने लगे।

खुले प्रांगणमें एक छोटे कक्षमें स्थापित कबीरदासकी समाधि पर कुछ पुष्प चढ़ा, जब हम बगल ही में मुसलमानों द्वारा निर्मित कबीरके कमरे पर गये, तो वातावरण सुनसान पाया और मुजावर गायब जो उस समय बस्तीमें कहीं किसी कामसे गया था। छोटेसे फाटकको ठेल कर गहरे लाल चादरसे ढंकी हुई कब्र, मोरपंखी चंवरका दर्शन कर इधर-उधर दृष्टि दौड़ाने पर वहांका उपेक्षित वातावरण कुछ खला।

ना काहू से दोस्ती ना काहू से बैर

जिन हिन्दुओं और मुसलमानोंको आपसी बैरके लिए कबीर जीवन भर फटकार बताते रहे, वे उनकी मृत्युके बाद भी लड़नेसे नहीं चूके। जनश्रुतिके अनुसार कबीरके प्राण-त्याग करनेपर हिन्दुओं और मुसलमानोंमें झगड़ा होने लगा। हिन्दू शवका दाह संस्कार करना चाहते थे, मुसलमान दफनाना। थोड़ी ही देरमें जब शवपरसे चादर हटायी गयी, तो वहां फूलोंकी ढेरोंके सिवाय कुछ नहीं मिला। उन्हीं फूलोंमेंसे कुछ लेकर हिन्दुओंने समाधिकी स्थापना की और मुसलमानोंने बगल ही में कब्र बनवायी। आज कबीर साहबका दोनों ही सम्प्रदायोंपर समान अधिकार है—दोनों ही उनको आदर और भक्ति-भावनासे देखते हैं।

आज भी अगहनकी एकादशीको हजारों कबीरपन्थी, साधु, भक्त, आमी नदीमें स्नान कर समाधिके दर्शन करते हैं तथा भण्डारेमें सम्मिलित होते हैं। इसी दिन यहां एक मेला भी लगता है, जिसमें लोग दूर-दूरसे आते हैं और काफी चहल-पहल रहती है।

भगवान भला करे इन रेलवालोंका, जिन्होंने मगहरका नया स्टेशन क्या बनवाया, कबीरकी समाधि और मकबरेकी अनुकृति स्थापित कर दी। बाहरसे आनेवाला यात्री इसे ही समाधि समझ बैठनेकी भूल कर सकता है, क्योंकि स्टेशन भवनपर भी कबीरके पद जहां-तहां सुन्दर अक्षरोंमें लिखे हुए हैं :—

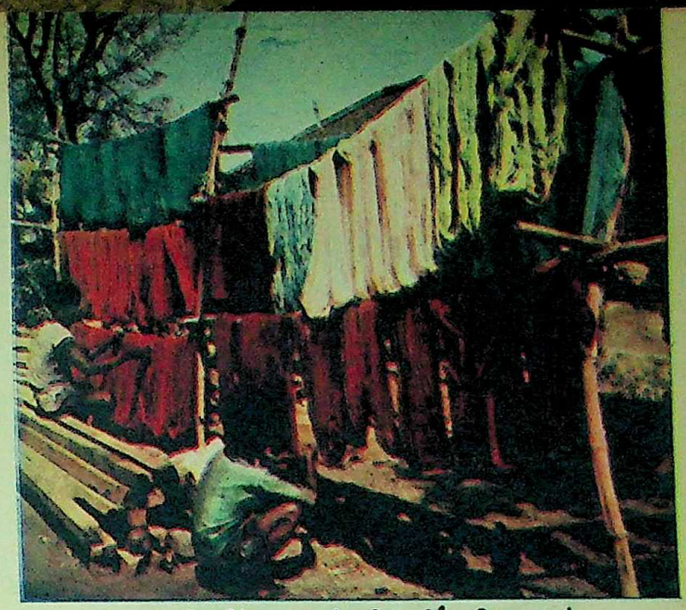
'ऐसी बानी बोलिये, मन का आपा खोय,
औरन को सीतल करें, आपहुं सीतल होय

ये पद शायद वहांके कर्मचारियोंको प्रेरणा देते रहते हैं। आपको समाधि पर, जो यहांसे लगभग एक मीलकी दूरीसे कम ही है, जानेकी सारी सूचनाएं यहां कर्मचारियोंसे मिल जायेंगी। वैसे आप चाहें तो गोरखपुर से बसमें भी बैठकर लगभग घण्टे भरमें यहां पहुंच सकते हैं, पर यदि आप लखनऊसे चलें तो रेलका सहारा लेना ही पड़ेगा।

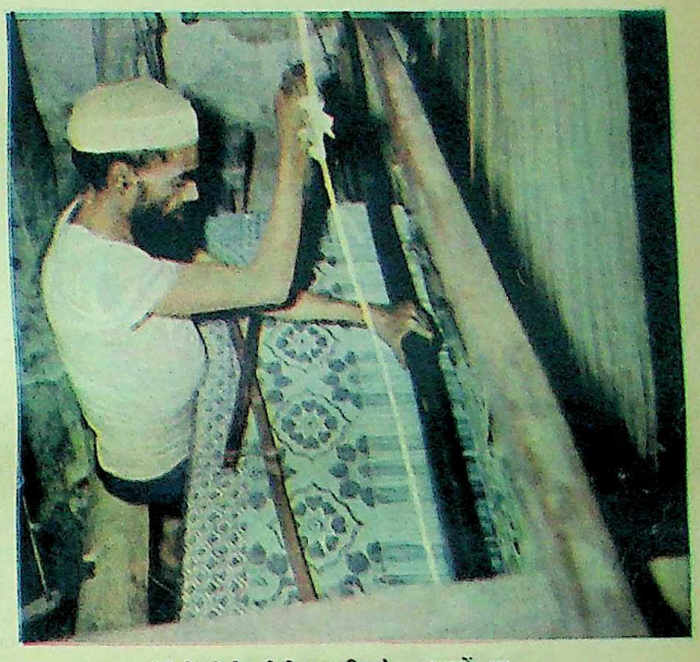
वैसे कांग्रेस सरकारने मगहरमें 'राज-घाट' या 'शान्तिवन' जैसी कोई व्यवस्था कबीरके लिए अभी तक तो नहीं की है पर खादी ग्रामोद्योगने कबीरके करघे, ताने-बाने को अमर कर देनेका प्रण तो कर ही लिया है। यहां मगहरमें स्थापित 'श्री गान्धी आश्रम सरंजाम कार्यालय' के तत्वावधानमें सूतकी बुनाई, कपड़ोंकी रंगाई, छपाईका बहुत बड़ा काम हो रहा है। लगभग चार-पांच सौ कर्मचारी पूरे आश्रममें विभिन्न कार्योंमें लगे हुए हैं। आप यहां सुदर्शन चक्र, यरवदा-चक्र, किसान चक्र, प्रताप चक्र आदि कोटिके चरखों का निर्माण देख सकते हैं और जी चाहे तो एक खरीदकर 'झीनी-झीनी-बीनी चदरिया' गुनगुनाते हुए अपने घरोंमें हाथकी सफाई दिखा सकते हैं।

कबीरके करघेको जीवित रखनेवाले लगभग कई सौ बुनकर इस छोटी बस्तीमें अब भी अपने साहबके 'सबद' गाते हुए सुबह से शाम तक कपड़े बुनते रहते हैं। भांति-भांतिके नमूनोंसे कढ़े हुए मगहरके चादर, तौलिये, तकियेके गिलाफ आज बड़े-बड़े शहरोंकी दूकानोंकी शोभा बढ़ाते हैं।

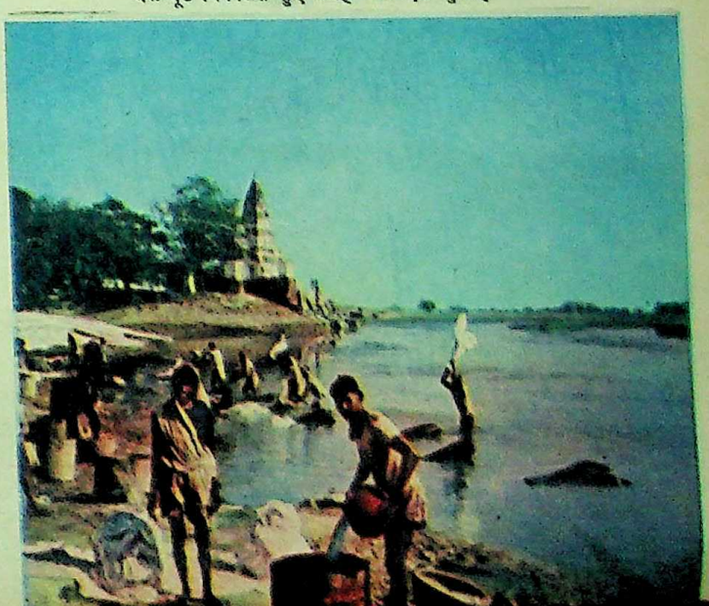
धन्य हैं कबीर, जिन्होंने कवीन्द्र रवीन्द्र के मीठे गीतोंको दर्शनका पुट दिया, साहित्य साधकोंको अन्वेषणका विषय प्रदान किया, समाज-सेवियोंको प्रेरणा प्रदान की, जनताको मीठे गीत और खंजड़ीकी धुन दी। तथा असंख्य असहायोंको अपनी जीविकाका वरदान देकर समृद्धिशाली बनाया। उनकी छायाका आभास आज भी मगहरमें चारों ओर सहज ही हो जाता है। ●●●



'लाली मेरे लाल की, जित देखूं तित लाल'
बस्ती में रंग-बिरंगे सूतों को सुखाते हुए जुलाहे



'झीनी-झीनी बीनी चदरिया' : चादरों पर बेल-बूटे निकालते हुए मगहर का एक जुलाहा



'यह चादर सुर नर मुनि ओढ़े, ओढ़ के मैली कीनी चदरिया' 'चदरिया' के दाग छुड़ाने में व्यस्त आमी नदी के तटपर धोबी और धोबिनें

मगहर के गान्धी आश्रम में आजकल कई प्रकार के चरखों का निर्माण हो रहा है।

युद्ध-सन्दर्भ :

कृष्ण कुलकर्णी के रेखांकन

● प्रयाग शुक्ल

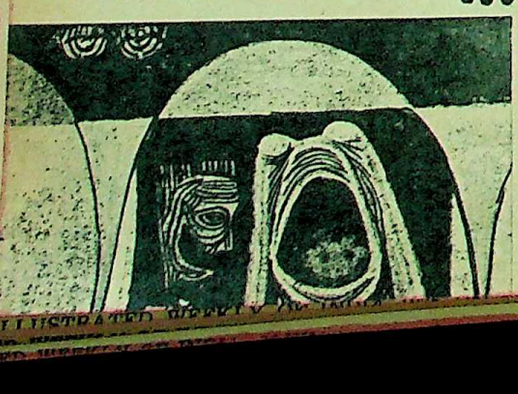
कृष्ण कुलकर्णीने युद्ध-सन्दर्भमें कई रेखांकन तैयार किये हैं, और नयी दिल्लीमें हुई इनकी प्रदर्शनीके अलावा, ये रेखांकन भारतके अन्य प्रमुख नगरोंमें भी प्रदर्शित किये जायेंगे। कृष्ण कुलकर्णीका कहना है कि ये रेखांकन किसी 'बाहरी' दृश्य या चित्रको प्रस्तुत करनेके लिए उन्होंने तैयार नहीं किये। ये रेखांकन लड़ाईके समय आदमीके भीतर चलती रहने वाली लड़ाईके रेखांकन हैं। यानी उन मनःस्थितियोंके रेखांकन हैं, जो युद्धके समय प्रबल या दुर्बल हो उठती हैं।

इनमें आकृतियां हैं, तो वे पहचानी नहीं जातीं, दृश्य हैं, तो वे 'उभरते' नहीं। यों मनःस्थितियोंकी आकृतियां हो भी नहीं सकतीं, आकृतियां ही मनःस्थितियोंको व्यक्त कर सकती हैं। लेकिन इन रेखांकनोंकी कठिनाई ही यही है कि इनमें न तो आकृतियां उभरती हैं, न रेखाएं। और इसीलिए सन्दर्भ भी ठीकसे नहीं उभरता। ये रेखांकन, चित्रोंके निकट लगते हैं—चित्रोंके विषय और रूपके उपयुक्त लगते हैं।

कृष्ण कुलकर्णीने कटी-पिटी मनःस्थितियोंके लिए कटी-पिटी रेखाएं उभारी हैं और रंगोंके संयोजन द्वारा इनमें तीव्रता उत्पन्न करनी चाही है। लेकिन कई बार ऐसा हो नहीं सका। भय, आतंक, आशा, निराशा अलगाव, विजय आदि के ये रेखांकन अपने विषयको प्रस्तुत नहीं कर पाते, अक्सर अपने विषयका हल्का-सा आभास भर देते हैं। इनमें अपेक्षित तीव्रता नहीं है। कुछेक रेखांकनोंमें मिली-जुली या अजीबोगरीब आकृतियां हैं या उनके अंग हैं। ये कई बार विषयकी 'छायाएं' बन सके हैं, जो रेखांकनोंमें उभरती नहीं हैं, पड़ती हैं।

ये रेखांकन सिर्फ काले-सफेदमें नहीं हैं। कुलकर्णी ने कई जगह रंगोंका प्रयोग भी किया है। 'संस्मरण' रेखांकनमें रंगोंका प्रयोग—रेखाओंमें रंगोंका प्रयोग—काफी अच्छा और विषयके अनुरूप लगता है। दो-एक रेखांकनोंमें कुलकर्णीने मनःस्थितिको रेखांकित करनेके लिए 'स्थिति' का सहारा भी लिया है। 'मुठभेड़' रेखांकनमें उन्होंने अस्त्रपर आकृतिको रखकर 'स्थिति' के माध्यमसे मनःस्थिति उभारी है, जो आकृतिकी रेखाओंमें परिलक्षित होती है। यानी एक ही रेखांकनमें वे 'मुठभेड़' और 'मुठभेड़के बाद' को रेखांकित कर सके हैं।

'परास्त कुमारी' 'साहसी', 'भयंकर', 'विजेता' आदि रेखांकन अपना 'परिचय' दे पाते हैं। अन्य रेखांकन अपना 'परिचय' नहीं, हल्का-सा 'प्रभाव' दे पाते हैं। युद्ध-सन्दर्भ के इन रेखांकनोंमें कुलकर्णीने 'विषयों' को रेखाओं में "बांधने" की अपेक्षा रंगों और कई बार सपाट पृष्ठभूमिमें फैला दिया है। इससे न तो विषय ठीकसे बंध पाये हैं, न उन्हें "मुक्त" करने वाली रेखाएं! फिर भी, सतहपर नहीं 'तह' पर उभरनेकी इच्छा रखने वाले जाने-माने चित्रकार कृष्ण कुलकर्णी के ये रेखांकन देखे जाने वाले रेखांकनोंमेंसे हैं। 'तह' पर वे भले न उभर पाते हों, वहां तक जाते अवश्य मालूम पड़ते हैं। ●●●



क्या जोश साहब एक बुद्धि(?)जीवी हैं?

● अतामुहम्मद शोला

'धर्मयुग' के दीपावली अंक में प्रकाशित अली सरदार जाफरी के 'अयूबशाही की छाया में पाकिस्तानी बुद्धिजीवी' शीर्षक लेख पर कमलेश्वर की प्रतिक्रिया आप 'धर्मयुग' के २१ नवम्बर के अंक में पढ़ चुके हैं, अब प्रस्तुत है, अतामुहम्मद शोला की प्रतिक्रिया। श्री अतामुहम्मद उर्दू के लेखक हैं और इधर उन्होंने हिन्दी में भी लेखन आरम्भ किया है।

जोश

न खुदा ही मिला
न विसाले सनम

उर्दू शायर अली सरदार जाफरीका लेख, "अयूबशाही की छायामें पाकिस्तानी बुद्धिजीवी" नजरसे गुजरा। निस्सन्देह अली सरदार जाफरी उर्दूके एक विख्यात शायर हैं, परन्तु इसीके साथ-साथ वे उर्दू साहित्यमें एक अच्छे आलोचक भी गिने जाते हैं। आलोचकके नाते उन्होंने पाकिस्तानी उर्दू साहित्यपर जो टीका-टिप्पणी की है और वहांके कवियोंकी रचनाका हवाला देकर जो परिणाम निकाले हैं, वे एक अच्छे आलोचकके ही बसका काम था और जिसको उन्होंने भलीप्रकार निभाया है। साहित्य एक ऐसा दर्पण है, जिसमें भूत, वर्तमान और भविष्य तीनों ही अपना साया डालते दिखायी देते हैं और किसी भी सम्प्रदाय या कौमकी सही मानसिक दशाको समझनेके लिए उसके साहित्यकारोंकी रचनाओंका पठन-पाठन आवश्यक हो जाता है। पाकिस्तानमें एक राजनैतिक तानाशाहीने वहांके राजनैतिक, सामाजिक, दार्शनिक और आर्थिक जीवनका गला जिस प्रकार घोंट रखा है, उसे हम जान ही नहीं सकते, जब तक कि वहांके बुद्धिजीवी कलाकारों की रचनाओंपर सामाजिक एवं राजनैतिक पृष्ठभूमिमें दृष्टिपात न करें। मैं अली सरदार जाफरीके लेखसे पूर्ण रूपसे सहमत हूं, परन्तु उनके लेखमें जो शेष बातें हैं और इस सन्दर्भमें जो कुछ विचार उन्होंने प्रकट किये हैं, उनसे मैं लेशमात्र भी सहमत नहीं हूं।

यह लेख इस दृष्टिकोणसे ही लिखा हुआ प्रतीत होता है, जैसे कि जोश साहबकी हिन्दुस्तानमें वापसीके लिए वातावरण सुधारनेके लिए प्रयास किया गया हो। यह तो ठीक है कि जोशने गुलामीके दौरेमें राजनैतिक जागृति पैदा करनेके सम्बन्धमें अच्छा खासा काम किया था। उन्होंने अपनी कलाके द्वारा ब्रिटिश साम्राज्यके विरुद्ध हिन्दुस्तानवासियोंको साहसपूर्ण बनानेकी ओर भी पर्याप्त कोशिश की थी। यदि हम उनके जीवन और कलाको आरम्भसे सामने रखें, तो हमें यह दिखायी देने लगेगा कि उनकी क्रान्तिकारी रचनाओंके पीछे कोई राजनैतिक या दार्शनिक सूझबूझ नहीं है, बल्कि उनकी व्यक्तिगत पसन्द और नापसन्द है। वे शुरूसे ही एक जिद्दी और मनमौजी बच्चकी तरह कलाके साथ खेलते रहे हैं और सदैव उनकी रुचि नकद-नारायण, शराब-कबाब और हल्के-छोटे कार्योंकी ओर रही है। यद्यपि शब्दोंके एक अच्छे प्रयोगकारके नाते वे एक बड़े कवि मान लिये गये। परन्तु इन सब बातोंके होते हुए भी उन्होंने राजनैतिक स्तरपर जिस बड़ी अज्ञानताका ही नहीं, बल्कि कूटनीतिका भी परिचय दिया है, उसे कदापि क्षमा नहीं किया जा सकता।

वे खूब सोच-समझकर यहांसे पाकिस्तान गये और केवल धन और मान-दानका लालच ही उन्हें यहांसे पाकिस्तान ले गया। ऐसे ढिलमिल और अवसरवादी आदमीको कभी भी बुद्धिजीवी नहीं माना जा सकता, क्योंकि ऐसे मनुष्योंका कोई सिद्धान्त या आदर्श होता ही नहीं। जिसने धनको ईश्वर बना लिया, उसे मनुष्यों और सिद्धान्तोंसे क्या वास्ता रह गया। यह बात मेरी समझमें आ ही नहीं सकती।

न इधर के रहे, न उधर के रहे

अयूबशाही और पाकिस्तानके राष्ट्रपति अयूबको चेतन करनेके सम्बन्धमें उनकी जिस कविताका हवाला दिया गया है, उससे भी कोई अधिक प्रगतिवाद नहीं टपकता। बात यह है कि जोश साहब पाकिस्तानके राष्ट्रपति अयूब खां की प्रशंसा भी करना चाहते थे, परन्तु यह भी जानते थे कि जनताके दिलमें अयूब खांके लिए कोई विशेष स्थान नहीं है। अतः अयूब खांकी प्रशंसा करनेमें वे भी दरबारी शायर समझ लिये जायेंगे और जनतामें जो कुछ भी थोड़ा बहुत मान-दान उनका है, वह भी खत्म हो जायेगा। इन दोनों बातोंमें सन्तुलन कायम रखनेके लिए केवल एक ही रास्ता रह गया था और वह यह था कि वे अयूब खांको एक कौमका सेवक दिखा कर सेवाभाव रखने वाले लोगोंकी प्रशंसा करें और दूसरी ओर बादशाहों और राजाओंकी बुराई दिखाकर यह जाहिर कर दें कि महज ताकत और शासनके भरोसे जनतापर राज करने और उनके हितपर निगाह न रखनेका कैसा बुरा परिणाम मिलता है। जिससे वे जनताको यह धोखा दे सकें कि उन्होंने अयूबशाहीकी प्रशंसा नहीं, निन्दा की है। यह एक तरहकी आंखमिचौली है, जो एक ही समयमें जनता और अयूब खां दोनोंको बेवकूफ बनानेके लिए खेली गयी। हम तो जोश साहबकी हिम्मत तब जानते, जब वे सीधे अयूब खांको ललकारते।

भारत लौटने के लिए बेचैन

उपर्युक्त बहससे यह स्पष्ट है कि जोश साहब जहां शब्दोंके प्रयोगमें एक उच्चकोटिके कलाकार कहे जा सकते हैं, वहां उनकी कला दार्शनिक पुटसे खाली है और इसी दार्शनिक पुटके अभावने उनकी कविताओंको एक बुद्धिजीवी कलाकारकी कविता बननेसे रोक दिया। केवल यही नहीं, बल्कि उनके जीवनमें भी उनकी प्रत्येक बातसे यही विदित होता रहा है कि उन्होंने कभी किसी समस्यापर गम्भीरतासे विचार नहीं किया और सदैव क्षणिक लोभने उनकी आंखों पर परदा डाले रखा। शायद वे यह जानते ही नहीं कि क्षणिक लोभ-लालचको त्याग कर ही मनुष्य कुछ ऊंचा उ सकता है। इसी क्षणिक लोभने उन्हें हिन्दुस्तानसे पाकिस्तान में फेंक दिया। वे यह सोचकर गये थे कि वहां जाते ही वे राष्ट्रकविकी पदवी प्राप्त कर लेंगे, सरकार और जनता दोनों ही उनपर धनकी वर्षा करने लगेंगी और फिर वे दिन-रात शराबमें मस्त रहेंगे, परन्तु पाकिस्तान पहुंचकर यह भली भांति स्पष्ट हो गया कि वे धोखेमें थे और जितना मान-दान, जितना वेतन और आर्थिक सम्पन्नता उन्हें हिन्दुस्तानमें प्राप्त थी, उतनी भी पाकिस्तानमें हाथ नहीं आयी, तो लगे मसिया पढ़ने। उन्होंने पैंतरे और चालें भी बदले, इस्लामका सहारा भी लिया, परन्तु हाथ कुछ न लगा।

यहां उन्हें अपने विचार प्रकट करनेकी जो स्वाधीनता प्राप्त हुई, पाकिस्तानमें कदम-कदमपर उसका गला घोंटा गया और इसीलिए वे यहां फिर रसने-बसनेके लिए बेचैन हो रहे हैं।

जाफरी साहबका यह कथन तो माना जा सकता है कि पाकिस्तानी रिसाले 'साकी' को जोशके विरुद्ध कोई विशेषांक निकालनेके लिए अमरीकी सेवा सूचना केन्द्रसे कुछ सहायता मिली हो, लेकिन यह नहीं माना जा सकता कि जोश अब एक ऐसी हस्ती रह गये हैं कि जिनकी कविताओंसे कहीं भी कोई हलचल मच सके। जहां अयूब खांकी तानाशाही पाकिस्तानी जनताको खल रही है, वहां जोशके प्रति भी कोई सद्भावना उन लोगोंमें नहीं पायी जाती। उक्त कविता करके जोशने दोनों हाथमें लड्डू लेनेकी जो कोशिश की है और जनता व अयूब खां दोनोंको बेवकूफ बनानेका जो प्रयत्न किया है, उससे स्वयं ही विदित है कि वे जनताकी निगाहमें सर्वोच्च नहीं हैं, तो न सही, परन्तु अयूब खां पर यह प्रभाव अवश्य डालना चाहते हैं कि यदि उनको राष्ट्रकविकी पदवी दे दी गयी, तो वे अयूब खांका प्रचार कलात्मक रूपसे भली प्रकार करके उनका एक जनप्रिय मॉडल प्रस्तुत कर सकते हैं और चाहे वास्तवमें वे जनप्रिय हो सकें या न हो सकें। ●●●

"अरे हां, मैं तो भूल ही गयी थी। रज्जो बेटा, भला यह मिस्सरको क्यों निकाला उसने ? कबसे तो था, पड़ा रहता !"

"पता नहीं ताई !" और राजेश मशीन ले गया । मां बड़बड़ायी, "मुझे तो रंग-ढंग ठीक नजर नहीं आते । ऐसा तो न कभी देखा, न सुना । जब देखो काममें ही लगी रहती है यह लड़की ।"

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उसके कोई दो दिन बाद पिण्टू मेरी गोदमें बैठी थी । मैं कोई पत्रिका देख रही थी । मांने पूछा, "ए पिण्टी, तेरी मां क्या कर रही है ?"

"पूजा कर रही है भगवानकी ! ताई, मांने बड़ा अच्छा मन्दिर बनाया है । किशन भगवान् रखे हैं । रोज पूजा करती है । वह रातमें भी वहीं सोती है । कलसे तो मैं भी वहीं सोऊंगी । मन्दिरमें सोनेसे रातको डर नहीं लगता !"

मां कुछ देर चुप बैठी रही और फिर एकाएक चप्पल पहनकर वकील साहबकी ओर चल दी । मां तो अक्सर वहां जाती ही रहती थी ।

मैं पत्रिका पढ़ती रही और बोर होकर पिण्टू मेरी गोदमें ही सो गयी । मैं उसे कन्धेसे लगा उसके घर ले चली । पिण्टू को चारपाईपर लेटाकर मुझे कुछ देर उसे थपकना भी पड़ा, क्योंकि वह जाग गयी थी और मेरा आंचल छोड़ती ही नहीं थी । कुछ ही क्षण बीते होंगे कि दोपहरके सन्नाटेमें बराबर के कमरेकी खुली खिड़कीसे मांकी आवाज आयी —

"बहू, अपना कुछ खयाल रखा कर, गर्मी बहुत है, बीमार पड़ जायेगी ।"

"नहीं अम्मां, मैं तो ठीक हूं।" यह अम्मां-बेटी कबसे हो गयीं दोनों ? मां पता नहीं कैसे सबसे रिश्ता जोड़ लेती है ।

"ठीक कहां ? मुझे तो ठीक नहीं लगती ! मिस्सरको क्यों निकाल दिया । गर्मीमें खुद खटती रहती है ।"

"अम्मां, स्त्रीके रहते खाना और कोई बनाये यह तो अच्छा नहीं न ! खाली बैठी मैं ही क्या करूंगी फिर । मास्टर जी भी तो आने लगे हैं....।"

"अभी तो स्कूल ही नहीं खुले, मास्टर क्यों लगा लिया?"

"क्या करूं । घरकी सफाई करायी तो एकका भी तरती-बस्ता साबुत नहीं मिला । लगता है महीनोंसे इन सबने कुछ पढ़ा ही नहीं । अभी कचाई निकल जायेगी तो अच्छा है ।"

"बहू, यह मन्दिर कब बना लिया तूने ? और यह अपनी क्या हालत बना रखी है । न तनपर ढंगका कपड़ा, न बाली, न झुमका ।"

"यह तो जीवनके साथ ही है अम्मां, सिंगार कर क्या करना है ?

"और तू सोती भी यहीं है ?" मांने हौलेसे पूछा । मानो कठिनतासे इतनी देर रह सकी थी ।

"....."

"वकील साहब कहां सोते हैं ?"

"अपने कमरेमें ।"

"बैठकमें ?"

"जी ।"

"यह क्या बात हुई ? तू बच्चोंको लेकर अलग पड़ी रहती है । और तेरे ब्याहको दिन ही कै हुए हैं । लड़ाई हो गयी क्या ? अभी नहीं खाये-पहनेगी तो फिर कब ? झगड़ा हो गया हो तो.. मुझे.... बता ?"

"देख, कोई बात हो तो मुझे बता । तेरी मां बराबर हूं... तेरेसे पहले जो थी, वह भी बहुत मानती थी । बचपनमें आकर कुछ न कर बैठना....।"

● शेष पृष्ठ २२ पर ⟶

सुनीता: जन्म: १३ जुलाई, १९४१ । शिक्षा: दिल्ली विश्वविद्यालय से बी. ए. । १९५९-६३ स्विटजरलैण्ड तथा अमरीका में निवास। अगस्त, '६५ में तीन सालके लिए कनाडा जाना निश्चित। दो उपन्यास 'बौज्यू' और 'सफर' के साथी' प्रकाशित । दो अन्य उपन्यास 'सपनोंकी बांहें' तथा 'गीत अधूरा' तथा एक कविता-संग्रह 'वर्तिका' भी प्रकाशनाधीन । धर्मयुग में पहली बार आपकी यह कहानी प्रस्तुत है ।

● सांस्कृतिक समाचार

भारतीय चित्रकला : बतर्ज बम्बई

● बी. प्रभा ● आरा ● रावल ● सबावाला ● साड़वेळकर

मित्र कलाकारोंकी अलग-अलग प्रदर्शनियां कई देख चुका हूं, पर इस बार पांच कलाकारोंके चित्रोंको एक ही जगह देखकर बहुत अच्छा लगा, जिसके लिए ताज आर्ट गैलरी को धन्यवाद दिया जा सकता है । यह एक ऐसा मौका था जबकि बी. प्रभा, के. एच. आरा, रसिक रावल, जहांगीर सबावाला तथा बाबूराव साड़वेळकरके चित्र देखनेको मिले । चित्र प्रदर्शनीके लिए बम्बईका यह मौसम बहुत अच्छा नहीं होता । पानी जमकर बरसता है और यातायातकी सुविधा ठप्प रहती है, लेकिन इस सारी कठिनाई और मौसमकी खराबीके बावजूद आर्ट गैलरीने अच्छा व्यवसाय किया है और लोगोंकी उपस्थिति आशासे अधिक रही है । लोगोंका, जिनसे मैंने बातकी उनका, कहना था : वास्तवमें इस प्रदर्शनीको एक प्रतिनिधि प्रदर्शनी कहा जा सकता है, क्योंकि जितने भी चित्र यहां प्रदर्शित हैं, वे अपने-अपने कलाकारोंका सही प्रतिनिधित्व करते हैं ।

गैलरीमें एक बार नजर घुमाते ही यह पता लग जाता है कि कौन-सा चित्र किस कलाकारका है और इससे भी अच्छी बात यह थी कि सभी कलाकारोंके ताजे बने हुए चित्र थे । मेरे साथ एक मित्र हैं बी. प्रभाके चित्रोंके बे-तरह आशिक, वे अन्दर घुसते ही मेरा साथ छोड़कर उस दीवारकी तरफ जा खड़े हुए, जहां लाल रंगसे बना बड़ा-सा चित्र टंगा था । काफी देर तक उन्हींमें डूबे खड़े रहे और जब मैं घूमते-घूमते उनके पास पहुंचा तो मेरे कन्धेको झकझोरते हुए बोले : देखो देखो, एक-एक नक्श वही, क्या चेहरा तराशती है यह चित्रकार ! और मैं खड़ा देखता हूं । देखता हूं, पाता हूं बी. प्रभा के ये नारी पात्र आज भी वही हैं । समुद्रमें कितने ज्वार आये हैं, कैसे जमाना गुजर गया है लेकिन यह कलाकार हमेशा की वही कलाकार है, उसके नारी पात्र वही हैं । चाहे उन्हें झोंपड़ीमें देखिए या बाल संवारते हुए अभिजात्यके परिवेशमें ।

एक तरहसे ढली, जमी हुई शैली वाले चित्र बी. प्रभाके ही नहीं और भी लोगोंके हैं । के. एच. आराके चित्र कमरेमें लगे हुए बहुत अच्छे लगेंगे– फूल पत्तियों और घासके चित्र, जिन्हें गुलदानमें सजाया गया है । ऐसे गुलदान, जो टेबुल कालीन पर रखे हैं । बड़ा ममत्व उभरता है इन्हें देखकर, प्यार आता है ऐसी अनछुई चीजोंपर । पारखी हैं कलाकारकी आंखें, जिन्होंने सजाया है एक कवित्वमय भाषामें । केवल कला ही नहीं, रंग भी कलाकारके अपने हैं, वे मासूम पीले या गाढ़े कत्थई रंग, जिसके उपयोगमें आरा माहिर हैं ।

ऐसी ही महारत हासिल कर रखी है जहांगीर सबावालाने । उनके चित्रोंकी कोणात्मक रेखाओंमें एक अनोखी अनुभवगम्यता झलकती है और कोमल रंगोंसे वे उस अनोखेपनमें एक नये जीवनकी सृष्टि करते हैं और इसीसे वे अपनेको विशिष्ट बनाते हैं । उनकी शैलीमें निरन्तर क्रमसे विकास मिलता है । याद आते हैं उनके वे कोणात्मक रूपसे बने हुए ईसूके चित्र, जो अनोखे रंगोंसे दीप्त थे, जहां रंगोंमें कोमलता आयी है वहीं कोणमें भी अनोखापन देखा जा सकता है, जो उनके 'चन्द्रमा' वाले चित्रमें काफी उठकर आया है ।

कोमलता और सूक्ष्मता रसिक रावलके चित्रोंमें जाकर और तरल हो उठी है: उदाहरण हैं उनके दोनों चित्र, चाहे वह 'चांद पक्षी' हो या 'काली युवती' । रावलका यह रूमानीपक्ष किस छोर पर जाकर टूटेगा कहा नहीं जा सकता, वह क्षणके लिए गुदगुदा अवश्य ले, पर मनमें नये प्रश्नचिह्न जरूर खड़े हो जाते हैं– इसके बाद ? क्या कलाकारने रूमानियतकी अति नहीं कर दी है ?

लोग कह सकते हैं, अमूर्त चित्र भी तो अति रूमानियतका ही एक रूप है जो साड़वेळकरके चित्रोंमें स्पष्ट झलकता है । कुछ रंगोंका ऐसा सामंजस्य जो, कभी ऐसा लगे कि वाह क्या बात खड़ी की गयी है और फिर बादमें अति साधारण बनकर धोखा दे जाये– ऐसा मृग जल जो भ्रम पैदा करे....

... और मैं इन कलाकारोंके चित्रोंको देख-देख सोचता रहा अमृता शेरगिलने भी नारी पात्र चित्रित किये हैं, उनकी आंखोंमें समाया वह सारा दुख क्यों नहीं मिलता बी. प्रभामें ? या आराके वे 'स्टिल लाइफ' आज भी जैसेके तैसे कालीनोंपर सजे हैं ? दुख हुआ यह जान-सुनकर कि जिन चित्रकारोंके चित्र यहां प्रदर्शित हैं उनमें से कोई कभी नहीं आता आर्ट

● शेष पृष्ठ १६ पर ⟶

गुलदान में घास ● चित्र : के. एच. आरा

● चित्र : बी. प्रभा

टोकरीवाली

बस्तर के माड़िया

• राजेन्द्र अवस्थी

• युवा पत्नी बनाम बुलबुल • युवक उर्फ जूड़े में खोंसने का फूल • महुओं की मादकता और घाटियों के बोल • संसार का सबसे पहला जादूगर • मृतक की छाती पर काजल की चित्रकारी

"विवाह—एक लम्बी यात्राके बाद खेतकी एक मेंड़पर बैठना है, युवा-पत्नी बुलबुलकी तरह है, जिसकी पूंछ हमेशा ऊपर-नीचे होती रहती है, तेज नाकवाला गठा हुआ आदमी एक खूबसूरत सांड़ है, जिसे जहां भी चाहो जोत दो, लड़का एक फूल है, जो सिर्फ दिनके समय जूड़ेमें खोंसा जा सकता है।"

परिवारके सम्बन्धमें ये कुछ अनोखी धारणाएं बस्तरके माड़िया आदिवासियोंकी हैं। माड़िया, जो हरे-भरे जंगलोंके बीच छोटी-छोटी झोपड़ियां बनाकर रहते हैं। किसी माड़िया गांवकी सीमापर चले जाइए, गेंवड़ेसे जो कुछ दिखायी देगा, सब नया होगा। गांवकी सीमापर एक कमान और उसपर टंगा हुआ एक मरा बन्दर या बिल्ली या बिज्जू। जरा-सा आगे जाइए, पत्थरोंकी एक कोरी और उसपर लहराती लाल पताका'! पुरखोंकी यह यादगार। श्रद्धाविनत आगे बढ़िए। कच्चे रास्तेके दोनों ओर बांस और फूसकी झोपड़ियां—साफ-सुथरी और बाड़ीसे घिरी हुई। झोपड़ियों-के सामनेकी खुली जगहमें मौसमके अनुसार ज्वार, बाजरा, मक्का, राई या रमतिला लहराते मिलेंगे। पहाड़ोंकी ढालोंके नीचे बसे ये माड़िया गांव सरसोंके फूलोंकी तरह खूबसूरत दिखायी देते हैं।

माड़िया मुख्यत: बस्तरके निवासी हैं और गोंडोंकी ही एक शाखा है। कुछ माड़िया बस्तरसे लगे विदर्भके क्षेत्रमें भी पाये जाते हैं। माड़िया दो तरहके होते हैं—पहाड़ोंपर रहने वाले और पहाड़ोंके नीचे रहने वाले। बस्तरका सघन अबूझमाड़ क्षेत्र पहाड़ी माड़ियोंका केन्द्र है। नीचे रहने वाले माड़िया विशेष उत्सवों और त्योहारोंके समय सिरपर सींग बांधते हैं, इसलिए कुछ लोगोंने उनका नाम 'सींग-माड़िया' रख दिया है। दन्तेवाड़ा, बीजापुर, कोतों, सुकमा और मुतरू आदि क्षेत्रोंमें इनकी संख्या काफी है।

माड़िया खूबसूरत, हृष्ट-पुष्ट, सीधे और सरल होते हैं। मर्द और औरत—दोनोंके बदन गठे और सधे हुए होते हैं। औरतें अधिक परिश्रमी होती हैं। पुरुषोंकी तरह वे भी घुटनों तक एक छोटी धोती पहनती हैं। उनके वक्ष खुले हुए होते हैं। विवाहित लड़कियां बाजार या किसी सार्व-जनिक स्थानको जाते समय एक छोटा-सा कपड़ा सामने डाल लेती हैं। उनके गले रंग-बिरंगी गुरियोंकी खूबसूरत मालाओंसे सजे हुए होते हैं। कानमें चांदी या लकड़ीका एक आभूषण होता है, जो 'ढोसा' कहलाता है। बांसका हरका, कंघियां, कर्णफूल, पैरोंमें पायलनुमा एक जेवर और हाथोंमें रंग-बिरंगी चूड़ियां एक माड़िया युवतीके शृंगार-प्रसाधन हैं। पुरुष गलेमें गुरियोंकी मालाएं पहनते हैं।

सघन जंगलोंमें बसे माड़िया मनके मौजी और निर्भीक तथा निर्बन्ध होते हैं। जीवनका साधन केवल कृषि है। वर्षाके पहले झाड़ियां काट दी जाती हैं। सूखनेपर उनमें आग लगा देते हैं। जब पहला पानी पड़ता है, तो इसी राखमें बीज बो दिये जाते हैं। यह 'बेबर' की खेती कहलाती है। अब कुछ माड़िया पूरी खेती भी करने लगे हैं। खेतोंके पास डबरे बनाये जाते हैं। डबरे माड़िया युवकोंकी सम्पत्ति हैं। डबरोंको लेकर कई बार भयंकर झगड़े होते हैं और हत्या तक कर दी जाती है। खेतोंके पास ही एक झोंपड़ी होती है, फसलके दिनोंमें उनका डेरा यहीं आ जाता है और तब गांवके बोल खुले नीले आकाशके नीचे खेतोंकी छायापर गूंजने लगते हैं। घाटियां प्रतिध्वनिमें सनसनाती और एक विरोधी गीत-सा छेड़ती सुनायी देती हैं।

तेरी गालियां, मेरे कान की बारी हैं
तेरा घूंसा, मेरे पैर का चुटका है,
रात भर तू खर्राटे लेता रहा—
तेरी जात के जानवरों से
मैं लड़ती रही रात भर !
वो जानवर जिनकी आवाज तेरी है,
पर आवाज ही तो है तेरी,
काम वो वैसा नहीं करते !
कब तक जागती रहूंगी मैं . . . !

माड़िया देखनेमें सीधे, पर अपने काममें उतने ही चुस्त और तेज होते हैं। शिकारका उन्हें शौक है। जंगलोंमें कभी फन्दे लगाकर, कभी गड्ढा खोदकर, कभी ढोलोंके साथ समूहमें दौड़कर और कभी माहुर लगे अपने विषैले बाणोंसे वे शिकार करते हैं। इनके फन्दा लगानेका तरीका भी निराला है। बड़ और ऊमरके दूधकी चम्पमें पक्षियोंको फंसा लिया जाता है। यह चिकना दूध वृक्षोंकी डालों और पत्तोंपर लगा दिया जाता है। यहां बैठते ही पक्षियोंके पंख फंस जाते हैं। इसी तरह वे फन्दा भी लगाया करते हैं। जानवरोंके आवागमन-के मार्गमें किसी झाड़की डालीको झुकाकर उसमें रस्सी बांध दी जाती है। रस्सीमें सरफूंद लगी होती है। सामने गहरा गड्ढा रहता है। शिकारी रस्सीका एक छोर पकड़कर दूर छिपकर बैठ जाता है। जैसे ही जानवर वहांसे निकला, रस्सी पांवमें कस जाती है। डालीका झटका उसी समय जोरसे लगता है और जानवर कई गज दूर जाकर पटका खाता है। तीन-चार पटके खाकर वह अपनी सारी ताकत खो देता है। इस फन्देमें साम्भर, चीतल और शेर तकको ये लोग फंसा लेते हैं। व्यक्तिगत शिकारके अलावा वर्षमें एक बार सामू-हिक शिकारका भी आयोजन किया जाता है। इसे 'फागु-सेंगरा' कहते हैं। फागुसेंगरा वसन्तके समय एक पर्वकी तरह मनाया जाता है।

शौक है टोटके और शिकार का

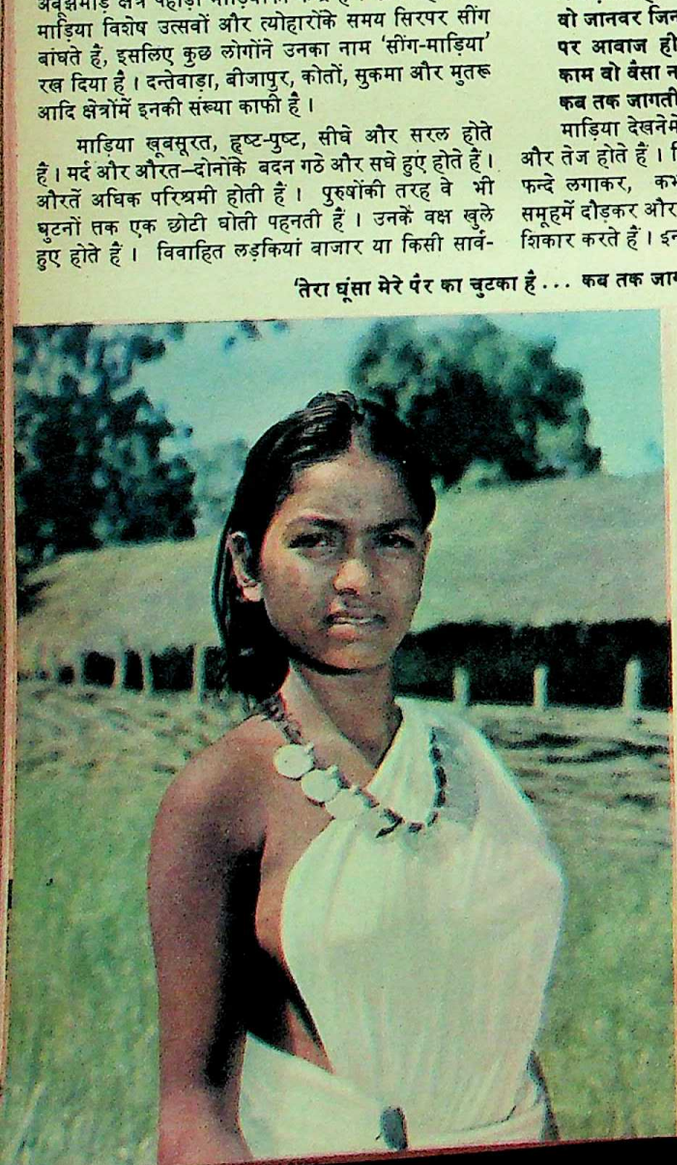
माड़िया जितना शिकारका शौकीन होता है, उतना ही शौक वह टोने-टोटके और जादू-टोनेमें रखता है। जादू-टोना इलाजसे लेकर उनके खाली समयमें मनोरंजन तकका माध्यम है। एक माड़ियाका विश्वास है कि संसारमें सबसे पहले उसीने जादू सीखा है। इसकी एक दिलचस्प कथा है—

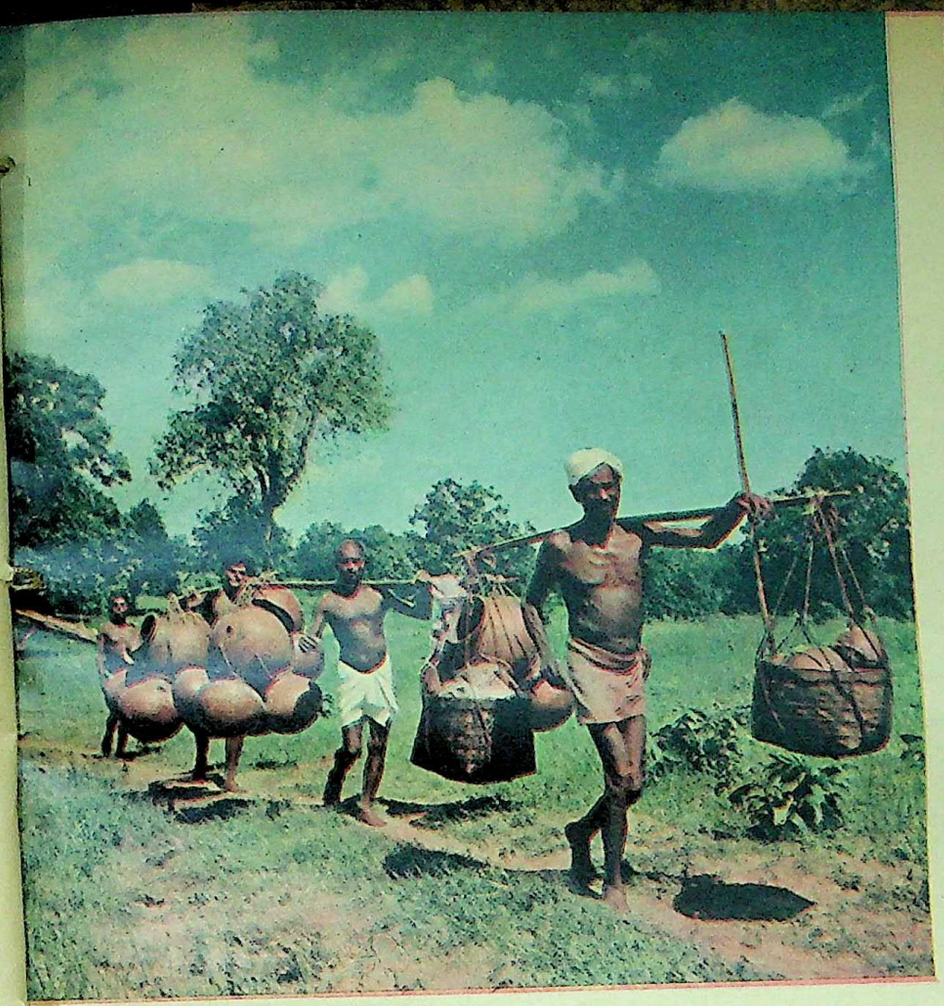
एक जंगलमें नन्दराज गुरु सात देवताओंको जादू-टोना सिखा रहे थे। एक दिन एक माड़िया जंगलमें जड़ें खोद रहा था। उसने अज्ञात स्थानसे कुछ आवाजें सुनीं। वह आवाज वाली दिशाकी ओर गया और अन्तमें उसने वह स्थान खोज लिया, जहांसे वे आवाजें आ रही थीं। वह रोज छिपकर सब कुछ देखता रहा। अन्तिम दिन देवताओंने बलि चढ़ायी। नन्दराज गुरुने उस बलिके सात भाग किये, लेकिन वहां आठ भाग हो गये। नन्दराजने सारे देवताओंसे कहा कि सारा जंगल खोजो, कोई न कोई यहां छिपा है। सब खोजने निकले।

वह माड़िया एक झाड़की डालपर छिपा बैठा था। देवता उसे पकड़कर नन्दराज गुरुके पास ले गये। नन्दराजने उसे डराया, धमकाया कहा, "देख, ये सारे देवता हैं। इनके बीच तू ही एक आदमी है। तूने जादू-टोना सीख लिया है। इसके बदले हमें भेंट दे।"

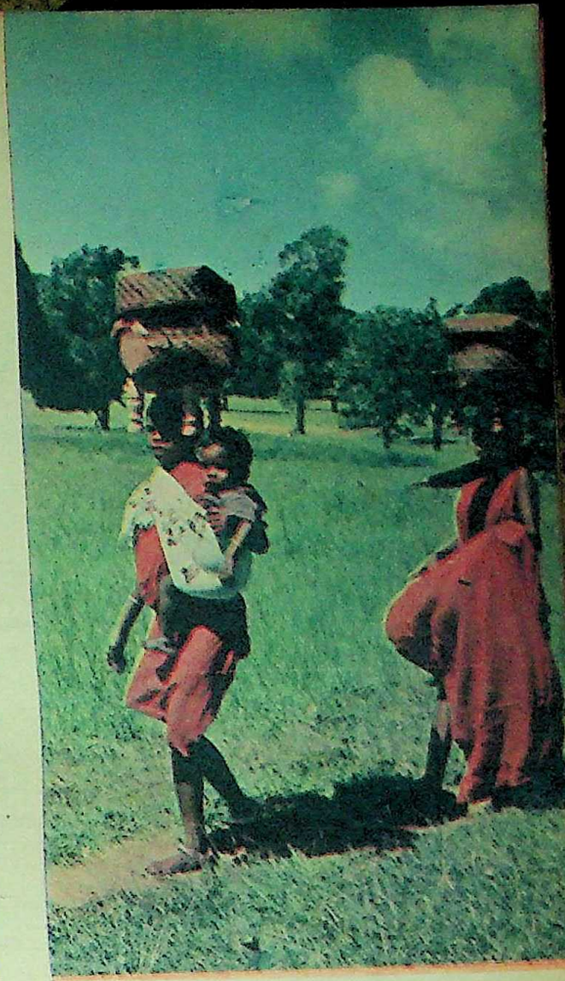
उसने पूछा, "तेरे घरमें एक बच्चा है . . .।" उस माड़ियाका इकलौता बेटा घरमें था। नन्दराजने इतनी

'तेरा घूंसा मेरे पैर का चुटका है . . . कब तक जागती रहूंगी मैं . . .': सरसों के फूलों-सी खिली माड़िया युवतियां





देखने में सीधे और काम में चुस्त मेहनती माड़िया



माड़िया स्त्रियां भी मेहनत और मशक्कत में पुरुषों से पीछे नहीं हैं

बड़ी शर्त इसलिए रखी कि यह न अपना लड़का भेंट देगा, न इसे जादू-टोना आयेगा। नन्दराज चाहते थे कि जादू-टोना केवल देवताओं तक सीमित रहे। उन्हें भय था कि यदि इस माड़ियाको जादू-टोना आ गया तो वह उसका उपयोग करेगा। दुनियामें कहीं मृत्यु नहीं होगी। आदमी कष्टोंसे दूर हो जायेगा और जब मरेगा ही नहीं, तो देवता किसपर राज करेंगे ?

माड़ियाने बच्चेका अर्थ अपने लड़केसे नहीं लिया। उसके यहां एक मुर्गीका और एक सूअरका भी बच्चा था। वह तैयार हो गया। नन्दराज गुरुने तब एक देवताको उसके घर भेजा। वह उसके इकलौते लड़केको मारकर उसका कलेजा ले आये। गुरुकी आज्ञासे उस कलेजेको सातों देवता और उस माड़ियाने भी खाया। माड़ियाने कलेजा अनजानमें खाया था। उसके खाते ही माड़ियाको मृत्यु और भूत-प्रेतोंका पूरा ज्ञान मिल गया। वह पूरा जादूगर बन गया और संसारका पहला जादूगर बनकर सामने आया। जब वह मरने लगा तो उसने यह विद्या अपने और साथियोंको भी बता दी। धीरे-धीरे बहुत-से लोग इसे सीख गये।

जादू-टोनेका प्रयोग अपने दुश्मनोंसे बदला लेनेके लिए किया जाता है। जादूगर मन्त्रोंके प्रभावसे कलेजेको निकाल लेता है। वही असल जीव है, इसलिए आदमी मर जाता है।

जादू-टोना प्रायः जूनके महीनेमें सीखा जाता है। सीखनेवाला युवक जंगल जाता है। वहां एक पत्थर चुनता है। यह किसी मृतकका स्मारक होता है। वहां कुछ उपाय करने होते हैं। फिर नन्दराज गुरुका नाम लेकर और बोघराज, किरकोड़, मरकोड़, इनदोर और बनदोर देवताओंको साक्षी-कर वह अभ्यास शुरू करता है। दिसम्बरके महीने तक उसका अभ्यास चलता रहता है। पूरा हो जाने पर वह मुर्गी और सूअरको बलि देकर गांव लौट आता है।

जादूगरसे गांवके सभी लोग डरते हैं। मरनेके बाद उसकी यादमें स्मारक नहीं बनाया जाता। कहा जाता है कि मरकर वह भयंकर भूत बनता है। औरतें भी जादू-टोना करती हैं और कई बार चुड़ैल बनकर लोगोंको परेशान करती हैं।

माड़िया इनपर अडिग आस्था रखते हैं। गांवकी हर गली, पीपल और बड़का हर पेड़, नदी-नालेका हर किनारा और जंगलोंका हर खंडहर भूत-प्रेतोंका निवास माना जाता है।

माड़िया जातिके सामाजिक संगठन काफी मजबूत होते हैं। गांवमें एक मुखिया होता है और आपसी झगड़ोंको निबटानेके लिए एक पंचायत। इनके अनुशासनमें समूचे गांवको चलना होता है। माड़िया गोंड़ोंकी कई उपजातियां होती हैं। उपजातियोंके नाम पक्षी और जानवरोंपर रखे जाते हैं। जैसे—मरवी (यानी सांप), कुहरमी (यानी कोयल), सोरी (यानी शेर), मरकामी (यानी कछुआ) आदि। अपने जीवन-साथीका चुनाव लड़के-लड़कियां स्वयं करते हैं। पुरुष एक साथ कई स्त्रियां रखते हैं। ऐसे पुरुषका समाजमें विशेष आदर होता है और वह धनवान समझा जाता है। इसका कारण यह है कि स्त्रियां खूब मेहनती होती हैं। इसलिए इनके यहां विवाहके पूर्व मां बनने वाली लड़कीको कोई भी स्वीकार कर सकता है।

विवाहके लिए घरमें एक लड़का लाकर रखनेकी प्रथा भी माड़िया जातिमें पायी जाती है। उसे 'लमहादा' कहते हैं। भगाकर ले जाना और हल्दी डालकर शादी करनेका रिवाज भी इनके यहां है।

मृतकोंका सम्मान माड़िया जातिमें खूब होता है। प्रत्येक पूजा या उत्सवके समय मृतकोंको याद किया जाता है। मृतक जीवितोंकी रक्षा करते हैं और स्वप्नमें आकर सही रास्ता बताते हैं। मृतकोंको गाड़ा जाता है। अब जलाया भी जाने लगा है। किसीके मरते ही बहनका लड़का घरके ऊपर चढ़कर ढोल पीटता है और इस तरह गांवभरको मृत्युका समाचार देता है। हनल-गायता मुर्देके चारों ओर धागा बांधता है। उसकी स्त्री मुर्देको नहलाती है। वह पका चावल और हल्दी अर्थीके पास ले जाती है। मृतकके नामपर पशुओं की बलि दी जाती है।

माड़िया पुनर्जन्ममें विश्वास करते हैं। इसलिए हनल-गायताकी पत्नी मृतककी छातीपर काजल पोतती है। उसपर आड़े-तिरछे चित्र बनाती है। इन चित्रोंके आधारपर वह यह बता देती है कि उसका पुनर्जन्म कब होगा। मृतककी यादमें स्मारक बनाये जाते हैं। दन्तेवाड़ाके पास दिलमिलीका स्मारक-स्तम्भ एक दर्शनीय स्थान है।

माड़िया मनमौजी और स्वभावसे सदा प्रसन्न रहने वाले होते हैं। अपनेको सदा खुश रखनेके लिए ये किसी न किसी त्यो-हारका सहारा लेते रहते हैं। फरवरीमें आम बीननेके पहले इरपू याण्डुम, फिर बिज्जा-याण्डुम आदि। दीवालीके समय नवान्न खानेके पहले नुका नोंरदाना याण्डुम मनाया जाता है। पर्वोंसे लेकर समारोहों तक खूब हर्षके साथ नाचना-गाना और वाद्योंके सहारे समां बांधना चलता रहता है। माडिया सींग बांधकर, ढोल, मांदर और किरकीके सहारे बड़ा ही आकर्षक नृत्य करते हैं। इन नृत्योंके साथ जंगलका चप्पा-चप्पा नाच उठता है और हर घाटी तथा हर किनारा स्वरोंमें गूंज भरकर जैसे एक आवाज छेड़ता है—सोंधी धरतीका एक महकता हुआ गीत, महुआके फूलोंकी खुशबू और एक युवा लड़कीके असीमित अरमानोंका बेहिसाब लेखा-जोखा—

तू है तो सब है,
तू नहीं तो कुछ नहीं !
पर ओ निर्दयी,
तेरा वह कठोर स्पर्श—
मैं कैसे सह सकूंगी ?
यह कोमलता—
महुआ के फूलों ने
मुझसे ही तो चुरायी है !

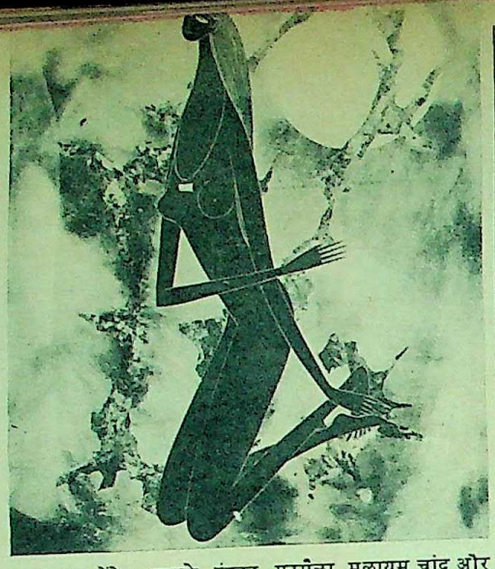
●●●

१२ सितम्बर के अंक में पढ़िए—
नाच रहे सींग वाले माड़िया

● छाया : बालकृष्ण

पृष्ठ १३ का शेष

भारतीय चित्रकला...



काली लड़की
● चित्र : रसिक रावल

गैलरीमें। बहुतसे प्रश्न, जो इन कलाकारोंसे पूछे जा सकते थे, मनमें ही रह गये। कुछ दिनों पहले मनसारामने एक प्रश्न उठाया था : क्या यह बम्बइया आधुनिक चित्रकला सचमुच आधुनिक है? (देखिए धर्मयुग : २० जून '६५) इस आर्ट गैलरीमें पांच कलाकारों के अधुनातम चित्र प्रदर्शित हैं, जो अपने क्षेत्र के माने हुए कलाकार हैं पर... मैं पूछता हूं क्या ये चित्र सचमुच भारतीय हैं? इनमें स्पन्दन और जीवन क्यों नहीं?

मनसारामके प्रश्न और आक्षेपपर सुना गया है कि काफी लोगोंने नाक भौं सिकोड़ी, पर यह प्रदर्शनी क्या है? किस बातकी ओर इंगित करती है? मुझे सचमुच आश्चर्य हुआ जब मैंने इन कलाकारोंकी कृतियोंको देखा, जिनमें जीवन की कटुता और कठोरताका नामोनिशान नहीं। दो कलाकारोंने चांद बनाया है—एक सफेद धवल दूधिया चांद, दूसरा राखके रंगका मटमैला मुलायम चांद और ढेर-से नारी पात्र हैं और फूल हैं... सब सतही जिन्दगीके प्रतीक रूमानी तरल कोमल जो आजके भारतीय जीवन से लुप्त हो चुका है, यह चित्रकलाका स्वप्नसंगीतांश देखकर ऐसा लगता है कि इसके चित्रकार कभी भोगते नहीं, कम-से-कम बोरीबन्दरसे ताज आर्ट गैलरी तक इस पानीमें पैदल आने की यातनासे भी उनका पाला नहीं पड़ा होगा जो बस और टैक्सीके बन्द हो जानेपर पानीमें एक साधारण व्यक्तिको उठानी पड़ती है। फल होता है यह ठण्डा, साधारण, सपाट जीवनहीन चित्रण, जो मुर्दोंका सपना है। जिसमें न नये आयामकी खोजका प्रयास है, न हाथ-पांव मारनेकी छटपटाहट।

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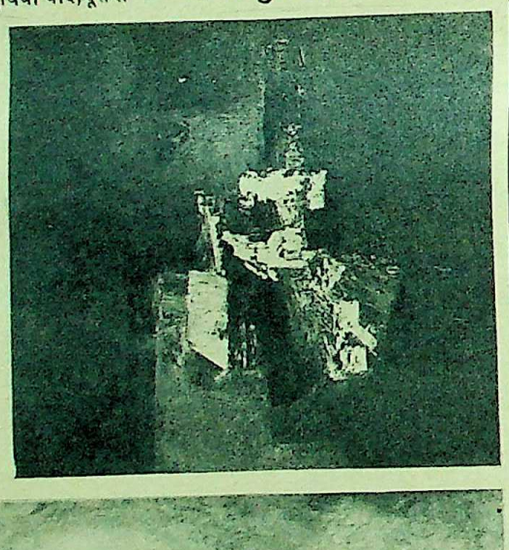
● प्रस्तुतकर्त्ता : प्रेम कपूर



सरंचना
● चित्र साड़वेळकर

चांद (विशेष)
● चित्र : जहांगीर सबावाला

हिन्दी रंगमंच और जगदीशचन्द्र

रंगमंच, किसी हद तक "आजकी ताजा खबर" है और इसका वास्ता वाणिज्य और व्यापारसे प्रेरित शहरी जिन्दगीकी उस समृद्धिसे है, जिससे जिन्दगीके चालूपनमें रंग-रूप आ जाता है। वस्तुतः, रंगमंच शहरी जिन्दगीका आईना है। इंग्लैण्डमें हे-मारकेट और न्यूयार्कमें ब्राडवे, अंग्रेजी या अमरीकी सांस्कृतिक या साहित्यिक दुनिया की खिड़कियां नहीं हैं, बल्कि अंग्रेजी पौण्ड और अमरीकी डालरकी चमक-दमकके नमूने हैं। यह बात सच है कि एक सशक्त और प्रौढ़ रंगमंचके होनेसे नाटककारोंको प्रेरणा मिलती है और नाट्य परम्पराएं जल्दी पनपती और उभरती हैं। फिर भी, नाटकों और नाटककारोंको हम तात्कालिक सत्यकी कसौटीपर नहीं परखते। वैसे बाजारकी हुल्लड़बाजी और गली-कूचोंके लेन-देनमें जीवन लहराता है और पैसेकी चमक-दमकमें अरमान उमड़ते हैं। फिर भी, शेक्सपियरको हम ग्लोब थियेटरके स्टेज या इर्रविंग, एलेन-टेरी, लॉरेंस ओलीवियर या जॉन गिलगुडके अभिनयसे ही नहीं भांपते-तौलते। शेक्सपियर तो अंग्रेजी साहित्य और विश्व-साहित्यका ध्रुवतारा है। हम उसे साहित्यिक स्तरपर ही परखते हैं। शेक्सपियर महान था, क्योंकि उसने जीवनको बहुत बड़े पैमाने पर पेश किया। जिन्दगी इतनी बड़ी है कि उसे रंगमंचकी परिधियोंमें सीमित नहीं किया जा सकता। इसलिए, नाटक 'आजकी ताजा खबर' न होकर, एक विराट सत्यके अधिक निकट है। रंगमंच तथा अभिनेताओं की सीमाएं होती हैं, जिस तरह बाजारों, गली-कूचों और पैसेकी चमक-दमककी सीमाएं होती हैं। जीवन बड़ा है, बहुत बड़ा है; उसे किस पैमानेपर और किस ईमानदारीसे पेश किया जाये, यही नाटककारका ध्येय है। हिन्दी-क्षेत्रमें, वाणिज्य और व्यापारने कभी समृद्धिका वातावरण पैदा नहीं किया और इसलिए हिन्दी रंगमंच न कभी उभरा और न पनपा। कभी पारसी थियेटर कम्पनियों और पृथ्वी थियेटर्सने हिन्दी रंगमंचको जरूर झिलमिलाया था, मगर वह एक सतही हलचल थी; पूर्वी और पश्चिमी भारतवर्षके शहरी जीवनके उन्माद, रुपये-पैसोंकी खनक और उमड़ते हुए आर्थिक जीवनकी झलक थी। उस ज्वारभाटेका हिन्दी रंगमंचसे कोई सीधा सम्बन्ध नहीं था। सच तो यह है कि हिन्दी रंगमंच अब तक नहीं विकसा। इसके बावजूद हिन्दीकी नाट्य परम्पराएं जन्मीं, उभरीं और आगे बढ़ीं। क्योंकि हिन्दी एक ओर संस्कृतकी अनमोल नाट्य-परम्पराओंकी वारिस थी और दूसरी ओर छायावादने हिन्दीको एक समृद्ध और जगमगाती हुई भाषा दी, जिससे यह आवश्यक हो गया कि हिन्दीकी नाट्य-परम्पराएं स्वर्ण-रश्मियां बनकर हिन्दी साहित्यको उजागर करें। और ऐसा हुआ भी। श्री जयशंकर प्रसाद, डाक्टर रामकुमार वर्मा, श्री उपेन्द्रनाथ 'अश्क' और श्री जगदीशचन्द्र माथुर व कतिपय अन्य नाटककारोंने, कुछ ही समयमें, हिन्दी नाट्य-परम्पराओंको सुसंस्कृत बना दिया। हिन्दी क्षेत्रमें रंगमंचकी सतरंगी हलचल न सही, राजनैतिक हलचल तो थी। इस राजनैतिक हलचलके केन्द्र-बिन्दु थे पण्डित जवाहरलाल नेहरू। जीवनमें गति थी, जोश था, रंग था और आशा थी। इस राजनैतिक हलचलके साथ-साथ एक सांस्कृतिक जागरणने भी जीवनको सार्थक बना रखा था। इस सांस्कृतिक जागरणके अग्रदूत थे : श्री सुमित्रानन्दन पन्त, श्री जयशंकर प्रसाद, श्रीमती महादेवी वर्मा और सूर्यकान्त त्रिपाठी 'निराला',। जिन्दगी महज़ शामे-अवध और शबे-मालवाके रंगीन माहौल में नहीं सिमटी हुई थी। इसके अलावा, एक जागरूक मध्य वर्ग और बुद्धिवादी तबका, जिसे मुंशी प्रेमचन्दके 'रंगभूमि' और 'गोदान' उपन्यासोंने प्रेरणा दी, नयी सांस्कृतिक और साहित्यिक स्थापनाओंसे परिचित हुआ। इस व्यापक हलचलको पेश करनेके लिए हिन्दी के नाटककारोंने कमर कसी और बहुत अच्छा काम किया। श्री जयशंकर प्रसादने अतीतके गौरवको रोमाण्टिक दृष्टिकोणसे पेश किया। डाक्टर रामकुमार वर्माने उत्तरप्रदेशकी पुनरुत्थानवादी मनःस्थिति को दर्शाया। श्री उपेन्द्रनाथ 'अश्क' ने समकालीन जीवनके लालित्य पर भी रोशनी डाली और उसके अन्धकार को भी प्रस्तुत किया। मगर जागरूक मध्यवर्ग और बुद्धिजीवी वर्ग की मानसिक आवश्यकताओं की पूर्ति केवल श्री जगदीशचन्द्र माथुरने की।

समकालीन जीवन के व्याख्याता

सौम्य, शालीन और तेज़, श्री जगदीशचन्द्र माथुर खुरजामें जन्मे, इलाहाबादमें पढ़े और आई. सी. एस. में उत्तीर्ण हुए। अच्छा-खासा नाटकीय 'कैरियर' रहा! उन्होंने अंग्रेजी-साहित्यमें एम. ए. किया, वे हिन्दीके विद्वान हैं। उनकी बोल-चालमें उत्तरप्रदेशके शहरी इलाकोंकी जुबानकी रफ्तार है, मगर दिलमें कजरी, चैती और बारहमासाकी श्यामल भूमिके लिए ढेर-सा अनुराग है। उत्तर प्रदेशकी हर अदासे वाकिफ और हर इबारतसे आशना। उत्तरप्रदेश, एक बड़ा सत्य है और रहा है। इस बड़े सत्यको वे बड़ी खूबीसे पेश करते हैं। इसीलिए वे एक समृद्ध और सफल नाटककार हैं। उनकी दृष्टि पैनी है, भाषा सुलझी हुई, दृष्टिकोण उदार है, समझ गहरी और प्रस्तुतीकरण कलात्मक। औद्योगिक क्रान्तिके बाद यूरोपमें और अब एशिया के जागरूक देशोंमें, जो स्थायी मध्यमवर्ग और बुद्धिजीवी वर्ग आया, उसे पहले शेक्सपियरकी जरूरत थी, फिर इब्सन की जरूरत हुई और अब टैनेसी विलियम्स या आस्बर्नकी जरूरत है। यह ड्राइंग-रूमका जमाना है। इसलिए, एकांकी-नाटकोंमें जितना भी सत्य समा सके, उतना अच्छा। एकांकी नाटक बड़ा नहीं होता। दुनिया बड़ी है, सत्य बड़ा है, और जीवन बड़ा है; फिर भी, दो आंखोंकी चार पलकोंमें अगर बड़ी दुनिया, बड़ा सत्य और बड़ा जीवन समा सकता है, तो एकांकीके तीन या चार-चार दृश्योंमें सब कुछ आ जाये तो क्या बुरा? 'कोणार्क' में श्री जगदीशचन्द्र माथुर अतीतके गौरवके साथ-साथ जन-जागरण की झलक पेश करते हैं। इस नाटकमें प्रभावशाली संवाद हैं, बढ़िया शैली है, मादकता है और लहराता-बलखाता हुआ ऐक्शन है। वास्तुकला और स्थापत्य-कलाकी रागात्मक दुनियाको श्री जगदीशचन्द्र माथुर बखूबी जानते हैं और कलाकारके अन्तर्द्वन्द्वों से भलीभांति परिचित हैं। 'शारदीया' नाटककी पृष्ठभूमि ऐतिहासिक है और इसमें नाटककार अपनी कलमका जादू दिखाता है।

गंगा दशहरा के अवसर पर

गंगा तोरि लहरि...

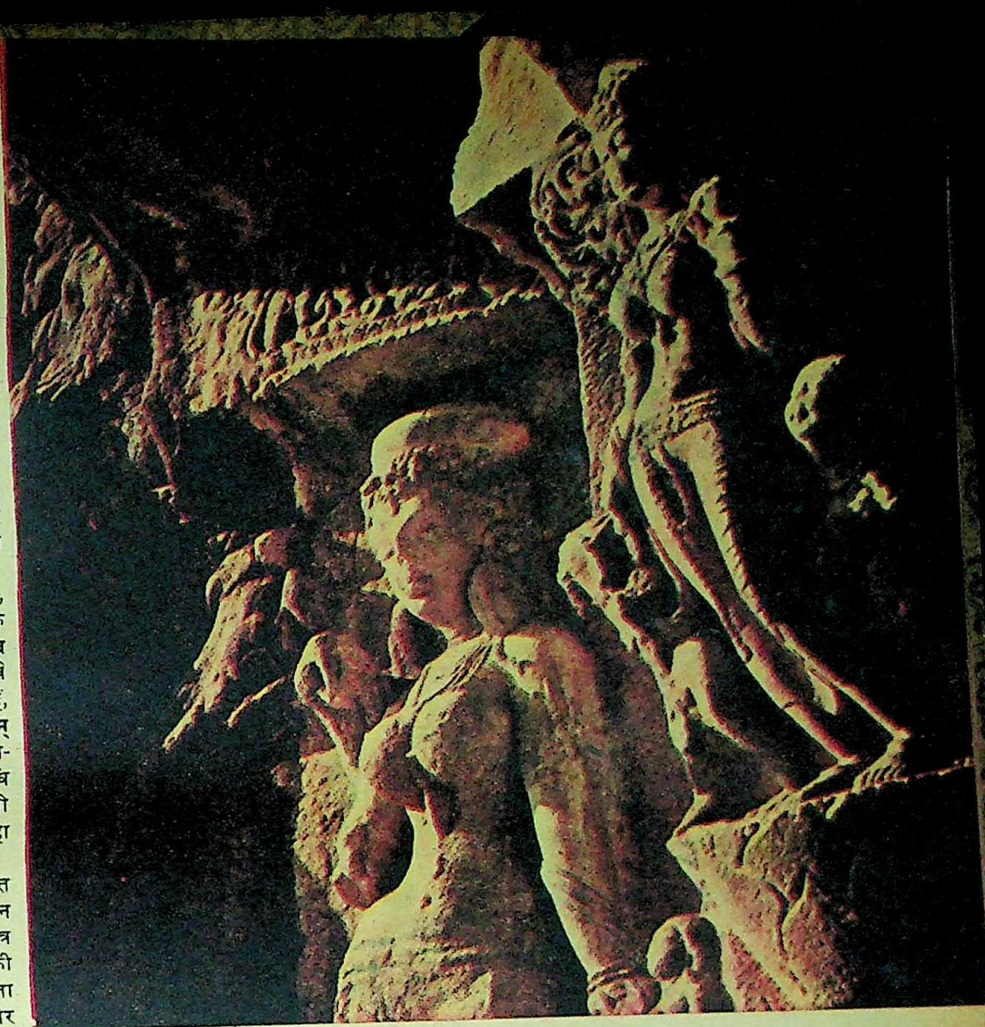
एषा धर्म पताकिनी तट सुधा सेवावसन्नाकिनी
शुष्यत्पातकिनी भगीरथ तपः साफल्यहेवाकिनी
प्रेमारूढ़पिनाकिनी गिरिसुतास्याकेकरालोकिनी
पापाडम्बरडाकिनी त्रिभुवनानन्दाय मन्दाकिनी ॥

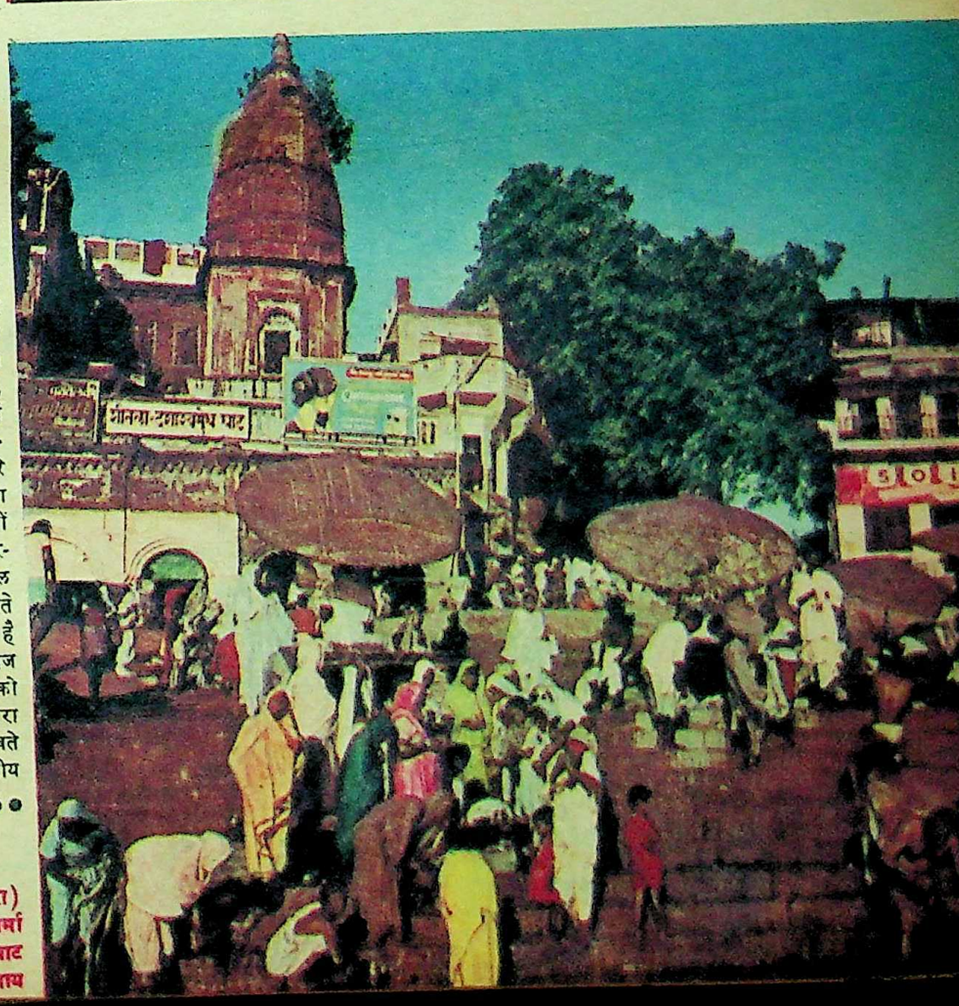
मन्दाकिनी, सुरसरि, विष्णुपदी, देवपगा, हरिनदी, भागीरथी आदि नामोंसे विख्यात भारतकी पुण्यसलिला गंगा देवताओंकी तरह पूज्य मानी जाती है। भूतलपर गंगाका अवतरण जिस शुभ घड़ीमें हुआ था वह प्रतिवर्ष ज्येष्ठ शुक्ला दशमीको स्मृति स्वरूप गंगा दशहराके रूपम मनायी जाती है, उस दिन लोग गंगामें स्नान कर पुण्य लाभ करते हैं और जिनके पास गंगा नहीं है वे अपन पासकी नदीमें गंगाकी स्मृतिमें डुबकियां लगा लेते हैं।

गंगाकी स्तुतिमें कालिदास, भवभूति, भारवि, वाल्मीकि, तुलसी आदि महाकवियोंने अपनी लेखनी चलायी है। तुलसीके शब्दोंमें **'दरस परस अरु मज्जन पाना। कटहिं पाप कहें बेद पुराना'**। दर्शन करना तो दूर सैकड़ों योजनसे यदि सच्चे मनसे गंगाका नाम पुकारा जाये तो भी पाप क्षय हो जाते हैं, ऐसी पुराणोंकी मान्यता है : **गंगा गंगेति यो ब्रूयात् योजनानाम् शतैरपि। मुच्यते सर्वपापेभ्यो विष्णु लोकम् स गच्छति।** रत्नाकरका गंगावतरण प्रबन्ध काव्य हिन्दी साहित्यकी अमूल्य निधि है। ऋग्वेद तकमें गंगाका उल्लेख मिलता है और गीतामें तो भगवान श्रीकृष्णने अपनेको 'नदियोंमें श्रेष्ठ गंगा मैं हूं' कहा था।

शिवके आवास-भूत हिमालयके उच्च शिखरोंसे उदित होकर भारतवर्षके विशाल वक्षपर मुक्तमालाके समान लहराती भागीरथी गंगा हमारी प्रवहमान संस्कृतिका पवित्र प्रतीक है। जिस प्रकार गंगाकी धारामें नित्य नये प्रवाहोंकी तरंगें उठती रहती हैं तथा फिर भी उसके प्रवाहमें एकसूत्रता है, उसी प्रकार भारतीय संस्कृति में नित्य नये पर्वों और उत्सवोंकी तरंगें उठती रहती हैं, किन्तु उसके समग्र रूपमें एक उदार मानवीय भावना और कलात्मक सौन्दर्यका अखण्ड प्रवाह है। धार्मिक कृत्योंके समय गंगा ही नहीं, सभी नदियोंसे हम यह आशा करते हैं कि सभी हमारे कल्याणके लिए उस स्थानपर एकत्र हों : **'गंगे च यमुने चैव, गोदावरी सरस्वती। नर्मदे सिन्धु कावेरि जलेस्मिन सन्निधि कुरु।'** यह भारतीय एकताकी कितनी बड़ी साध है जिसका समूचा रूप गंगाकी प्रवहमान धारामें निहित है।

भूगोल-विज्ञानकी दृष्टिसे गंगा हिमालयसे प्रवाहित होनेवाली लगभग दो हजार मील लम्बी वह सदानीरा है, जो गंगोत्तरीसे गंगासागर (बंगालकी खाड़ी) तक समूचे उत्तर भारतकी उर्वर धरतीकी प्यास बुझाती है। साल भर निरन्तर प्रवाहित होते रहनेके कारण परिवहनका बहुत बड़ा काम देती है और तट पर बसे पुण्य क्षेत्रोंकी तो तीर्थमाला है गंगा। गंगोत्तरी, हृषिकेश, हरद्वार, गढ़मुक्तेश्वर, राजघाट, सोरों, प्रयाग, काशी आदि गंगाके किनारे बसे तीर्थ भारतीय धर्म और संस्कृतिके चिरन्तन पीठ बन गये हैं। गंगाका वह युग-पुरातन रूप भारतीय जनमानसमें इतनी श्रद्धाके साथ गहरे पैठ चुका है कि देवमूर्तियोंके साथ गंगाको भी स्थान मिला है। मध्यकालीन कलाकारोंने एलोराके कलामण्डपोंमें ७ वीं शताब्दीमें गंगाका अंकन करके (ऊपर दायें) गंगाके प्रति भारतीय आस्थाका स्वरूप प्रस्तुत किया और आजका सहज-सरल श्रद्धालु सामान्य जन बाबा विश्वनाथकी नगरोंमें गंगामें गोते लगाते हुए 'हर हर गंगे'के जापसे अपनी श्रद्धा व्यक्त करता है (नीचे दायें)। युग पुरातन आस्थाका ही परिणाम है कि आज भी हर वर्ष सैकड़ों साहसिक पर्यटक हिमालयके वन-प्रान्तरको चीरते हुए भागीरथी घाटीमें (बायें) पतितपावनी सदानीरा भागीरथीकी बालसुलभ अठखेलियोंका आनन्द लेने पहुंचते हैं। और गंगा है कि शानसे बहती जा रही है.. भारतीय संस्कृतिकी अशेष धाराका प्रतीक बन कर। ●●●

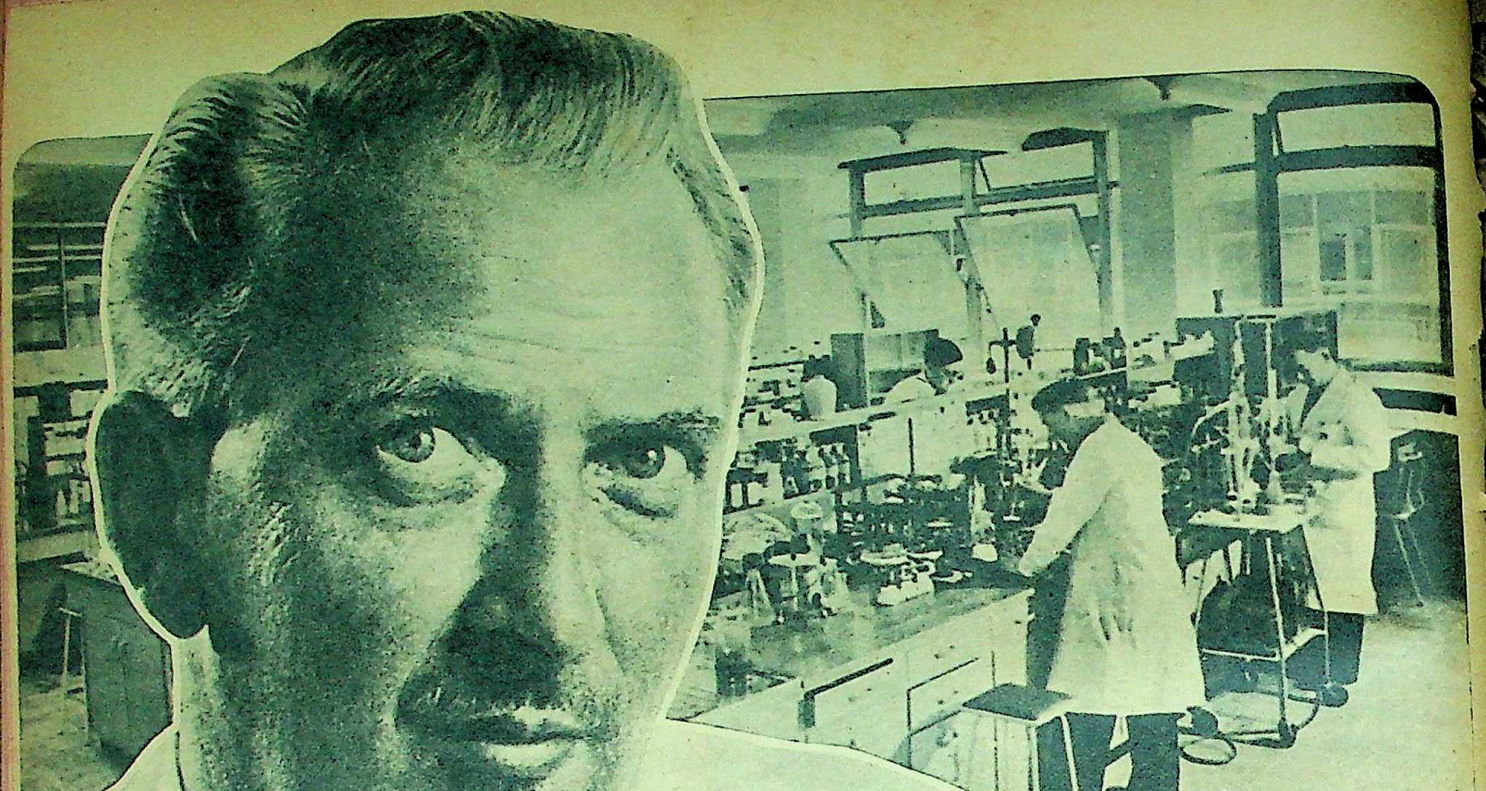




भागीरथी घाटी
● छाया : प्रकाश कृष्ण

(ऊपर) गंगा (एलोरा)
● छाया : ओ. पी. शर्मा

काशी के घाट
● छाया : के. वासुदेव शेनाय



दर्द हमारी समस्या है...

और हम आपकी सहायता इस प्रकार कर सकते हैं!

अनुसंधान :
'ऐस्प्रो' अनुसंधान इन्स्टीट्यूट के अनुसंधान दलों में से मैं एक दलका प्रमुख हूं। और दर्द को दूर करने के उत्तम उपायों की खोज निकालना हमारा कर्तव्य है। हम संसार के प्रमुख इन्स्टीट्यूटों में से एक हैं, जो इस समस्या पर पूरा ध्यान केन्द्रित कर रहे हैं। और अब यह प्रमाणित हो चुका है कि दर्द का सर्वोत्तम आधुनिक उपाय 'ऐस्प्रो' फार्मूला है।

हाल ही में अमरीकी सरकार द्वारा की गयी जाँचों से साफ़ तौर से सिद्ध होगया है कि 'ऐस्प्रो' में कार्यरत अंश गति और प्रभावकारिता के विचार से दर्द को दूर करने में सर्वोत्तम हैं। यही कारण है कि सारी दुनिया के डॉक्टर और अस्पताल इसका ही प्रयोग करते हैं।

दर्द क्या है? :
जब 'मेटाबोलिक' तत्व तन्तुओं में इतनी तेज़ी से एकत्र होते हैं जितनी तेज़ी से शरीर उन्हें बाहर नहीं निकाल सकता जिसके कारण प्रच्छन्न सूजन होती हैं जो स्नायुओं पर दबाव डालती है, तब दर्द पैदा होता है।

'ऐस्प्रो' अपना कार्य किस तरह करता है :
'ऐस्प्रो' तुरन्त घुल जाता है – सूजन को दूर करता है – स्नायुओं पर पड़े दबाव को कम करता है और दर्द को खींच निकालता है।

'ऐस्प्रो' इन शिकायतों के लिए लीजिये :
दर्द • सिरदर्द • शरीर के दर्द • दांत का दर्द • जोड़ों के दर्द • ज्वरयुक्त सर्दी ज़ुकाम • फ्लू • डेन्गू

खूराक :
प्रौढ़ : दो 'ऐस्प्रो'–ज़रूरत पड़े तो दो और लीजिये,

बच्चे : एक गोली या अपने डॉक्टर की सलाह के अनुसार।

A.G.2.66 H.

'ऐस्प्रो' दर्द को खींच निकालता है!

विलास और बटेरबाजी का लखनऊ

● लेख : उमेश माथुर ● छाया : ए. एल. सैयद

विद्रोही, वीर और विलासी लखनऊ की इस कहानी में आपने पिछले अंक में नागरजी की हवेली, शाहे अवध के ताज और तख्त तथा सन् १८५७ के गदर की गाथा पढ़ी। अब यहां प्रस्तुत है लखनऊ का एक दूसरा ही रूप—विलासी और बटेरबाजी का लखनऊ! यह कहानी आप अमृतलाल नागर की जबानी सुन रहे हैं, जिसे धर्मयुग के लिए कलमबन्द किया है उमेश माथुर ने!

(विशेष रंगीन चित्र पृष्ठ २८-२९)

(ऊपर) लखनऊ के जर्रे-जर्रे में एक नफासत है, एक अनोखी अदा है, जो उसे विरासत में मिली है : गोमती के पुल पर बने हुए छोटे-छोटे बुर्ज। (बायें) लखनऊ बटेरबाजी के लिए मशहूर है, यह शौक वहां के नवाबों की देन है : नखास पर पक्षियों का बाजार!

"भैया मेरे, बटेरोंका शौक तो नवाबीसे आया। सन् १७६५ में जब आसिफ़ उद्दौला तख्तनशीन हुए तो उन्हें मुर्गोंकी लड़ाई देखनेका बेइन्तहा शौक था। लेकिन हम अगर उसकी तहमें जायें तो मालूम होगा कि दरअसल चिड़ियों और जानवरोंको लड़ानेका शौक बहुत पुराना हिन्दुस्तानी शौक ही था। वात्स्यायन के 'कामसूत्र' और उसके नागरिक प्रकरणमें पशु-पक्षियोंकी लड़ाई देखना, अपनी प्रेयसीको गाना सुनाना और सुनना सम्भ्रान्त नागरिकोंके चिह्न बताये गये हैं। यहां तक कि रामायणके उत्तरकाण्डमें पक्षियों के कलरव की छटा है। यह सब खेल-तमाशे परम्परागत हैं। मनुष्य प्रकृतिसे दूर रहते हुए भी उसके निकट रहना चाहता है और उसे अपने रंग-ढंगमें ढालनेका प्रयास करता है। इन तमाशोंमें स्पर्धाकी भावना भी होती है, याने किसका पालतू किसको पटील दे। यहां तक कि ऋग्वेदमें सुमन मेले बताये गये हैं, जिनमें रथोंकी दौड़ होती थी। हमारे ही हिन्दुस्तानमें कुछ ऐसे कबीले थे, जिनके वीरोंका मल्लयुद्ध हुआ करता था और जो जीत जाता था उसे पुरस्कारमें कबीले की सबसे सुन्दर कन्या भेंटकी जाती थी। ताकि वह गर्भधारण करे और वीर-पुत्रा कहलाये। इन तमाम बाजियों और मुकाबलोंकी तहमें होता है सिर्फ 'काम' यानी 'सेक्स'। 'सेक्स' जिन्दगीका हिस्सा माना जाता था और तब इसपर पाबन्दी नहीं थी। अपनी प्रेयसीको रिझानेके लिए काव्य फूटा। माशूक खुश हो इसलिए शायरी हुई। इसमें चित्र-शिल्प कुछ भी ले लो। कुर्तों और साड़ियोंपर लखनऊका बारीक चिकनका काम तो देखा ही होगा, ले गये अपनी महबूबा या शरीके-हयातके लिए, उन्हें काम आता है पसन्द, बस फिर क्या है उनकी एक ही मुस्कानपर सारी मेहनत और कीमत [illegible] हो जाती है। क्यों है न यही बात?" नागरजीने सवालिया जुमला फेंका, जो हमारे चेहरे पर [illegible] अटक गया।

"बात निकली है चिकनकी तो यह हुनर..."

"यह आर्ट नवाबी युगमें आया ईरान से। दरअसल यह शब्द है चिकन्द, जिसका शाब्दिक अर्थ है लकड़ीपर की गयी नक्काशी। सबसे पहले इसका ठप्पा ही बनता है, जिससे कपड़ेपर छपाई होती है, उसके बाद उसपर चलती है सुई। इसके अलावा वहांका गोटा-जरीका काम बहुत नायाब है। मिट्टीके खिलौने ऐसे-ऐसे बनते हैं कि देखते रह जाओ। पुराने आर्ट स्कूलमें एक मास्टर आनन्दीलाल हुआ करते थे। वे बताया करते थे कि राजा जयचन्दके दरबारमें संयोगिता स्वयंवरके समय जो पृथ्वीराजका अपमान करनेके लिए मूर्ति रखवायी गयी थी वह हमारे पूर्वजोंने ही बनायी थी। बम्बई-पूना की तरफ लखनऊके कुम्हार गये, जो गणेश जी बनाते हैं। शेर-ओ-शायरी यहांकी घुट्टीमें है। तुकबन्दियां खूब चलती थीं। सौदा-सुलफ भी बेचें तो गाकर जैसे कि—

लैला की उंगलियां हैं, मजनू की पसलियां हैं,
वाह वाह, क्या दिल बहार ककड़ियां हैं!

"खयालगोई भी खूब हुआ करती थी—और हां एक बाजी तो रह ही गयी—गपबाजी, जो 'बाक्स आफ़िस वैल्यू' से कम नहीं। चौकमें हिरन वाला पार्क है—मुफलिस तमाशबीनोंका अड्डा। बस वहां बैठ जाओ और सुनते रहो एक-से-एक लन्तरानी। पहले ये बाजियां रईसोंको खुश करके पैसा कमानेके लिए हुआ करती थीं। मगर रईस तो रहे नहीं, इसलिए आदतमें शुमार हो गयीं। और गौरसे देखा जाये तो ये बाजियां यूं ही नहीं, इनकी उपयोगिता और मानवीय मान्यताएं हैं, जैसे कि बटेरबाजी को ले लो, जो बटेर और तीतर लड़ाते हैं उनके लिए वे सिर्फ पशु-पक्षी नहीं बल्कि अपनी औलाद और जानसे भी प्यारे होते हैं। वे उनके मिजाज पहचानते हैं, किस मौसम में क्या खिलाना है, क्या चुगाना है, ये अच्छी तरह जानते हैं। एक नजरमें भांप लेते हैं कि आज उनका बटेर अलील है, कुड़का नहीं, सर्दी लग गयी है। उनके अपने ढंगके इलाज और मालिशें करते हैं।

"बटेर तीन तरहके [illegible] घाघर और चेतवे। यहां कबूतरबाज ऐसे-ऐसे पड़े हैं जो उड़ते कबूतर के पर गिनें और नस्ल पहचान लें। इनके लिए यह कहावत है—'पर-धन तके कबूतर बाज।' याने उनकी यही मंशा रहती है कि जो दूसरोंके कबूतर आसमान पर उड़ रहे हैं उनको किस तरह अपने अड्डेपर उतार लिया जाये। कनकव्वेबाजी को ले लो तो कनकव्वेबाज हवाएं पहचानता है। यही वायुमण्डलकी पहली खोज-बीन है। 'स्पेस' की छान-बीन इसीसे हुई। यह नजरबीनीके लिए बहुत मुफ़ीद है और इससे चेतना का विकास होता है?

"सच पूछो तो यहां जो भी शौक करता है उसे इन्तहा तक पहुंचा देता है। लखनवी योगी हैं इस मामले में। सुपारी भी काटेंगे तो करीनेसे, एक-एक टुकड़ा सलोतर होगा। ऐसा हाथ सधा होता है कि मजाल है जो कहींसे आड़ा-तिरछा टुकड़ा रह जाये। यहां एक-से-एक हुनरमन्द हैं। बहुत खूबियां हैं इनमें। अगर ऐब है तो सिर्फ नजर का। इनकी आंखोंमें इश्क घुलता है। कोई हसीन सूरत देखी नहीं कि बस हो गये दिल-ओ-जानसे फिदा।"

ऐसा कहते हुए नागरजीकी ऐनककी ओटसे उनकी आंखें मुस्करा उठीं। मगर मैं टूटे रिकार्डपर अटकी हुई सुई की तरह फिर शौककी बात करता हूं।

"बकौल आपके इनमें से हर शौकके पीछे कुछ-न-कुछ गहराई जरूर थी, फिर नयी पीढ़ी इन्हें क्यों नहीं अपना सकी?"

"भैया मेरे, बटेर तो नयी पीढ़ी भी पालती है और खूब पालती है, मगर सेहतकी बटेर। घड़ी-घड़ी मल्टी-विटामिन और जुल्लाब की गोलियां। अखाड़ेबाजीसे जो बदनमें फुर्ती आती थी, अब चाय-कॉफीसे हासिल की जाती है। हजरतगंजके रेस्तरां वगैरहमें बैठकर बात-बात पर गुरुदेव टैगोरको तो 'कोट' करते हैं, मगर यह भूल जाते हैं कि वे रोज सुबह उठकर पहलवानी भी किया करते थे, जो शरीर और मस्तिष्कका सन्तुलन बनाये रखनेके लिए बहुत जरूरी है। मगर आजका इन्सान मुश्किल पसन्द नहीं है, उसे तो वह चाहिए जो आरामसे मिल जाये। सुरक्षाके साधन बढ़ गये हैं [illegible] आवश्यकता कम हो गयी है। ले-देके आजका एक शौक है—सिनेमा। सांस्कृतिक मेले-तमाशोंमें फिर भी कुछ-न-कुछ करना-धरना पड़ता था, मगर सिनेमामें वक्त भी कम लगता है और तफरीह भी हो जाती है। लोगोंके पास वक्त बहुत कम है, पहले जैसे निठल्ले अब नहीं रहे। 'ज्वाइण्ट फैमिली सिस्टम' खत्म होता जा रहा है। पहले एक कमाता था, दस खाते थे। अब दस-के-दस कमाते हैं फिर भी पूरा नहीं पड़ता। कुछ तो असर समय और कालका है और सबसे ज्यादा आर्थिक दबावका, जो होश नहीं लेने देता। जहां कालेजसे निकले कि नौकरीकी तलाश शुरू हो गयी। हमारे शहरमें ६० प्रतिशत सर्विस क्लास है, १० प्रतिशत पूंजीपति, २० प्रतिशत लगवे-भगवे और बाकी मजदूर वगैरह। ऐसे हालातमें क्या उम्मीद रखी जा सकती है। हर तरफ अनास्था और अविश्वास है।"

● शेष पृष्ठ ४६ पर →

रासायनिक भाषा : जिसका सब से अधिक उपयोग चींटियों की दुनिया में होता है!

● अरविन्द कुमार

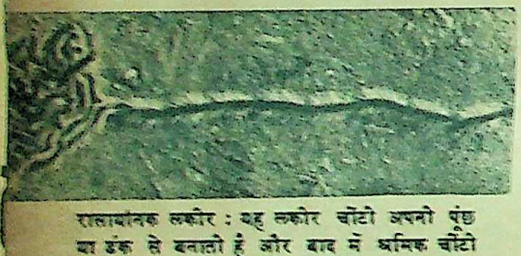
क्या कभी ऐसा युग आयेगा, जब आदमी वर्षों तक बड़ी-बड़ी पोथियां पढ़नेके बजाये समग्र ज्ञान रासायनिक तत्वों की सहायतासे प्राप्त कर लेगा ? वह भी मिनटोंमें ? जब हम अपने समाजका नियन्त्रण व्यक्तियोंको विभिन्न इन्जेक्शन देकर किया करेंगे। जब हर शिशुके जन्मपर उसे ऐसे टीके लगा दिये जायेंगे, जिनसे उसके मस्तिष्कके सभी समाज-विरोधी तत्व मिट जायें ? उसका भावी कैरियर निश्चित कर दिया जाये ?

इस तरहका समाज हमारे वर्तमान समाजसे अच्छा होगा या बुरा—इसपर लोगोंकी अलग-अलग राय हो सकती है। अक्सर दार्शनिकोंने इस प्रकारके सुव्यवस्थित समाजोंकी कल्पना की है—किसीने उन्हें स्वर्गके समान सुखी व संघर्ष-हीन समझा है, और कोई स्वतन्त्रताहीन नरकसे उनकी तुलना करता है।

इस समय हम उक्त प्रकारके काल्पनिक समाजके गुणों और अवगुणोंकी चर्चा नहीं कर रहे। प्रश्न है : क्या रासायनिक भाषा सम्भव है ? क्या उसके द्वारा सूचनाओं, आदेशों और भावोंका आदान-प्रदान किया जा सकता है ? क्या रसायनों को चखकर व सूंघकर दूसरोंके सन्देश ग्रहण किये जा सकते हैं ?

हम आंखों व कानोंके द्वारा विचार परिवर्तनके इतने आदी हो चुके हैं कि हमें ये सब प्रश्न अजीब लगते हैं। मगर अब यह स्पष्ट होता जा रहा है कि एक बाकायदा रासायनिक भाषाका निर्माण किया जा सकता है। पिछले कुछ वर्षोंमें यह भी स्पष्ट हुआ है कि आज भी कई जीव-जातियां रासायनिक भाषाका उपयोग करती हैं।

संक्षेपमें इस्तेमाल किये जानेवाले रासायनिक तत्वों को वैज्ञानिक भाषामें फेरोमोन कहते हैं। हारमोनकी ही तरह फेरोमोनका उत्पादन भी ग्रन्थियोंमें होता है। जबकि हारमोन शरीरकी अपनी आन्तरिक प्रणालीको व्यवस्थित करनेके काम आते हैं, फेरोमोन शरीरके बाहर निकलकर दूसरे जन्तुओंको प्रभावित करते हैं। फेरोमोन अन्य जन्तुमें दो



रासायनिक लकीर : यह लकीर चींटी अपनी पूंछ या डंक से बनाती है और बाद में श्रमिक चींटी उस लकीर पर अपना कार्य आरम्भ कर देती है

प्रकारका प्रभाव उत्पन्न कर सकते हैं। अगर अन्य जन्तुका स्नायविक मण्डल फेरोमोनसे तुरन्त प्रभावित हो जाये और तात्कालिक परिणाम दे, तो इसे 'परिणाम' प्रभाव कहते हैं। इसके विपरीत 'मौलिक' प्रभावमें फेरोमोन अन्य जन्तुके शरीरमें प्रविष्ट होकर दीर्घकालीन परिवर्तन पैदा करते हैं।

यह पता चला है कि अधिकांश जन्तु 'परिणाम' फेरोमोन का इस्तेमाल बहुतायतसे करते हैं। किसी विशेष द्रव या गन्धसे अन्य जन्तुमें एक विशेष परिणाम उत्पन्न किया जाता है—इसमें 'सेक्स' आकर्षणका स्थान बहुत महत्वपूर्ण है।

जिप्सी मुनगेकी मादा मन्दी हवामें अपने 'सेक्स' आकर्षण फेरोमोनका प्रभाव लगभग साढ़े चार किलोमीटर दूर तक फैला सकती है। इस प्रभाव क्षेत्रमें कोई भी नर जिप्सी मुनगा मादाकी गन्धसे आकर्षित होकर उसके पास आये बिना न रहेगा।

क्या 'सेक्स' आकर्षणके लिए मानव समाजमें इतर व सेण्टका उपयोग हमारी भूली बिसरी रासायनिक भाषाकी ओर इशारा करता है ?

अभी तक सबसे अधिक विकसित रासायनिक भाषाका पता कीट-जगतमें चल सका है। बर्र, मधुमक्खी, दीमक और चींटियां अपने सामाजिक रहन-सहनके लिए प्रसिद्ध हैं। इनके समाजकी रचना काफी पेचीदा होती है। ये बाकायदा कॉलोनी बनाकर रहते हैं और इनका समाज कई वर्गोंमें बंटा होता है। यह निश्चित हो चुका है कि इनमें समाज संचालनके लिए सिपाही नहीं होते। हर व्यक्ति अपना निर्धारित कार्य मेहनत और लगनसे करता रहता है। इनमें रानी, मजदूर, सैनिक (दूसरी जातियोंपर हमला करनेके लिए), और सन्तति उत्पादक नर व मादा पाये जाते हैं। ये हर काम दलबद्ध होकर करते हैं। लेकिन ये किसी चित्र या शब्द-भाषाका इस्तेमाल नहीं करते। तब इनके सब काम सुचारु रूपसे क्यों चलते हैं ?

पिछले वर्षोंमें चींटियोंकी भाषामें काफी खोज की गयी है। इस बार खोजका मुख्य सघन इनके फेरोमोनको बनाया गया। तरीका यह था : चींटियोंको चीरफाड़ करके उनकी विशिष्ट ग्रन्थियोंको अलग किया गया और उनके फेरोमोन का परिणाम श्रमिक वर्ग पर जांचा गया, क्योंकि श्रमिक वर्ग की संख्या चींटियोंमें बहुत होती है, और इसी वर्गको दूसरे वर्गोंसे नेतृत्वकी अधिक आवश्यकता रहती है।

हर जातिकी चींटीमें ग्रन्थि-प्रणाली काफी विकसित होती है। अब तक कई ग्रन्थियोंका कार्य वैज्ञानिकोंके लिए रहस्य बना हुआ था। अब मालूम हो गया है कि ये ग्रन्थियां फेरोमोनकी रचना करती हैं और चींटियोंका समाज इन्हीं फेरोमोनके आधारपर स्थित है।

रासायनिक लकीरोंकी ही बात लीजिए।

आपने अक्सर देखा होगा कि भोजन स्रोतसे घोंसले तक चींटियां एक स्पष्ट मार्गसे भोजन ले जाती है। कई बार आपको यह देखकर आश्चर्य हुआ होगा कि रास्तेमें कुछ चींटियां मुंहसे मुंह भिड़ा देती हैं। आपने शायद सोचा हो चींटियां अपनी भाषामें रास्ता पूछ रही हैं।

अब सुनिए।

चींटियां अपनी पूंछ या डंकसे एक लकीर बनाती हुई चलती हैं। यह लकीर उनके कई काम आती है। यह श्रमिक-वर्ग को भोजन लानेके लिए उकसाती है और मार्ग-दर्शन भी करती है। यह श्रमिकोंको चींटियोंके नये निवास-स्थानका रास्ता भी बताती है। वक्त पड़नेपर यह खतरेकी घण्टीका काम देती है।

इस लकीरका द्रव चींटीकी दुफोर नामक ग्रन्थिमें बनता है। यह ग्रन्थि चींटीके डंकके बिल्कुल नजदीक होती है। चलते समय चींटीका डंक धरतीको छूता रहता है, और वह जब चाहे इस डंकके जरिये इस द्रवसे धरतीपर लकीर खींचती हुई चल सकती है—जैसे फाउण्टेन पेन कागजपर चलता है।

अभी तक इस द्रवका रासायनिक विश्लेषण नहीं किया जा सका है। पर इस द्रवमें श्रमिक चींटीको आकर्षित करनेकी क्षमता होती है। इस द्रवको गन्ध पाते ही श्रमिक लकीर तक पहुंच जाते हैं। इस लकीरपर पहुंचकर श्रमिक हमेशा अपने घोंसलेसे विपरीत दिशामें चलता है। परिणाम यह होता है कि कि श्रमिक भोजन तक पहुंच जाता है।

इस बातको जांचनेके लिए एडवर्ड विल्सन व उनके साथियोंने कुछ चींटियोंकी दुफोर ग्रन्थिसे यह फेरोमोन निकाला और एक सींकके जरिये इससे चींटियोंके घोंसले तक लकीर खींच दी। बार-बार परीक्षण करनेपर वही परिणाम निकला। चींटियां घोंसले से बाहर निकल आयीं और लकीर पर चलने लगीं।

मालूम है आपको इस थाली में पांच हजार चींटियां हैं और प्रथम बार इन्हें कैमरे के सामने अभिनय के लिए लाया गया है

इस लकीरका द्रव जल्दी उड़नेवाला होता है। लकीर खींचनेसे दो मिनटमें ही इसकी गन्ध मिट जाती है। इसका नतीजा यह होता है कि घोंसलेसे बाहर जानेवाली चींटी इसका अनुकरण केवल दो मिनट तक ही कर सकती है। इतने समय में वह औसत तौरपर ४० सेण्टीमीटर फासला तय कर पाती है। हालांकि इससे चींटियोंकी संवहन शक्ति घट जाती है पर इससे कई फायदे भी हैं।

सबसे बड़ा और साफ समझमें आनेवाला फायदा तो यही है कि पुरानी लकीरें श्रमिकको भ्रमित नहीं कर सकतीं। फिर भोजन लेकर आनेवाले सभी श्रमिकों द्वारा बनायी जा रही इस लकीरकी गन्ध की तीव्रतासे भोजनकी मात्रा और उसके कम होनेकी गतिका पता चल जाता है। जिस श्रमिक को लादनेके लिए भोजन मिल जाता है, केवल वही घोंसले की तरफ लौटते समय लकीर बनाता है। स्पष्ट है कि जितना अधिक भोजन होगा, उतने ही अधिक श्रमिक उसे लाद कर लायेंगे, और लकीर भी उतनी ही अधिक गन्धयुक्त होगी। जितनी ही गन्ध तीव्र होगी, उतने ही अधिक श्रमिक उस ओर आकर्षित होंगे। भोजनकी मात्रा कम होने लगेगी, तो स्वभावतः लकीरकी गन्ध भी मन्दी होती जायेगी और श्रमिकोंका भोजनकी ओर जाना भी कम होने लगेगा।

इस भोजन द्रवकी गन्धकी एक और खूबी है— यह लकीरके दायें-बायें ज्यादा नहीं फैलती। इस तरह एक सुनिश्चित सड़क-सी बन जाती है। जब कभी भोजनकी तरफ जानेवाली किसी चींटीको मार्गके बारेमें शक हो जाता है, तो वह भोजनकी ओर आनेवाली चींटीकी मूछोंसे अपनी नाक लगाकर अतिरिक्त गन्ध हासिल कर लेती है।

लेकिन भोजनके लिए बनायी गयी इस लकीरकी गन्ध चींटीकी हर जातिमें अलग होती है। इस प्रकार हर जातिकी चींटी अपने भोजन स्रोतको गुप्त रख सकती है। दो जातियोंके भोजन मार्ग अगर एक दूसरेको काट भी जायें तो इससे श्रमिकोंमें भ्रम पैदा नहीं होता।

गन्ध का गोला उर्फ खतरे का घण्टा

इसके विपरीत खतरेकी गन्ध दूसरी जातिकी चींटियां भी समझ जाती हैं। आप किसी चींटीको किसी स्वच्छ और गन्धरहित औजारसे तंग करके देखिए। वह चींटी कुछ देर के लिए अन्य कई चींटियोंको उत्तेजित कर देगी। अब तक चींटी-विशेषज्ञोंका खयाल था कि चींटी खतरेकी सूचना अन्य चींटियोंको झकझोर कर या अपनी मूंछोंको विशेष क्रमसे हिलाकर देती है। अब मालूम पड़ा है कि खतरेकी सूचना चींटियां अपनी एक विशेष ग्रन्थिमें बने द्रवको फैलाकर देती हैं। इसकी गन्धसे चींटियां उत्तेजित हो जाती हैं और तुरन्त बचावके प्रयत्न करती हैं।

खेतिहर जातिकी चींटियोंमें खतरेकी गन्ध वाला द्रव मुंहके पास मेण्डीबुलर ग्रन्थि-कोषमें रहता है। इस द्रवकी गन्ध भी शीघ्र ही उड़ जाती है। तेरह सेकण्डमें इसकी गन्ध शान्त वातावरणमें हर तरफ छह सेण्टीमीटरके फासले तक फैल जाती है, और पैंतीस सेकण्डमें यह गन्ध बिल्कुल मिट जाती है। इस कन्दुकाकारको बाहरी झीनी परत श्रमिक खेतिहरके लिए आकर्षणका स्रोत होती है। अतः वे खतरेके केन्द्रकी तरफ आते हैं। लेकिन इस कन्दुकाकारके केन्द्रमें तीव्र गन्ध होती है और यही खतरेकी सूचना देती है। यह खतरेका गोला आठ सेकण्डमें कुल तीन सेण्टीमीटरकी दूरी तक फैलता है और शीघ्र ही मिट जाता है।

क्षणिक और कम दूर तक फैलनेवाले इस खतरेकी घण्टी के कई फायदे हैं। खेतिहर चींटीके घोंसलेपर छोटे-मोटे खतरे लगभग लगातार आते रहते हैं। अगर खतरेका घण्टा-दीर्घजीवी और दूर-व्यापी हो तो सारी आबादी हर समय परेशान रहे। छोटे-मोटे कीड़ोंके हमलोंको कुछ ही व्यक्ति निबट लेते हैं। अगर अधिक सहायता की आवश्यकता होती है तो बढ़ते हुए व्यक्तियों द्वारा छोड़ी गयी गन्ध सारी आबादीको भी इकट्ठा कर लेती है।

आखिर वह क्या रहस्य था?

बात आजसे कई बरस पहलेकी है। उस समय मेरी उम्र मुश्किलसे सात-आठ वर्षकी रही होगी। हमारे चाचाजी दूसरे गांवसे बैलगाड़ी द्वारा लकड़ी ढो रहे थे। गाड़ी हमारी थी और बैल भी हमारे ही थे।

गर्मियोंके दिन थे। दिनके चार बजे होंगे। यह पहला ही मौका था, जबकि वे गाड़ी लेकर दोपहरके विश्रामके बाद लकड़ी लेने जा रहे थे। उस दिन न जाने मेरे मनमें क्या विचार आया, जिसे करनेके लिए मैं जी-जानसे पिल गया। मैंने चाचाजीसे कहा, "अबकी मैं भी लकड़ी लेने चलूंगा।" उन्होंने नकारात्मक सूचक उत्तर दिया। लेकिन उनके कहनेका मुझपर कोई असर न पड़ा। मैंने जिद्द पकड़ ली। अन्तमें वे मुझे ले चलनेको राजी हो गये।

मेरे गांवसे कुछ ही दूर पूरबमें एक बागीचा पड़ता है। वह बागीचा अभी भी उसी रूपमें स्थित है। बागीचे और गांवके बीच एक पतला नाला पड़ता है, जो कि दो छोटी गड़हियोंको मिलाता है। हम दोनों गाड़ी लेकर लकड़ी लेने चल दिये। मैं गाड़ीमें पीछे बैठा था और चाचाजी गाड़ी हांक रहे थे। लड़कबुद्धिमें मैंने गाड़ीके पहियोंको सहलाना शुरू किया। चाचाजी गाड़ी हांकने में अत्यन्त रम गये थे। उन्हें मेरे पीछे बैठे हुए होनेका अब जरा भी भान नहीं था। अचानक उन्हें मेरी याद आयी। फिरकर जब पीछे देखते हैं तो स्तब्ध। मुझे पुकारा, लेकिन कोई उत्तर नहीं। समझा उतरकर घर चला गया होगा। वे दूर गांवकी तरफ देख रहे थे। लेकिन जहांतक उनकी दृष्टि गयी, वहां तक सारा रास्ता सुनसान दिखायी दिया। तब तक गाड़ी भी अपने-आप रुक गयी थी। मनमें कुछ सोचकर बैलको आगे बढ़नेके लिए पुचकारने लगे। लेकिन बैल आगे नहीं बढ़े। दोनों बैल अपने स्थानपर अडिगरूपमें खड़े थे। क्रोधावेशमें उन्होंने दोनों बैलोंको बेकसूर पीटना भी शुरू किया। इतना पीटा कि एकके नाकसे काफी खून गिरने लगा। वह मूच्छित होकर भूमिपर गिर पड़ा। चाचाजीको काठ मार गया। जल्दीसे नीचे उतरे और बैलको खोलकर गाड़ीसे अलग किया। इतनेमें उनकी नजर पीछे पहियेकी ओर गयी। मुझे देखते ही चिल्ला पड़े। मैं उस समय उसी नालेमें अर्द्धमूच्छित रूपमें पड़ा था। गाड़ीका पहिया मेरे पेटके सहारे आकर टिका था। यदि एक पग भी बैल आगेको बढ़ते और मृत्यु मुझे लील जाती। तुरन्त चाचाजीने मुझे नालेसे बाहर निकाला और गोदमें लेकर वहीं बैठ-कर फूट-फूट कर रोने लगे। जब मुझे होश आया तब कहीं जाकर उस गम्भीर स्थिति को समझ पाया। मैं एकटक उनका मुंह ताक रहा था और वे रोये जा रहे थे। अन्तमें मैंने उन्हें घर चलनेको कहा। बैलोंको जोतकर गाड़ी उन्होंने घरकी ओर मोड़ दी। बेचारे अत्यन्त दुखी थे।

आज इस संसारमें न चाचाजी हैं और न वे दोनों बैल ही! जब भी मैं किसी बैल गाड़ीके पीछे लड़के-लड़कियोंको लटकते हुए देखता हूं, वह पुराना चित्र बरबस आंखों के सामने घूम जाता है। रोंगटे खड़े हो जाते हैं। आखिर वह ऐसी कौन-सी दैवी शक्ति थी, जिसने उन बैलोंको आगे न बढ़ने दिया। आज तक यह बात मेरी समझमें नहीं आती। ●●●

बैलों को कैसे मालूम हुआ?

● चन्द्रेश्वर प्रसाद

चौकड़ी

● बेढब बनारसी

जब कभी वह सिंगार करती हैं
आइने को वह दूर धरती हैं
डर है उनको न चोट लग जाये
अपनी चितवन से आप डरती हैं ●

रंग और व्यंग्य

एक हवाई कम्पनीने यात्रियोंको आकर्षित करनेके लिए घोषणा की कि आगामी तीन महीनोंके दरम्यान कम्पनीके जहाजोंमें यात्रा करने वाले पति-पत्नीकी टिकटोंमें आधी रियायत दी जायेगी। तीन महीनोंकी निश्चित अवधिमें अनेक दम्पतियोंने इसका फायदा उठाया। कुछ दिनों बाद कम्पनीके संचालकने आभार प्रदर्शित करते हुए यात्रा करने वालोंकी पत्नियोंको पत्र लिखा और पूछा कि हवाई-यात्रा कैसी रही? उत्तरमें ७५ प्रतिशत पत्नियोंने आश्चर्य व्यक्त करते हुए लिखा कि कैसा जहाज और कैसी यात्रा? ●

जिला कांग्रेसके अध्यक्षपदके लिए चुनाव होना था। दो उम्मीदवार इसके लिए प्रयास कर रहे थे। चुनाव पूरा होनेके बाद विजयी उम्मीदवार घर आया तो उसकी पत्नी ने जिज्ञासावश पूछा, "क्या परिणाम रहा?"

"मैंने इस तरहका भाषण दिया कि सामने वाला विपक्षी पन्द्रह मिनटके लिए सो ही गया, उसने डींग मारते हुए कहा।

"ऐसा?" उसकी पत्नीने कहा, "तो अपने मुन्नेको भी अपना भाषण सुनाइए न! कितनी देर हो गयी, सो ही नहीं रहा।" ●

दो मित्र आमने सामनेसे आते हुए मिल गये। एकके दोनों हाथों व गलेमें पट्टियां बंधी थीं।

"क्या हुआ ये?" दूसरेने पूछा।

"मोटर दुर्घटना।"

"मोटरका बहुत नुकसान हुआ क्या?"

"नहीं, लेकिन एक राहगीरको धक्का लग गया था।"

"तो ये पट्टियां क्यों बांधी हैं?

"वह राहगीर कल रास्तेमें मिल गया था।" ●

हंसते हुए मनोवैज्ञानिकने सिसकियां भरती एक रोगी स्त्रीसे कहा, "तुम्हें इस तरह दुखी नहीं होना चाहिए। तुम्हें हमेशा अपने आपको खुश रखनेका प्रयत्न करना चाहिए।"

"खुश?" भीगे हुए स्वरमें उस स्त्रीने कहा, "मैं किस तरह खुश हो सकती हूं। मेरे बारह बच्चे हैं, जो मेरे शौहरने मुझे दिये हैं और फिर भी वह मुझे प्यार नहीं करता। अब दुनियामें मेरे लिए खुश रहनेको बचा ही क्या है?"

"वाह," डॉक्टर बोला, "तब तो तुम्हें और भी खुश होना चाहिए। जरा सोचो अगर वह तुमसे प्यार करता होता तो क्या होता?" ●

दुनियामें किसका पेशा पहले शुरू हुआ, इस बारेमें एक वकील, एक कलाकार और एक राजनीतिज्ञमें वाद-विवाद हो रहा था।

"बिल्कुल वकील का ही" वकीलने कहा। कायदे-कानूनकी थोड़ी-बहुत जानकारीके बिना मनुष्यका जीवन असंभव हो जाता है।"

"मित्रो!" कलाकार बोला, "शायद आदम और हव्वासे पहले दुनियाकी अव्यवस्था और गड़बड़ दूर करनेके लिए किसी कलाकारने ही रात दिन मेहनत की होगी।"

"तो मारो ताली" राजनीतिज्ञने हंसते हुए कहा "अब तुम्हीं कहो। यह अव्यवस्था और गड़बड़ पैदा करनेका श्रेय किसको मिलेगा?" ●

वकील: "आपको उंगली रेलवेके दरवाजेमें दबकर कट गयी है और उसके लिए आप रेलवेपर पचास हजारका दावा करना चाहती हैं?"

स्त्री: "जी हां।"

वकील: "किन्तु यह कैसे साबित होगा कि आपकी उंगलीकी कीमत सचमुच पचास हजार है?"

स्त्री: "अरे, आप हैं किस खयालमें? इस उंगलीपर तो—मैं अपने पतिको नचाया करती थी।" ●

एक शैतान लड़केको उसकी मां एक मनोवैज्ञानिकके विशेषज्ञके पास ले गयी! मनोवैज्ञानिकने पूछा, "क्या बच्चा घर या गलीमें अपने आपको असुरक्षित अनुभव करता है?"

"मुझे यह तो नहीं पता, लेकिन यह सच है कि पड़ोसमें हर व्यक्ति अपने आपको इसके कारण असुरक्षित महसूस करता है।" ●●●

"यदि विदेशी विशेषज्ञों ने हमारी इन तोपों को मोर्चे के इस्तेमाल के लिए रद्द कर दिया है तो चिन्ता क्यों कर रहे हो, हम इनका इस्तेमाल विशिष्ट व्यक्तियों को सलामी के समय करेंगे।"

● व्यंग्य चित्र: बिज्जी

खतरे का घण्टा

लकीर और खतरेके द्रवोंके अलावा चींटियोंके और भी कई द्रव होते हैं—जैसे श्रमिकोंको इकटठा करने और उनके निवास की व्यवस्थाका द्रव, भोजनके व्यापारका द्रव, व्यक्तियोंकी सफाई करनेका द्रव और रानी तथा शिशु चींटियोंकी देखभाल करनेका द्रव।

अन्तिम संस्कार

मृत चींटियां भी एक विशेष प्रकारका फेरोमोन पैदा करती हैं— वरना उनका अन्तिम संस्कार ही न हो पाये। देखा गया है कि श्रमिक अभी मरी चींटीकी सफाई आदि नियमानुसार करते रहते हैं—मानो वह अभी जीवित हो। उसके निस्पन्द शरीरका अन्य चींटियोंपर कोई प्रभाव नहीं पड़ता। लेकिन एक-दो दिनमें उसके शरीरसे विशिष्ट गन्ध आने लगती है और अन्य चींटियां उसे घोंसलेके बाहर घूरेपर डाल आती हैं।

परीक्षा करते समय परीक्षकोंने मृत चींटीकी गन्ध कुछ जीवित चींटियोंके लगा दी। बड़ा मजा आया। अन्य चींटियां मृत गन्धवाली चींटियोंको पकड़कर बार-बार बाहर फेंक आती थीं और 'मृत' चींटियां बार-बार अन्दर लौट आती थीं। मृत-गन्ध मिटने तक यही सिलसिला रहा।

खयाल है कि चींटियोंके समाजको चलानेके लिए दस फेरोमोन व उनके सम्मिश्रण काफी हैं। इनका पूरा अध्ययन भविष्यमें हो पायेगा।

यह वर्णन 'परिणाम' फेरोमोनका था। 'मौलिक' फेरोमोनके द्वारा कीट-समाजमें व्यक्ति विशेषका कार्यकलाप तय किया जाता है। उदाहरणके लिए सैनिक दीमक अन्य दीमकोंमें एक विशेष फेरोमोन प्रविष्ट कर देती हैं, ताकि वे सैनिक न बन सकें। रानी मधुमक्खी मजदूर मधुमक्खियोंमें एक फेरो-मोन प्रविष्ट करके उनका मादा मधुमक्खी बन पाना असम्भव कर देती है।

कुछ वैज्ञानिकोंका अनुमान है कि आदमी में भी फेरोमोन होते हैं। फ्रान्सीसी जीवशास्त्री जे. ला-मेज़ाने मालूम किया है कि वय-प्राप्त स्त्रियां एक विशेष गन्ध अधिक ग्रहण करती हैं, और लड़कियां अक्सर उस गन्धको नहीं पहचान पातीं।

जो भी हो यह कहना कठिन है कि मानवोंपर फेरोमोनका विशेष प्रभाव पड़ता है।

रासायनिक भाषाके क्षेत्रमें खोज अभी हाल ही में आरम्भ हुई है। इसमें सन्देह नहीं कि इसके अध्ययनसे कई आश्चर्य-जनक रहस्य खुलेंगे, और प्रकृतिपर विजय पानेकी राहमें मानव बहुत आगे बढ़ जायेगा। शायद रसायनोंके द्वारा शिक्षा का कोई स्रोत निकल आये। अन्दाजा लगाइए कितनी मेहनत और कितनी मुसीबतोंसे छुटकारा मिल जायेगा। ●●●

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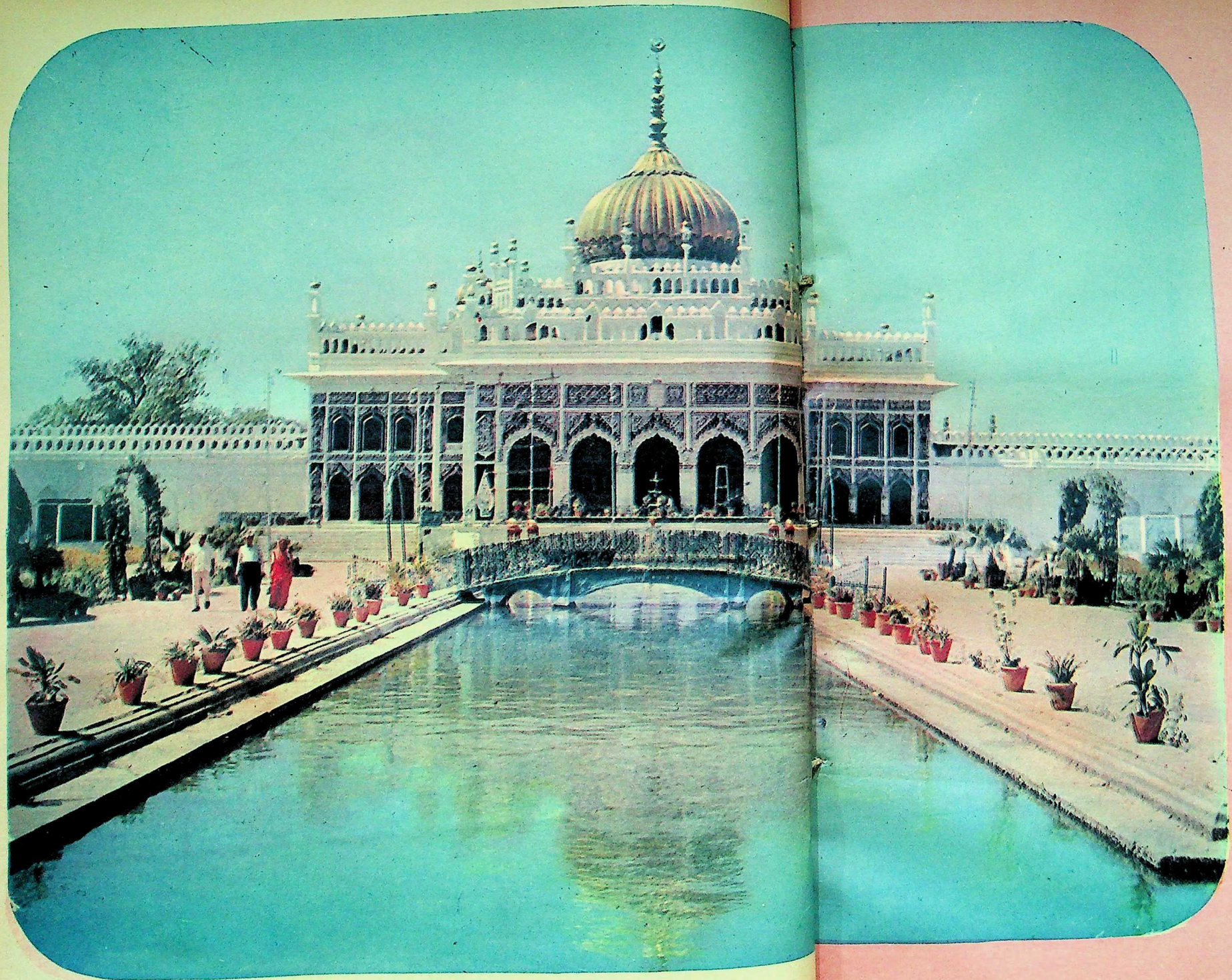


छतर मंजिल : लखनऊमें गोमतीके किनारे बना हुआ एक खूबसूरत महल, जिसे नवाब सादत अली खांके बेटे गाजीउद्दीन हैदरने १८१४ में गद्दीनशीन होनेके बाद अपनी बेगमोंके लिए बनवाया था। गुम्बदके ऊपर छतरी बनी होनेके कारण इसका नाम छतर-मंजिल पड़ा। शान यह थी कि जहां तक इस छतरीकी छाया पड़ती थी, उतने पूरे एक-डेढ़ मीलके क्षेत्रमें कोई छाता लगाकर नहीं चलता था। आजकल इसका उपयोग एक सरकारी कार्यालयके रूपमें हो रहा है (छाया : मुरलीधर जालान)

(पिछले अंकमें कुछ रंगीन चित्रोंके साथ दिया गया 'विद्रोही और थका हुआ लखनऊ' आपको याद होगा। लखनऊके नवाबी शौक और वहांकी रंगीन मिजाजी की

उर्दू रंग की सात नयी हिन्दी कविताएं

• राही मासूम रजा

एक पल : एक सदी

पोर पोर में
मेंहदी की खुशबू के छल्ले पहने
बाल संभाले
चंचल आंखों के पैरों में
काजल की जंजीरें डाले
वो दरवाजे तक आयी
दरवाजे पर कोई नहीं था—
धूल हवा से खेल रही थी।

•

नयी-पुरानी बात

बड़ी - बड़ी दो सियाह आंखें
मुझे शरारत से देखती हैं
ये पूछती हैं
वो बात तुम कब कहोगे आखिर
जो बात तुमने कही नहीं है।

•

नयी कविता

चांद तो झील में
उतरेगा यूं ही कल भी मगर
कल यहां और कोई होगा
परीशां—— हैरां
अपने दीवाने को वो भी यूं ही
भूल जायेगा जमीं पर रखकर
और इस झील के हंसते हुए
चेहरे में उतर जायेगा।

•

उर्दू - दोहे

पुरवाई क्या बात है,
उलझे-उलझे केस।
ये तो बता अय बावरी,
कौन गया परदेस।

जोगी किसे सुनायगा,
दीपक हो कि मल्हार।
हमसे सही न जायगी,
बरखा ऋतु की मार।

•

काफी हाउस

एक तरह की मेज कुर्सियां
भांति-भांति के चेहरे

•

गंजी रूहें विग पहने
शीशों की आंखों पर
चश्मों के खोल चढ़ाये
पत्थर की चिकनी
औ' बेहिस नाकों के परचम लहराती
सबको हिकारत से तकती हैं।

•

मैं और वो दूसरा आदमी

जाओ-जाओ मुझे नींद आती है
सोने दो मुझे
दिन गुजर जाता है लफ्जों की खुशामद करते
और जब रात को थक हार के गिर पड़ता हूं
तुम चले आते हो अखबार लिये
ये बताने के लिए—
आज किस मुल्क पे बम गिरते हैं
आज किस शहर में हंगामा है
आज एक बाप ने फिर तीन बच्चों का गला
घोंट दिया
चूंकि खुद अपना गला घोंटना आसान नहीं
इसलिए उसने कोई जहर पिया
और वह कल ही से हवालात में है...
तुमको अब याद नहीं
कल के अखबार में थीं ये सारी खबरें
बल्कि बरसों से यही खबरें धड़ाधड़ हर एक
अखबार में छपती हैं पढ़ी जाती हैं।
कल की खबरें भी लगे हाथों सुना डालो अभी
फिर कहीं जाके मरो तुम भी
मुझे सोने दो
सुबह को फिर मुझे लफ्जों की खुशामद में
निकलना होगा।

•

जिन्दगी

मैं थक गया हूं तो क्या वो ठहर गयी होगी,
हयात जाने कहां और किधर गयी होगी।

ये ठीक है कि अंधेरा नहीं है महफिल में,
मगर चिराग पे क्या-क्या गुजर गयी होगी।

खराब हाल है जो ये समझ के आये थे,
कि अब चढ़ी हुई नद्दी उतर गयी होगी।

जो घर से निकली थी पत्थर निचोड़ने के लिए,
वो आरजू किसी सहरा में मर गयी होगी।

हमें खबर नहीं कब से कि जिन्दगी है कहां,
यहां से उठ के वो तेरे ही घर गयी होगी।

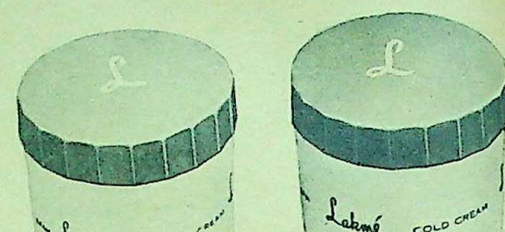
• • •

CC-0. Bhagavad Ki

सुन्दरता के सुन्दर साधन!

लक्मे

सुबह...शाम...सारा दिन लक्मे से सुन्दर बनी रहिये।



सुबह
लक्मे वॅनिशिंग क्रीम लगाइये...

और सारा दिन सुन्दर बनी रहिये। लक्मे वॅनिशिंग क्रीम पर पाउडर भी काफ़ी समय तक टिका रहता है। इससे आपका चेहरा सारा दिन, सुन्दर और स्निग्ध बना रहता है।

...और रात को
लक्मे कोल्ड क्रीम!

आप आराम से सोती रहती हैं और लक्मे कोल्डक्रीम से मेकअप और रोमछिद्रों पर लगे धूलिकण निकल जाते हैं। त्वचा के लिये उपयुक्त तेलों से तैयार की गई लक्मे कोल्ड क्रीम आपके चेहरे की त्वचा को कोमल और दीप्तिमान रखती है।

नहीं था। दूसरी गलीमें मुड़ते ही गलीके अन्तमें दस-बारह बरसके छोकरोंका झुण्ड दिखायी दिया। लड़के हंस-हंसके चिल्ला रहे थे—"शा ऽ ब बन्द! इन्कलाब जिन्दाबाद! शा ऽ ब बन्द!" और गलीके कोनेपर लगे लेटरबक्सको ईंटें मारमारकर तोड़नेका यत्न कर रहे थे। कुछ कागज नीचे पड़े जल रहे थे। लेटरबक्स के मुखसे धुआं निकल रहा था।

"ऐ छेले! क्या बेवकूफी करता तुम लोग!" शिवनाथ ने ऊंची पुकारसे उन्हें डांटा।

"तुम बोका---" नरसिंह उन्हें धमकानेके लिए दौड़ा—"सालो, इसमें चिट्ठियां हैं तुम्हारे मां-बापकी, देसमें तुम्हारे ताऊ-चाचाके नाम! सालो, सरकारका इसमें क्या बिगड़ेगा?"

लड़के हंस-हंसकर "शा ऽ ब बन्द! शा ऽ ब बन्द!" चिल्लाते भाग गये।

नरसिंहने गलीके लोगोंके प्रति क्षोभ प्रकट किया—"क्या करतूत सिखायी है औलादको! अब खाली चिट्ठी छोड़ते मील आध मील चलना पड़ेगा तो रोयेंगे अपने बापको। ऐसे कमबख्तोंके यहां लेटरबक्स लगाना ही बेवकूफी ह।"

भवानीने भी खिन्नतासे सहयोग दिया—"इस मुहल्लेमें नया लटरबक्स देनेसे पहले जुर्मानेमें दाम वसूल किया जाये, तभी अक्ल आयेगी।"

"अरे नासमझ हैं"—शिवनाथने धीमे से कह दिया।

सड़क सूनी थी। धूप तेज थी। खटियाकी डोली एक पेड़के नीच रख दी गयी। प्रतीक्षामें थे कि बेलूरकी ओर जाती बस आये तो संकेतसे रोक ली जाये। शिवनाथ, भवानी और नरसिंहसे अनुरोध कर रहा था—"तुम लोग मददके लिए जगदेवके साथ चले जाओ। हम चलकर प्रदर्शनका हाल-चाल देखें। हमारे न जानेसे लोग बात बनावेंगे।"

कुछ देर बाद बसकी गूंज सुनायी दी। जगदेवने धूप की चौंधसे नजरको बचानेके लिए भवोंपर हाथकी छाया कर उत्सुकताम दायें-बायें देखा। उसे बेलूरकी दिशामें बसके आकारका धूलका गुब्बारा-सा दिखाया दिया। उसने विकलता प्रकट की—"यह बस तो उधरसे ही आ रही है, उधर जानेवाली तो आ नहीं रही।"

गणेश और नरसिंहने उसे सान्त्वना दी—"धीरज धरो। उधरसे आ रही है तो उधर जायेगी भी। आयेगी नहीं तो जायेगी कैसे?" मिनट भरमें बसका आकार स्पष्ट हो गया। सड़कसे लगी बस्तीकी एक गलीसे नारे सुनायी दे रहे थे—"ऐ जुलुमबाजी चौलबे ना! हड़ताल जिन्दाबाद! इन्कलाब जिन्दाबाद। शा ऽ ब बन्द जिन्दाबाद।"

जगदेवके पिताकी खाटके सामने बस पहुंच रही थी कि व्यग्रतासे झपटती छोटी भीड़ सड़कपर आ गयी—"रोको ....रोको! शा ऽ द बन्द। रोको———" और बसपर पत्थरोंकी बौछार। बसके धीमे होकर रुकते रुकते सामनेका हवा रोक शीशा चूरचूर हो गया। भीड़ने ड्राइवर और सवारियोंको तुरन्त उतर आनेके लिए ललकारा। तब भी बस पर पत्थर चल रहे थे।

जगदवके पिताको डोलीमें लाने वालोंकी प्रतिश्रिया दूसरी थी। वे भीड़को रोकनेके लिए आगे बढ़े। ड्राइवर और सवारियां जल्दीमें उतर गयीं परन्तु भीड़ बसके फिर चल सकनकी सम्भावना नहीं रहन देना चाहती थी। बारह-पन्द्रह जवानोंने बसके दायें बाजूपर हाथ रखकर एक साथ जोर लगाया—'इन्कलाब जिन्दाबाद!' बस जोरका झकोला खाकर अपने स्थानपर रह गयी।

जगदेव बदहवासीमें भीड़की ओर दौड़ पड़ा—"खबरदार! खबरदार!" और उसने भीड़के हाथसे गिरा एक पत्थर उठाकर उस ओर फेंका। भीड़में से कुछ लोगोंने घूमकर देखा—ऐसा कौन है जो भीड़को रोकने आये! वे जगदेवको देख हंसे पड़े: "पागल है, पागल है।"

जगदेव उत्तेजनामें भीड़की ओर बढ़ रहा था। शिवनाथ और नरसिंहने दौड़कर उसके बाजू पकड़ लिये—"यह क्या पागलपन करते हो!"

तब तक भीड़के नारे सहित दूसरे सामूहिक धक्केसे गाड़ी करवटके बल गिर चुकी थी।

भीड़ जगदेवकी उत्तेजना और दुःसाहसपर ताली बजा कर हंस रही थी: "पागल है, पागल है।"

जगदेव, शिवनाथ और नरसिंहकी बांहोंसे छूटनेके लिए छटपटाता भीड़को फटकार रहा था—"पागल है! पागल है!!"

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दो गोष्ठियां: दो शामें

'संगम' ने १० और ११ अप्रैलकी शामको दो गोष्ठियों का आयोजन किया। बात समाज और साहित्यसे शुरू हुई फिर लेखक और पाठक तक आ गयी। बादमें लिपि और भाषा से उर्दू-हिन्दीकी समस्याओंपर आकर ठहर गयी। डॉ. रामविलास शर्माने कहा: "मैं उर्दू-हिन्दीमें कोई बुनियादी भेद नहीं मानता हूं। लेकिन गैरबुनियादी भेद हैं, जिनसे इनकार नहीं किया जा सकता। ये भेद दूर किये जा सकते हैं। उर्दू-वालोंको चाहिए कि वे अधिकसे अधिक अपनी चीजें देवनागरी लिपिमें छपवाएं इससे हिन्दी-उर्दूके लेखकोंका ही नहीं, पाठकोंका भी भला होगा।"

उनसे एक प्रश्न किया गया, "आप इन दोनों भाषाओंके गैरबुनियादी भेदोंको दूर करनेके लिए क्या सुझाव देते हैं।"

शर्माजीने उत्तर दिया, "उर्दू वाले हिन्दी वालोंके साथ मिलकर अंग्रेजीके विरुद्ध मोर्चा बनायें। हमारी मुख्य लड़ाई अंग्रेजीसे है, और जब तक उर्दू वाले इस मोर्चेपर हिन्दीवालों का पूरी तरह साथ नहीं देंगे, यह अलगाव दूर नहीं होगा।"

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दूसरे दिन शामको कमलेश्वर आये। उन्हें—'नये कथा-साहित्यमें आधुनिक मनुष्य पर बोलना था। कुछ देर कमलेश्वरने आजादीसे पूर्व और आजादीके बादके कथा साहित्यकी मूलप्रवृत्तियों और चरित्रोंपर बातें की। उन्होंने हिन्दी कथा-साहित्यमें दो प्रकारके पात्र बताये। जिन्दगीसे कटे हुए पात्र और जिन्दगीसे जुड़े हुए पात्र। हरिप्रसन्न, शेखर, भुवन आदि जिन्दगीसे कटे हुए पात्रोंके प्रतिनिधि हैं। बलचनमा, वामनदास, और तारा जिन्दगीसे जुड़े हुए पात्रोंका प्रतिनिधित्व करते हैं। हमारे नये कथा-साहित्यमें पुराना आदमी झूठा पड़ने लगा और उसका स्थान नया आदमी लेने लगा। जब तक कोई चीज दिमागोंमें नहीं होती है तब तक वह न तो विधानका रूप लेती है और न कथा-साहित्यमें कोई निश्चित रूप लेती है। आजादीके बाद हर आदमी किसी न किसी तरह अपनेको शरणार्थी महसूस करने लगा। यह मोहभंगकी भयंकर स्थिति थी। इस संघर्षसे उभरकर आने वाला व्यक्ति पहलेकी अपेक्षा बहुत नया था। यह व्यक्ति अपनी तंग गलियोंको छोड़कर अपने लिए विस्तृत दुनियाकी तलाशमें था। उसके पास पेटकी भूखके अतिरिक्त मन और मस्तिष्ककी भूखकी ज्वलन्त समस्या भी थी। इसलिए यह आदमी बहुत 'कोल्ड' है।

हमारा यह नया आदमी जिन्दगीको अनुभव नहीं कर रहा है बल्कि झेल रहा है। यह आजादीको कोई बहुत बड़ा मूल्य या उपलब्धि नहीं मानता है। इस अवरोधकी स्थिति में उसने बहुत-सी अच्छी-बुरी बातोंको भी नकार दिया है।

कथा-साहित्यमें जो नया आदमी है, वह अपनेमें निरन्तर नया होनेकी प्रक्रिया है। नयी कहानी भी एक प्रक्रिया है, विशेषण या संज्ञा नहीं। इसलिए उसने जो झठ या बेकार देखा था उसे लगातार झुठलाया है। नया साहित्य अपनेको प्रामाणिक सिद्ध करनेकी प्रक्रियामें है, वह अभी तक अपना कोई प्रतिमान स्थापित नहीं कर पाया है।

कुछ प्रश्नोंका उत्तर देते हुए कमलेश्वरने कहा कि हिन्दी कथा-साहित्यमें अजनबीपनकी समस्या नहीं है जिसे आप पश्चिमका अजनबी समझते हैं, वह फालतू आदमी (अनवाण्टेड मैन) है। यह आदमी कुछ करना चाहता है लेकिन परिवारसे लेकर जीवनके किसी भी क्षेत्रमें उसे कोई अवसर नहीं मिल पाता। अपनेसे अयोग्य और निकम्मे लोगोंको वह अपनेसे आगे बढ़ा हुआ पाता है तो वह अपनेको एकदम फालतू आदमी समझने लगता है। अजनबीपन और फालतूपनमें बहुत फर्क है।

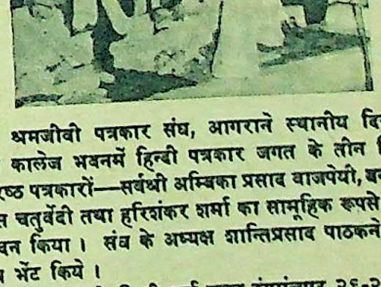
अलीगढ़ की नयी पीढ़ी के साहित्यकारों के साथ कमलेश्वर। बायें से—शकील अख्तर, कैसर जहां, कमलेश्वर, कुंवरपाल सिंह, नईमा खान, कौसर जहां और असगर वजाहत ● छाया: अहमद अली

डॉ. अलीमने पीढ़ियोंका सम्बन्ध उम्रसे जोड़ते हुए कहा, "यदि पीढ़ियोंका सम्बन्ध उम्रसे नहीं है तो इस शब्द का इस्तेमाल ही गलत है।"

कमलेश्वरने कहा, "पीढ़ियोंका सम्बन्ध उम्रसे नहीं, बल्कि जहनियत, मानसिक स्थिति और विचारधारासे है। इसलिए नये लोग परम्पराविहीन नहीं है।" वे रूढ़िविहीन जरूर हैं। दो तरहसे सोचने वाले लोग पीढ़ियोंमें बंट जाते हैं।

नये आदमीकी तलाश आजकी कहानीका लक्ष्य है, जो जिन्दगीसे जूझकर अपना भविष्य खोज रहा है।

● विवरण: कुंवरपाल सिंह



श्रमजीवी पत्रकार संघ, आगराने स्थानीय दिगम्बर जैन कालेज भवनमें हिन्दी पत्रकार जगत के तीन विद्वान वरिष्ठ पत्रकारों—सर्वश्री अम्बिका प्रसाद वाजपेयी, बनारसी दास चतुर्वेदी तथा हरिशंकर शर्मा का सामूहिक रूपसे अभिनन्दन किया। संघ के अध्यक्ष शान्तिप्रसाद पाठकने ताम्रपत्र भेंट किये।

कलकत्ता के हिन्दी हाई स्कूल रंगमंचपर २६-२७ फरवरी को सांस्कृतिक संस्था संगीतकला मन्दिर द्वारा धनंजय बैरागी के मूल बंगला नाटक का हिन्दी रूपान्तर 'एक प्याला काफी' प्रस्तुत किया गया। बायें से— कान्तिलाल श्रीमाल, कुमारी चेतना तिवारी तथा हरिकृष्ण टण्डन।

डॉ. रांगेय राघव स्मृति-समारोह

३१ मार्चको जयपुरके राजभवनमें राजस्थान साहित्य अकादमीके अध्यक्ष पद्मविभूषण श्री हरिभाऊ उपाध्यायकी अध्यक्षतामें डॉ. सम्पूर्णानन्दने 'निष्ठा' का डॉ. रांगेय राघव स्मृति अंक श्रीमती सुलोचना राघवको भेंट किया। ग्रन्थको डॉ. रांगेय राघवके व्यक्तित्वके विकास-क्रमानुसार अलग-अलग खण्डोंमें विभाजित किया गया है। इस अवसरपर सर्वश्री डॉ. सम्पूर्णानन्द, रामगोपाल विजयवर्गीय डॉ. विश्म्भर नाथ उपाध्याय, गोपालकृष्ण कौल और हरिभाऊ उपाध्यायने स्व. श्री रांगेय राघवके प्रति उद्गार व्यक्त किये।

● विवरण: कामता गुप्त कमलेश

डॉ. सम्पूर्णानन्द श्रीमती सुलोचना राघव को 'निष्ठा' का डॉ. रांगेय राघव स्मृति अंक भेंट करते हुए

CC-0. Digitization: eGangotri.

मॉरिशस का 'शामारेल' गांव। इस गांव में एक स्थल ऐसा है, जहां भिन्न-भिन्न रंग की मिट्टी है। पर्यटकों के लिए यह एक दर्शनीय स्थल है

मॉरिशस का प्रतीक। मॉरिशस को हिन्द महासागर का तारा तथा कुंजी कहा जाता है। प्रतीक में एक नाव, कुंजी और तारा अंकित है

भारत से हजारों मील दूर एक और भारत मॉरिशस, जो इस वर्ष आजाद होगा

● सोनू भुवनेश्वर

'भारतीयोंको बिना किसी कारण ही गिरफ्तार किया जाता था...। मैंने भारतीयोंको गिरफ्तार होकर तथा रस्सीमें बांधकर सड़कोंपर टोलियोंमें चलते हुए देखा है—उन भारतीयोंको, जिन्हें मैंने उदार और उद्योगी मनुष्य जाना है, और उनमेंसे कितने ऐसे हैं, जिनको मैं १८६० से जानता हूं। उन्हें न्यायाधीशके सामने पेश करनेसे तीन या चार दिन पहले थानेमें कैद किया जाता था।'

—आदोल्फ दे प्लेबिस्स

हिन्द महासागरमें मॉरिशस एक छोटा-सा अंग्रेजी उपनिवेश है। वह मेडागास्करके निकट है। मॉरिशस द्वीपकी जनसंख्या कुल ७, २०, ००० है और इसका क्षेत्रफल ७२० वर्गमील है। इस जनसंख्यामें ४, २०, ००० हिन्दू, १, १०, ००० मुसलमान, ४०,००० चीनी, २५,००० फ्रेन्च और १,२५,००० क्रिओल हैं। (क्रिओल वर्णसंकर जाति है, जो फ्रेन्च पुरुषों और हब्शी महिलाओंके सम्पर्कसे बनी है)।

मॉरिशस और भारतमें जो सम्बन्ध है, वह उपनिवेश-स्थापनाके इतिहासमें अद्वितीय है। अगर भारत न होता, तो मॉरिशस भी न होता। मॉरिशसकी खोजके बाद ही पता चला कि कृषि एक मात्र साधन था, जो इसे सम्पत्तिशाली देश बना सकता। कृषिका अर्थ श्रम है। यह श्रम केवल भारतसे ही प्राप्त हो सकता था। डच लोग, जो मॉरिशसमें सबसे पहले बसे थे, यह विशेषता समझ न सके। मॉरिशससे जानेका यही उनका मुख्य कारण था। उनके चले जानेके बाद फ्रान्सीसी आये। वे श्रमके लिए भारतको दौड़े। फलस्वरूप वे मॉरिशस को सम्पत्तिशाली उपनिवेश बना सके। सन् १८१० में अंग्रेजोंने इस उपनिवेशपर कब्जा किया। फ्रान्सीसियोंकी तरह उन्हें भी भारतीय श्रमिकोंकी आवश्यकता दीख पड़ी। इसी कारण अधिकसे अधिक भारतीय मजदूरोंको प्रोत्साहित करके लाया गया।

इस प्रवासमें आनेवाले भारतीय अधिकतर हिन्दू थे। यही कारण ह कि आज यहां हिन्दू बहुसख्यामें हैं। अन्य जातिवाले यहांके हिन्दुओंको 'मालबार' कहते आ रहे हैं। यह शब्द भारतके 'मालवाड़' स्थानसे बना है, जिस स्थानसे भी बहुत-से हिन्दू आये थे।

यह कहना आवश्यक है कि अपनी मातृभूमिको छोड़कर भारतीय मॉरिशस जाना नहीं चाहते थे। उन्हें यह लोभ दिखाकर फंसाया गया कि वे इस द्वीपमें बहुत पैसे कमायेंगे

फ्रान्सीसी उपन्यास 'पॉल और विर्जिनी' का नायक और नायिका। इस उपन्यास ने मॉरिशस को साहित्य-जगत में अमर बना दिया।

मॉरिशस की सर्वश्रेष्ठ गायिका विमला। उम्र सिर्फ बारह वर्ष है किन्तु उसकी लोकप्रियता सब से अधिक है।

और यहां पत्थरक तले सोना मिलता है। इसके अतिरिक्त बहुतसे भारतीयोंको जबर्दस्ती ले जाया गया।

भारतीय मजदूर पांच सालके शर्तनामेपर सरकारके खर्चपर जाते थे। जब शर्तनामा समाप्त होनेपर वे यहां रहना नहीं चाहते, तब उनके स्वदेश लौटनेमें रुकावटें डाल दी जाती थीं। दूसरी बात यह थी कि जो श्रमिक लौटना चाहते थे, उन्हें उन्हीं जहाजोंमें, अपने ही खर्चपर, वापस जाना पड़ता था, जिनमें अधिकारी महोदय कहते, और जो समय वे निश्चित करते। यदि वे अपनी पसन्दके जहाजमें जाते, तो मार्ग-व्यय कम लगता।

भारतीय मजदूर यहां रहना नहीं चाहते थे, क्योंकि उनकी तरह-तरहसे दुर्दशा की जाती थी। उन्हें गैर-कानूनी ढंगसे गिरफ्तार किया जाता था। शायद ही कभी किसीके प्रति न्याय होता था। छोटी-छोटी भूलके लिए, या कभी बिना किसी कारण ही उन्हें इतनी बड़ी सजा मिलती थी कि इस से कई व्यक्तियोंकी मृत्यु हो जाती थी और बहुतसे मजदूर आत्महत्या कर लेते थे।

अस्पतालमें भी भारतीयोंकी कोई सेवा नहीं की जाती थी। उनके लिए अस्पताल सेवागृहके बदले नर्कलोक था। उन्हें न सोनेके लिए कुछ मिलता था, न बिछानेके लिए ही। उन्हें खानेके लिए सुबह मुट्ठी भर सूखा चावल, और शामको मुट्ठीभर बैलकी हड्डियोंके शोरबेमें डुबाया हुआ चावल मिलता था। यह भोजन भी इतने कम परिमाणमें मिलता था कि उन्हें वस्तुतः भूखे ही मरना पड़ता था।

शर्तनामेके अनुसार मजदूरोंको बीमार पड़नेपर तलब नहीं मिलती थी। हमेशा उनसे रविवारको भी काम करवाया जाता था। यद्यपि यह इस उपनिवेशके कानूनके विरुद्ध था। हरेक दिनकी गैरहाजिरीके लिए दो दिनकी तलब काट ली जाती थी। अगर बीमारीके कारण एक मजदूरने एक मास काम नहीं किया, तो उसे दो मास मुफ्तमें काम करना पड़ता था। कभी कोई श्रमिक उपस्थित भी था तो उसे अनुपस्थित गिना जाता था। मजदूरोंको इतना काम दिया जाता था कि वे शामको देर तक काम करने पर भी समाप्त नहीं कर पाते। परिणाम यह होता था कि उनकी उस दिनकी तलब भी काट ली जाती थी।

शर्तनामा पांच सालका होता था। पांच सालके बाद भारतीय मजदूर पुराने प्रवासी कहलाते थे। उनका जीवन इतना दुखप्रद हो जाता था कि उन्हें अपने मालिककी हर शर्त को स्वीकार करना पड़ता था। मजदूरोंको हर दुखका सामना करके यहीं रहना पड़ता था, क्योंकि भारत आनेपर समाज उन्हें ठुकराता था, यह कहकर कि प्रवासमें जानेसे वे अछूत हो गये।

जो भारतीय यहां लाये गये थे, वे केवल मजदूर ही नहीं थे, वे अन्य काम भी करते थे। उनमें बढ़ई भी थे। कुछ ऐसे थे, जो रास्ते, पुल तथा उत्तम प्रकारके मकान बनानेमें विशेषज्ञ थे। भारतीयोंने ही यहां फ्रान्सीसियोंको नारियलका तेल बनाना सिखाया।

सन् १८३४ में यहां भारतीयोंका अधिक संख्यामें आना आरम्भ हुआ। परन्तु इससे पहले भी भारतीय यहां बस चुके थे। वे सभ्य थे, और अपनी सभ्यता तथा संस्कृतिसे प्रसिद्ध लेखकोंको प्रभावित करते थे। इसके अतिरिक्त वे ईमानदार थे और उनको वे कभी नहीं भूलते, जो उन्हें थोड़ी-सी भी सहायता पहुंचाते थे।

सन् १८३६ के अगस्त मास तक मॉरिशसकी सरकार दुविधामें पड़ गयी। हब्शी गुलामोंने खेतोंमें काम करनेसे इन्कार कर दिया था। सरकारको बंगालसे ५०० स्वतन्त्र भारतीय मंगानेके सिवा और कोई चारा न रहा। अधिक भारतीयोंके आनेसे उन जमीनोंका मोल भी बहुत बढ़

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पश्चिमी हिन्द महासागर में ६७ प्रतिशत भारतीय जनसंख्या वाले उपनिवेश मॉरिशस की झांकी प्रस्तुत कर रहे हैं, मॉरिशस वासी भारतीय सोनू भुवनेश्वर, जिनके पूर्वज भारत से मॉरिशस जाकर बस गये थे।

गया था, जिनमें पहले गन्नेकी खेती नहीं थी। साथ-साथ सभी खाद्य पदार्थ, जिनकी एक समयमें कमी थी, वे अधिक मात्रामें मिलने लगे, और सस्ते दामोंमें।

वर्तमान शताब्दीके प्रारम्भमें यह अनुमान लगाया गया था कि भारतीय मजदूरोंने ही इस टापूके शक्कर उद्योगको बचाया था।

भारतीयों का राजनीति में प्रवेश

सन् १९४८ तक भारतीयोंका राजनीति-क्षेत्रमें कोई खास प्रवेश नहीं हुआ था। इस समय तक वे केवल कृषिके लिए ही प्रसिद्ध थे। मतदान देनेका हक केवल उन्हींको था, जिनके पास कुछ पैसा था, या जो कुछ लिखे-पढ़े थे। उस समय बहुत कम भारतीयोंके पास पैसा था और उनमेंसे बहुत कम लिखे-पढ़े थे। यही मुख्य कारण था कि वे अपने प्रतिनिधि को निर्वाचित नहीं कर सकते थे। सन् १९४८के आम चुनावमें ऐसा परिवर्तन हुआ कि मतदाता चाहे लिखा-पढ़ा हो या नहीं, अगर उसकी आयु २१ सालसे अधिक हो तो वह मतदान दे सकता था। इस नियमानुसार भारतीय उम्मीदवार बहु-संख्यामें निर्वाचित हुए।

आज मॉरिशसमें भारतीयोंकी राजनीतिक उन्नति विशाल तथा आश्चर्यजनक है। इस टापूके प्रधानमन्त्री डॉक्टर शिवसागर रामगुलाम, सर्वोच्च न्यायालयके मुख्य न्यायाधीश सर रामपरसाद निरंजन, धारा सभाके अध्यक्ष माननीय वाघजी और केन्द्रीय सूचना विभागके निर्देशक डॉक्टर हजारासिंह सब हिन्दू हैं। राजनीतिक क्षेत्रमें आगे बढ़नेसे भारतीयोंने सभी क्षेत्रों तथा सरकारी विभागों में प्रवेश किया।

भारतसे २,५०० मील दूर इस टापूमें भारतीय त्योहार खूब धूमधामसे मनाये जाते हैं। मकर संक्रान्ति, महाशिवरात्रि होली, दीवाली, कृष्ण जन्माष्टमी और गंगा-स्नान जैसे बड़े पर्व बड़े पैमानेपर मनाये जाते हैं। यहां भारत स्वराज्य-दिवस एक पर्व जैसे ही मनाया जाता है। इस अवसरपर मॉरिशस के भारतीय राजदूत भी उपस्थित होते हैं। उनके आगमनका स्वागत भारतीय राष्ट्रगानसे किया जाता है। यह राष्ट्रगान लड़कों और लड़कियों द्वारा गाया जाता है।

यह मानी हुई बात है कि भारतीय संस्कृति जितनी मॉरिशसमें प्रचलित है, उतनी भारतके बाहर किसी और देशमें नहीं है। मॉरिशसमें अनेक भारतीय भाषाएं भोजपुरी, हिन्दी, उर्दू, मराठी, गुजराती, तमिल और तेलुगू बोली जाती हैं। भारतीय संगीत और नृत्यका भी यहां खूब प्रचार है। आजकल सांस्कृतिक और सामाजिक उत्सव टापू भरमें होते रहते हैं। ऐसे अवसरोंपर लड़कों तथा लड़कियोंको अपनी-अपनी कला, गीत, संगीत या नृत्यका परिचय देनेका मौका मिलता है। बारह वर्षकी कुमारी विमला इस टापूकी सर्व-श्रेष्ठ गायिका मानी जाती है। भारतीय संस्कृतिसे सजे हुए मॉरिशसको 'सागरके पार लघु भारत' कहा जाता है।

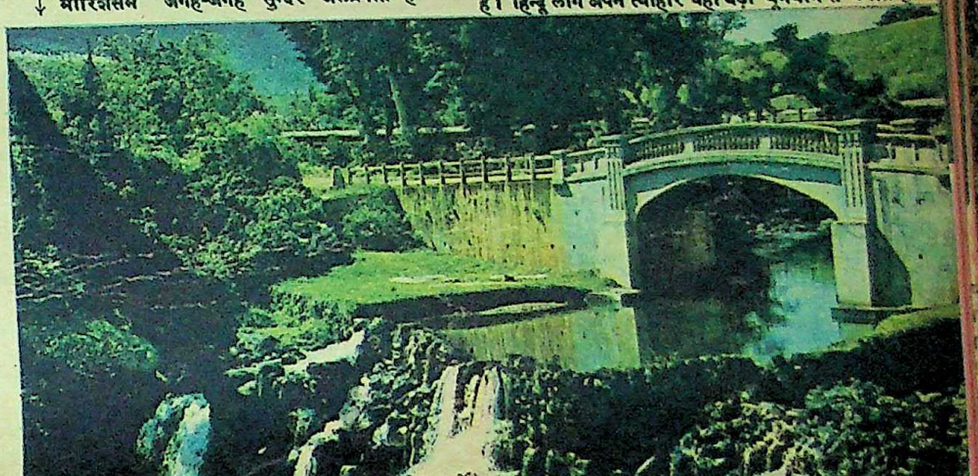
चक्रवातोंसे बार-बार आहत भारतीय सागरके लघु द्वीप मॉरिशसके लिए यह वर्ष महत्वपूर्ण है। इसके अन्तमें यह स्वतन्त्र हो जायेगा।

इसमें प्रवासी भारतीयोंकी जनसंख्या कुल जनसंख्याकी ६७ प्रतिशत है (हिन्दू ५१, मुस्लिम १६ प्रतिशत)। विगत सितम्बरमें लन्दनमें जो संवैधानिक सम्मेलन हुआ था, उसमें यह तय हुआ था कि नये सिरेसे देशको निर्वाचन क्षेत्रोंमें बांटा जाये और निर्वाचित सदस्योंकी संख्या ४० से बढ़ाकर ६० कर दी जाये। एलेक्टोरल कमीशनके सदस्य इस समय वहां पहुंच गये हैं और वे कार्य व्यस्त हैं। ४० चुनाव-क्षेत्रोंको २० या उससे कम क्षेत्र बनाकर प्रत्येकके तीन या उससे अधिक प्रतिनिधि दिये जायेंगे। मनोनीत सदस्य न रहेंगे, मन्त्रिमण्डल में १४ मन्त्री होंगे।

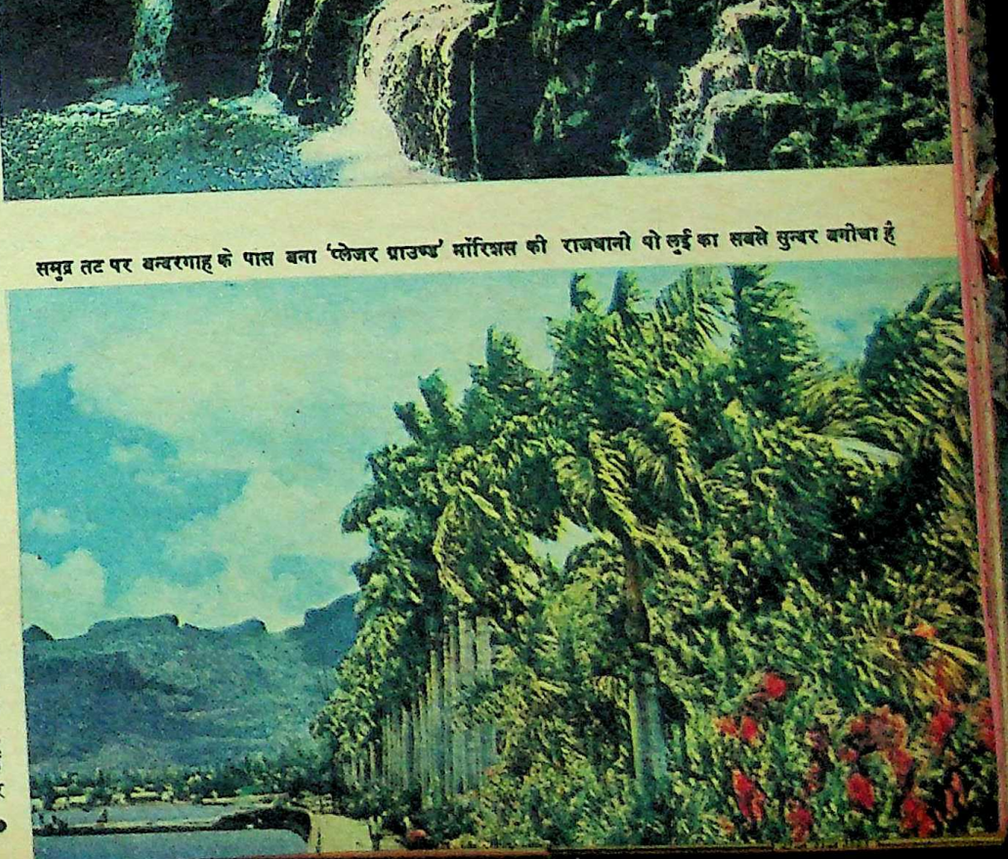
अब इधर प्रवासी समाज भी प्रगति करने लगा है। जो इस टापूके प्रधानमन्त्री हैं वे तथा सर्वोच्च न्यायालयके मुख्य न्यायाधीश हैं वे भी प्रवासी हैं। मॉरिशसमें प्रवासियोंकी जनसंख्यामें वृद्धि मानी जाये तो वहांपर निर्मित मन्दिर, राष्ट्रीय पाठशालाएं, पुस्तकें, पर्वों और त्योहारोंकी धूम एवं स्वयं सेवक दल इस बातका साक्षी है कि वे परिश्रमी हैं और मॉरिशस निर्माणमें उनका विशेष योगदान रहा है! ●●●

मॉरिशस के रेजुई गांव का इन्द्रधनुषी जल प्रपात।
↓ मॉरिशसमें जगह-जगह सुन्दर जलप्रपात हैं

↑ मॉरिशस की राजधानी 'पो लुई' में प्रसिद्ध चार बगीचे हैं। उनमें से एक यह भी है, जिसके बीच में मरियम की प्रतिमा है। हिन्दू लोग अपने त्योहार यहां बड़ी धूमधाम से मनाते हैं



समुद्र तट पर बन्दरगाह के पास बना 'प्लेजर ग्राउण्ड' मॉरिशस की राजधानी पो लुई का सबसे सुन्दर बगीचा है



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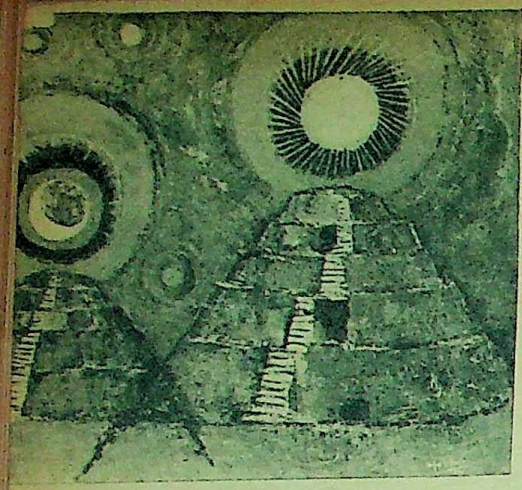
चांद: कल्पना, विज्ञान और हेब्बार की तूलिका में

• प्रेम कपूर



मेक्सिको के 'चांद' और 'सूरज' मन्दिर

'जगीं कुसुम कलि थर्-थर
जगे रोम सिहर-सिहर,
शशि असि सी प्रेयसि स्मृति
जगी हृदय हहर-हहर!
शरद चांदनी!'

(सुमित्रानन्दन पन्त : संकलन 'हरी बांसरी सुनहरी टेर')

चांद ! चांदनी रात ! प्रेम ! प्रेमी युगल ! चांदका आकर्षण ऐसा तीव्र कि समुद्र ज्वारमें उफना आता है। फिर मानवका कोमल हृदय कैसे प्रेम-रससे सराबोर न हो ! चांदनीमें प्रेम प्लावित होता है, रोम-रोम सिहर उठता है—ऐसा ही कुछ चन्द्रमा और सूर्यके चित्र बनाते समय कहा था हेब्बारने और मुझे पन्तजीकी कविताके साथ और कई कविताएं याद आ गयी थीं : **'आजकल तमाम रात चांदनी जगाती है...'** या **'चांद आ रहा धीरे-धीरे, जमे धूल के घब्बे तन पर...।'**

'चन्द्र और सूर्य' को विषय बनाकर चित्रोंकी एक प्रदर्शनी नवम्बरमें बम्बईकी 'ताज आर्ट गैलरी' में हुई (धर्मयुग : २७ फरवरी, '६६)। जब हेब्बार इन चित्रोंको बना रहे थे, उस बीच एक बार उन्होंने कहा था : 'सन् '६४ की एक सुबह शायद वह छह जुलाई थी, जिस दिन अमरीकाका यान चांदकी सतहपर जा टकराया था। उस दिन उस समाचारने मेरे मनमें नये प्रश्न खड़े किये। मैं मैक्सिकोकी यात्रासे हाल हीमें लौटा था और वहां मैंने 'सूर्य-चन्द्र' के मन्दिर देखे थे (धर्मयुग : ८ नवम्बर, '६४)। यह समाचार मानवकी वैज्ञानिक प्रगतिका सूचक है और मुझे भी खुश होना चाहिए था—बौद्धिक धरातलपर यह बात सही लगती है, पर चित्त ! उस पर जो संस्कार हैं, वे मुझे खींचकर कहीं और ले गये और फलस्वरूप बने ये चित्र...।'

एक भयावह स्थिति की कल्पना

'एक दिन चांद न रहा तब ?'—'मनुष्य जब चांदमें पहुंच जायेगा, तब उस दिन चांदकी गरिमा और रहस्य हमें क्या उसी तरह छू सकेंगे ? आज हर मां अपने रोते बालकको चुप करानेके लिए चांदको खिलौना ही नहीं बनाती, वरन् अनायास ही कह उठती है: वह देखो चन्दा मामा ! क्या वह सहजता उस समय भी रह जायेगी, जब लोग देख लेंगे कि चांदकी सतह खोखली या भुरभुरी मिट्टीकी है। उसकी सतहपर पाये जाने वाले कंकड-पत्थरके वीभत्स रूप (लूना ९ से प्राप्त चांदके चित्र) हमारे मनमें स्थिर हजारहों वर्षके चांदके रूप और अर्थ-बोधको क्या मेंट कर न रख देंगे ?'—यही नहीं हेब्बारजीने एक बार बातोंके दौरान कहा था : 'अणुशक्तिको प्राप्त कर मनुष्यने उसे अपने संहारमें ही लगाया है। कहीं ऐसा न हो कि एक दिन चांदका सन्तुलन बाहरी राकेटोंकी चोट और मारको सहनेमें असमर्थ रह जाये और तब...!'

कल्पना उस भयावह स्थितिकी है, जिसके दौरेसे सन्त्रस्त चिन्तक और विचारक भारतमें ही नहीं, भारतके बाहर भी इस प्रयासमें हैं कि वे मनुष्यपर हावी हो रहे विज्ञानके प्रभावको कम कर सकें। साथ ही विज्ञान भी अपनी धुरीसे हटता-बढ़ता अब दर्शनके काफी निकट आ पहुंचा है। आइन्स्टीनके सापेक्षवादके सिद्धान्तने ब्रह्माण्ड विज्ञानका अध्ययन वैज्ञानिक धरातलपर सम्भव कर दिया और अब वैज्ञानिक ब्रह्माण्डके चित्र बनाकर इस नतीजेपर पहुंचे हैं कि यदि मानचित्रमें दो आकाश-गंगाको एक सीधी रेखासे जोड़ दें, तो यह रेखा समयके साथ बढ़ती जायेगी...। प्रोफेसर हायल और डाक्टर नारलीकर (धर्मयुग : ११ जुलाई, '६५) के मतानुसार ब्रह्माण्ड स्थिर स्थितिमें बढ़ रहा है साथ ही अधिक घना होता जा रहा है। पदार्थका यह निर्माण विस्फोटसे होता है। पर यह निर्माण होता कहां है ? विज्ञान बताता है कि यह निर्माण रेडियो आकाश-गंगाओं तथा उच्च शक्तिके कणों आदिमें होता है। इसको मान कर भी वे कहते हैं कि यह निर्माण नहीं, अल्ट्रावायलट प्रकाश है, क्योंकि जिन कतिपय क्षेत्रोंमें यह निर्माण होता है, वे क्षेत्र एक घने माध्यममें बुलबुलेकी तरह बढ़ता है और बुलबुलेमें पदार्थका निर्माण नहींके बराबर होता है।

सृष्टिके रहस्योंके विचारमें सर्वप्रथम स्थान है ब्रह्मा का। ब्रह्मा शब्द बृह (बृंह्) धातुमें औणादिक 'मनिन्' प्रत्यय लगानेसे बनता है। बृंहका अर्थ है **बढ़ना** अतः ब्रह्मका सहज अर्थ है, बड़ा। बड़ा ऐसा, जो सबमें समाया हुआ है, जिसके भीतर सारी सृष्टि है: आकाशस्तल्लिङ्गात (वे. सू. १.१.२२) आकाश ही उसका बोधक है।

हेब्बारने उस ब्रह्माण्डका एक चित्र 'आकाश-गंगा' बनाया है, जो अत्यन्त प्रभावशाली है। यह 'इलस्ट्रेशन' नहीं, सौन्दर्यबोधके धरातलपर बहुत ही खरा उतरता है। उसमें रंगोंका बहुत ही मोहक प्रयोग किया गया है, जो रहस्य नयी अनुभूति देता है।

आकाशमें स्थित 'चन्द्र' और 'सूर्य' के कई चित्र इस प्रदर्शनीमें देखनेको मिले थे। ये विभिन्न चित्र चित्रकारकी मनःस्थितिको स्पष्ट करते हैं। यह विश्व नाद ब्रह्म है। शब्दों पर टिके आकर्षण-विकर्षणके असन्तुलनपर प्रलय भी सम्भावित है। चैतन्यधारा बराबर जड़में स्थित आकर्षण शक्तिसे नीचे खींची जाती है, क्योंकि गति चितत्व है, स्थिति अचितत्व है। वह विलयित होती है, रूपायित होती है, जो कुछ विश्वब्रह्माण्डमें घट रहा है, वह पिण्डमें भी हो रहा है। मानो पिण्ड ब्रह्माण्डका संक्षिप्त संस्करण है :

'ब्रह्माण्डेऽ प्यास्ति यत्किंचित् तत् पिंडेप्यस्ति सर्वथा।'

इसे ही कबीरदासने कहा है :

यह घट भीतर सात समुन्दर यही में नौलख तारा।

अतः वाह्य अतिक्रमणका प्रभाव पिण्डपर देखा गया है (सक्रिय रेडियो किरणोंसे पश्चिममें राक्षसरूपी बच्चोंका जन्म)। इसलिए कहा जा सकता है कि यदि विश्व व्यापक छन्द कहीं भंग हुआ तो ...?

'किरणास्थं तदग्निस्थं चन्द्रभास्करमध्यगम्।
महाशून्येन यत्कृत्वा पूर्णस्तिष्ठति योगिराट॥

'चन्द्र (तत्व) और सूर्य (तत्व) के बीच अग्नि (तत्व) के महाप्रकाशमें महाशून्यकी स्थिति बनकर योगिराज पूर्ण हो जाता है।'—ये चांद और सूरज हेब्बार साहबके चित्रोंमें नाना रूपसे आये हैं। कहीं धर्म प्रतीकोंमें, कहीं ज्यामितिकी रेखाओंमें, कहीं चन्दामामा—बालसुलभ सहज रूपमें। जिस समय मैं इन पंक्तियोंको लिख रहा हूं, मुझे हेब्बार साहबका एक चित्र बरबस याद आ जाता है : चांद और सूरज बीजके दो दल हैं और बीजमें है अग्निरूपी शिखा—चारों ओर प्रकाश। इस चित्रको देखकर मुझे 'मिथुनमूर्त्ति'की याद आ गयी, जो विभाग रहित अवस्थाकी प्रतीक है, जिसका विवरण सविस्तार योग तथा तन्त्रमें ही नहीं, अन्यान्य साधना पद्धितियोंमें मिलता है। इस चित्रमें शिवशिवाको चन्द्र तथा सूर्यतत्व और बिन्दुको महाप्रकाशमय अग्नितत्व चित्रित किया गया है। ये तीनों शक्तियां अविभक्त रूपमें (सामरस्य) बतायी गयी है।

शाक्त मतमें सृष्टिके उन्मेषकी बात करते हुए कहा गया है : अखण्ड सत्ता विश्वके उपादान स्वरूप होनेके साथ ही निमित्त स्वरूप भी है तथा निर्विकार है, निष्क्रिय है, उदासीन है, लेकिन शक्तिरूपमें वही भावी विश्वका उपादान (शिव से शक्तिका रूप किस तरह बनता है, इस सम्बन्धमें आप पढ़ेंगे अगले लेखमें जिसमें तन्त्र चित्रोंके सौन्दर्यकी चित्रकलाके माध्यमसे व्यक्त करने वाले चित्रकार पलसीकरकी चर्चा की गयी है) और पूर्ण स्वतन्त्र रूप है। शक्ति दो विरुद्ध स्वरूपोंके खेलमें विद्यमान है : अग्नि और सोम जिनका पारिभाषिक नाम हैं : रवि और चन्द्र। सूर्यको 'कामारूयो रविः' कहा गया है, जो तापमय और दुखप्रद है तथा दूसरा शीतल और आनन्ददायक। एक स्वयं प्रकाश स्वरूप है तथा दूसरा विसर्ग रूपसे प्रकाशित होता है। एक संहार करता है, खण्डित करता है, दूसरा इसके विपरीत कुछ नहीं करता (पैसिव) है।

वेदोंमें सोम और सोमरसका नाम बार-बार आता है। सोमरस पीकर सभी देवता ऋषि आनन्दमें विभोर हो जाते हैं। यह आनन्दामृत है। इसका घनीभूत रूप (मण्डार) सोम (चन्द्रमा) है, यह साधकोंका **मनःस्थान** है। इसे निचोड़कर अमृतरस प्राप्त किया जाता है।

श्यामा रहस्यमें आया है :

'चन्द्र, सूर्य और अग्निके मिलकर आलोड़ित होनेसे परामृत (ब्रह्मानन्दामृत) चूकर तैयार होता है, यह दिव्य अभूत देवताका तर्पण करनेके काम आता है।

दादी मां की बातें और चन्द्रमा की सत्ताइस पत्नियां

श्री अरविन्दने सोमके बारेमें लिखा है : "सोम मद वह मधु है, जो ऊपरके अदृश्य लोकसे आता है। यह मधुका तरंग है, जो जीवन सागरसे उठता है।...इन्द्र मुझे सोमके उसी मदकी आवश्यकता है, जिससे तुमने स्वके बलको बढ़ाया... सोम (चन्द्र) उस रसका देवता है, अश्वी जिसके खोजने, पाने, देने और पीने वाले हैं।" याद आता है दादी मां कहा करती थीं—बेटा सूर्यकी ओर मत देखा करो, इससे आखें चली जाती हैं (संहार) चांदकी तरफ देखनेसे ज्योति बढ़ती है। और मैं आर्ट गैलरीमें खड़ा चांदके भूरे, ताम्रवर्ण, सोनेके रंगवाले चित्र देखता हूं और रहस्यमें गोते लगाता हूं।

चन्द्रमा और उसकी २७ पत्नियोंके चित्रका शीर्षक हेब्बार साहबने दिया 'हैवेनली ब्राइड' (स्वर्गकी वधूएं)। ऋषि दक्षभद्रकी २७ कन्याएं : अश्विनी, भरणी, कृत्तिका, रोहिणी, मृगशिरा, आर्द्रा, पुनर्वसु, पुष्य, आश्लेषा, मघा पूर्वा फ.ल्गुनी, उत्तरा फाल्गुनी, हस्त, चित्रा, स्वाती, विशाखा, अनुराधा, ज्येष्ठा, मूल, पूर्वाषाढ़, उत्तराषाढ़, श्रवण, घनिष्ठा, शतभिष, पूर्वाभाद्रपद, उत्तराभाद्रपद तथा रेवती। इनमें से चन्द्रमाको रोहिणी सबसे प्रिय है। उसे चन्द्रमाका नैकट्य और सामीप्य प्राप्त है। दूसरी पत्नियां इस बातको सहन न कर सकीं और उन्होंने पितासे शिकायत की। क्रोधमें पिताने चन्द्रमाको मृत्युका श्राप दे दिया। जिसे सुन सभी पत्नियां बिलखने लगीं। चन्द्रमाके न रहनेपर सभी विधवा हो जायेंगी ! सृष्टिका क्या होगा ? दिया हुआ श्राप वापस नहीं लौट सकता। चन्द्रमा धीरे-धीरे क्षयको प्राप्त होगा, फिर उसीके अनुसार पूर्णता पा लेगा। लेकिन अंग्रेजीमें 'हैवेनली ब्राइड' शीर्षक पढ़ कर, जो कल्पना अंग्रेजीदां बनाता है, क्या चित्र उसके मनमें वह रूप उतार सकता है, जिसे चांदकी २७ पत्नियों (नक्षत्रों) के बारेमें नहीं मालूम, वह इस चित्र का रस नहीं ले सकता—ऐसी बात नहीं है। इस चित्रको डॉक्टर (स्व.) भाभाने खरीद लिया था और हेब्बार साहबने बताया कि खरीदनेके कई दिन बाद उनके सचिवने टेलीफोन पर उस चित्रका शीर्षक पूछा।

काला चांद

CC-0. Bhasvar[R... Institute, Melukote Collection.

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"जो 'जागृति' फिल्मकी नकल है।" शमा अलगसे अपनी रनिंग कमेण्टरी कर रही थी।

"बेचारा बहुत मायूस था। कह रहा था– मेरा पासपोर्ट बनवा दीजिए, मैं हिन्दोस्तान जाकर मेहनत-मजदूरी कर लूंगा।"

लड़ाई छिड़नेसे एक बरस पहले ही नान-डिप्लोमैटिक स्टाफको हुक्म मिला था कि वे आकर पाकिस्तानी हाई कमीशनके अहातेमें रहें। वहीद भाईका स्टेनो कैलाश कालोनी में रहता था – उसे मकान छोड़ना पड़ा। उसकी बीवीने आकर शमासे शिकायत की थी– "कहते थे, वहां क्वार्टर मिलेंगे, मुर्गियोंके दरबेमें सबको भर दिया है!"

फिर अचानक वहीद भाईने शामके वक्त हमारे यहां आना बन्द कर दिया। शमा भी लॉनमें बहुत कम बैठती थी। मैंने पिछली बालकनीसे सीरतको आवाज दी, "तुम्हारी अम्मी कहां हैं?"

शमा वाश बेसिनमें हाथ धो रही थी। उसने ओठोंपर हाथ रखकर मुझसे चुप रहनेका इशारा किया। दोपहरको वह दबे पांव ऊपर आयी, "कम्बख्त असलमको अभी बाजार भेजा है। मुझे तो लगता है कि यह हम लोगोंकी सी. आई. डी. कर रहा है। जब कोई टेलीफोन आता है, तो भागा-भागा जाता है। 'आप कौन साहब बोल रहे हैं?' हर किसीसे पूछता है। हमारे यहां तो आजकल खासतौरसे मेकार्थीज्म चल रही है।"

शमाने बताया कि वहीद भाईके खिलाफ रिपोर्ट भेजी गयी है कि वे 'प्रो-भारत' हैं और हिन्दोस्तानी अदीबोंके साथ उनका जरूरतसे ज्यादा मिलना-जुलना है।

ब्लैक आउटकी एक अंधेरी रातमें जब हवाई हमलेका सायरन बजा तो वहीद भाई और शमा हमारे यहां आकर बैठे रहे। सुबह सात बजे तक बातें होती रहीं। वहीद भाई बहुत परेशान थे, "कल हमारे यहां प्रेस कान्फ्रेन्स है। विदेशी नामानिगारोंको यह दिखानेके लिए बुलाया जा रहा है कि भारतमें हमारे स्टाफके साथ बुरा सलूक हुआ है– दरअसल हाई कमीशन खुद स्टाफके साथ बुरा सलूक कर रहा है। एक कारकुनकी मांको हार्टका दौरा पड़ा– लोगोंने इकट्ठे होकर शोर मचाया, तब कहीं जाकर डॉक्टर को बुलाया गया।"

"आखिर शागिर्द किसके हैं? मास्कोमें चीनी विद्यार्थियोंने जुलूस निकाला और फिर कहने लगे, 'हमें अस्पताल पहुंचाओ।' डॉक्टरोंने उन्हें फौरन डिस्चार्ज कर दिया क्योंकि कोई चोट ही नहीं लगी थी। इसके बाद वे विद्यार्थी जब पेकिंग हवाई अड्डेपर पहुंचे, तो एक चीनी नर्सने आकर उन्हें पट्टियां बांधीं और स्ट्रेचरोंपर लिटाकर उन्हें एम्बुलेन्स गाड़ीमें लिटाया गया। 'हीरो' बनानेके लिए।" मैंने कहा।

वहीद भाईने पंजाबीमें कहा, "भैड़े-भैड़े यार मेरी फत्ती दे।"

मैंने कहा, "सुना है फैज साहबने हिन्दुस्तानी अदीबोंके नाम कोई अपील निकाली है। उसकी एक कापी मुझे चाहिए।"

"कल ला दूंगा। वैसे उस अपीलमें मजेकी बात यह ह कि उसमें "इण्डियन वॉर लॉर्ड्स" लफ्जका भी इस्तेमाल हुआ है।"

"यह तो खालिस चीनी गाली है।"

एक दिन शमा घबरायी हुई आयी और कहने लगी, "सच बताओ, तुम्हारी एयरफोर्सने सरगोधा शहरपर तो बम नहीं बरसाये? हमारे स्टेनोकी पूरी फैमिली सरगोधामें है। वह लाहौर रेडियोकी खबरें सुनकर परेशान है। वहीदने उसे समझाया कि हमारी खबरोंमें डेढ़ सौ फी सदी मिलावट है।"

मैंने कहा कि "सिर्फ चकलाला हवाई अड्डेपर जहाज जाते हैं। शहरियोंपर बम फेंकनेका सवाल ही नहीं उठता।"

"फिर भी तुम कन्फर्म करवा लो– उस गरीबकी जान में जान आयेगी।"

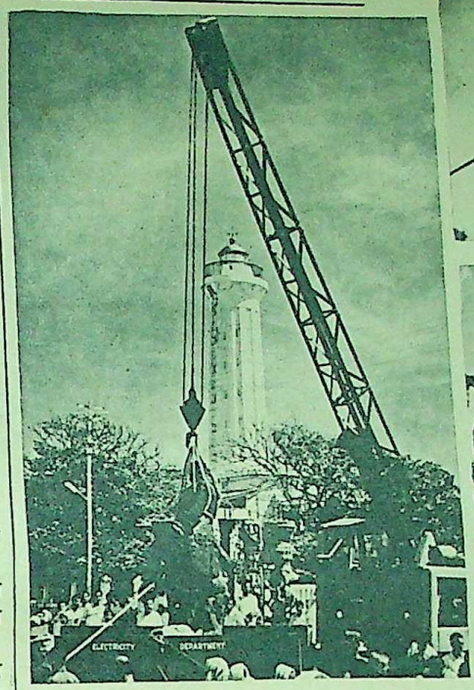
मैंने जानप-हचानके एक सैनिक अधिकारीको फोन किया। उसने भी यही कहा।

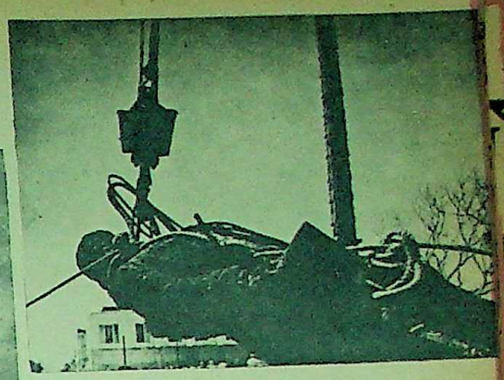
बरामदेमें सीरत हमारे लप्पूके साथ बैठकर 'ढोलकी पोल' के ढिंढोरचीकी नकल लगा रही थी। शमाके तबलेको उन्होंने ढोल बना लिया था।

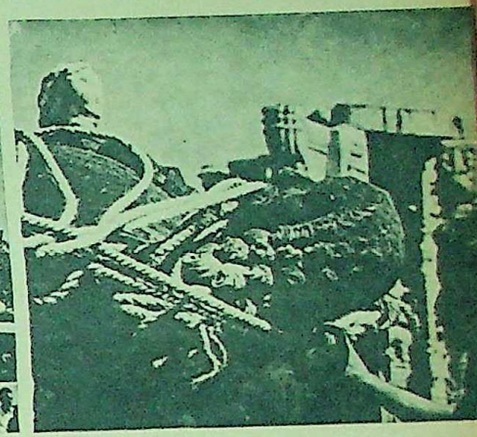
करवा चौथके दिन जब मेरी कुछ सहेलियां इकट्ठी हुईं, तो शमा गहरे फीरोजी रंगकी टेम्पल साड़ी पहनकर

● शेष पृष्ठ ४० पर →

● सांस्कृतिक समाचार







पाण्डिचेरी में श्री रंगनाथ स्वामी मन्दिर के स्तम्भों पर खड़ी मांस्यू डूप्ले की मूर्ति को नीचे उतारा गया (ऊपर), बाद में उस मूर्ति को लिटाया गया (दायें ऊपर), तदुपरान्त महाप्रस्थान (दायें नीचे)। (● छाया: देवदत्त)

अलविदा मांस्यू डूप्ले!

दक्षिण भारत ने अपने प्रिय पत्र धर्मयुग में छपी टिप्पणी का कैसे सम्मान किया!

१७ जुलाई सन्, १८७० से २७ जनवरी, १९६६ तक पाण्डिचेरीके समुद्र तटपर शिवाजीके प्रसिद्ध दुर्ग जिंजीके अधिदेवता रंगनाथ स्वामीके मन्दिरके देवी-देवताओं और कलाके, अलभ्य कृतियोंसे भरे, स्तम्भोंपर खड़ी थी डूप्लेकी मूर्ति, चरणोंके नीचे लोट रहे थे, विष्णु, हिरण्यकश्यपुका हृदय चीरते हुए नरसिंह, सिंहवाहिनी दुर्गा! इस प्रसंगका विस्तृत वर्णन धर्मयुगके ७ फरवरी, १९६५ के अंक में दिया जा चुका है।

जैसा कि आप चित्रोंमें देख रहे हैं। यह मूर्ति अन्ततः इन स्तम्भोंपरसे हटायी गयी है और शीघ्र ही फ्रान्स भेजी जानेवाली है।

पर यह हुआ कैसे? दक्षिणके कुछ अंग्रेजी पत्र डूप्ले तथा द्वारस्तम्भोंसे सम्बन्धित कुछ तथ्य बराबर छापते रहे हैं, पर उससे जनताको कभी निर्देशन नहीं मिला। तथ्य केवल तथ्य थे, सूखे.. निष्प्राण।

पिछले वर्ष धर्मयुगमें इस प्रसंगके प्रकाशित होते ही पूरे दक्षिणांचल, विशेषकर पूरे तमिलनाडु से पत्रोंकी बाढ़-सी आ गयी। तमिलकी त्यागभूमि, मलयालम की केसरी, जैसी पत्रिकाओंने धर्मयुगमें छपे लेखके आधारपर सामग्रियोंका प्रकाशन किया और डूप्लेकी मूर्तिको द्वारस्तम्भोंके मस्तकपरसे हटाये जानेकी मांगकी। तमिलकी प्रसिद्ध पत्रिका कुमुदने इसीपर अपना सम्पादकीय भी लिखा था।

इसी समय पाण्डिचेरी विद्यार्थी परिषद्के कार्यकर्ताओंने इस मांगको आन्दोलनका रूप देना चाहा और उसके एक कार्यकर्ता और स्थानीय मेडिकल कॉलेजके एक छात्र श्री टी. एस. कृष्णमूर्तिने धर्मयुगमें ही प्रकाशित लेखके आधारपर दिल्लीके 'आर्गनाइजर' नामक पत्रमें एक लेख १५ अगस्त, १९६५ को लिखा, जिसमें इन मूर्तियोंके निर्माता राजा कृष्णप्पा नायकके अपमानपर दुख प्रकट करते हुए मांग की गयी थी कि यदि यह अपमान जारी रहा, तो यह अब जन-आन्दोलनका रूप धारण कर लेगा।

इसीके साथ लोकसभाके कुछ सदस्योंने भी इस विषयमें अपनी उत्सुकता दिखायी और फ्रान्स सरकारसे हुई सन्धिकी शर्तोंके अनुसार डूप्लेकी मूर्ति द्वारस्तम्भोंसे उतारकर फ्रान्स सरकारको वापस कर दी गयी है।

द्वारस्तम्भ भी शीघ्र ही हटाकर राजकीय उद्यानमें लगाया जाने वाला है।

अच्छा ही हो कि यह स्थान खाली रहे—महात्मा गान्धीकी प्रतिमा ही इस क्षेत्रके लिए पर्याप्त है। पर इसीके साथ प्रश्न भी उठता है कि क्या महाकवि सुब्रह्मण्य भारतीके लिए किसी अनुरूप स्मारककी व्यवस्था पाण्डिचेरीवासी या प्रान्तीय सरकार कर सकेगी?

(विवरण : देवदत्त) ●●●

कोश साहित्य का एक अभूतपूर्व ग्रन्थ : प्राचीन चरित्रकोश

● डॉ. भगीरथ मिश्र

भारतवर्षीय प्राचीन चरित्रकोश के प्रधान-सम्पादक म. म. सिद्धेश्वर शास्त्री चित्राव

इधर कुछ दिनोंसे हिन्दी-संसारके मध्य 'भारतवर्षीय प्राचीन चरित्रकोश'की बड़ी चर्चा है। यह प्राचीन चरित्रकोश सन् १९६४ के अन्तमें 'भारतीय चरित्रकोश मण्डल', पूना द्वारा प्रसिद्ध किया गया था। इस चरित्रकोशके प्रणेता प्रख्यात वैय्याकरण एवं भारत-तत्ववेत्ता महामहोपाध्याय विद्यानिधि सिद्धेश्वर शास्त्री चित्राव हैं। म. म. चित्रावजी को बहुतसे लोग एक सिद्ध कोशकारके रूपमें जानते एवं मानते हैं। उनके कोश-निर्माणकी दिशाएं व्याकरणसे लेकर भारतीय संस्कृति तक विस्तृत हैं। वे मराठी एवं संस्कृत भाषाओंके तो पण्डित हैं ही, इनके अतिरिक्त वे हिन्दी, अंग्रेजी और गुजराती भाषाएं भी भलीभांति जानते हैं।

● शेष पृष्ठ ३५ पर →

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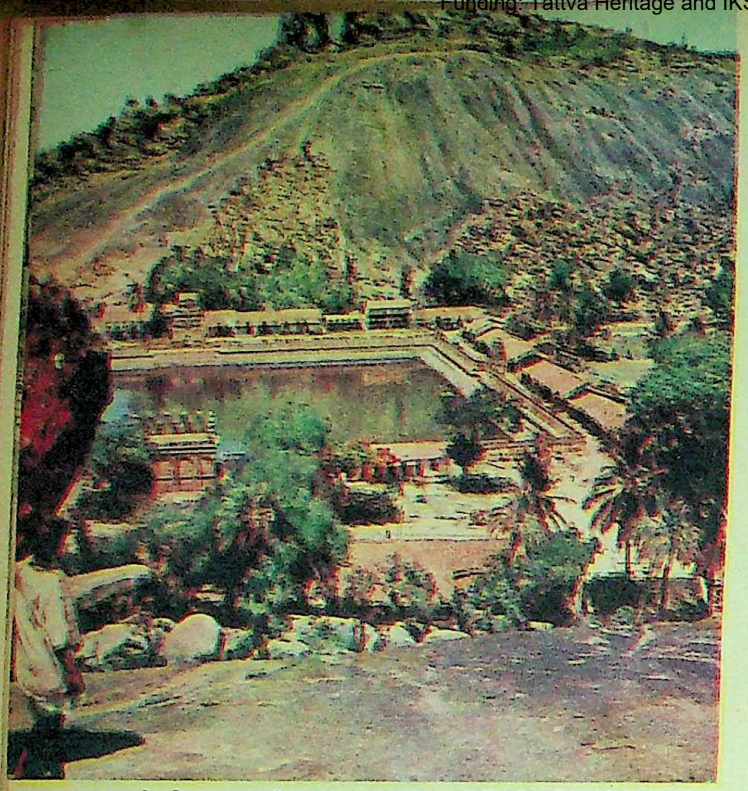
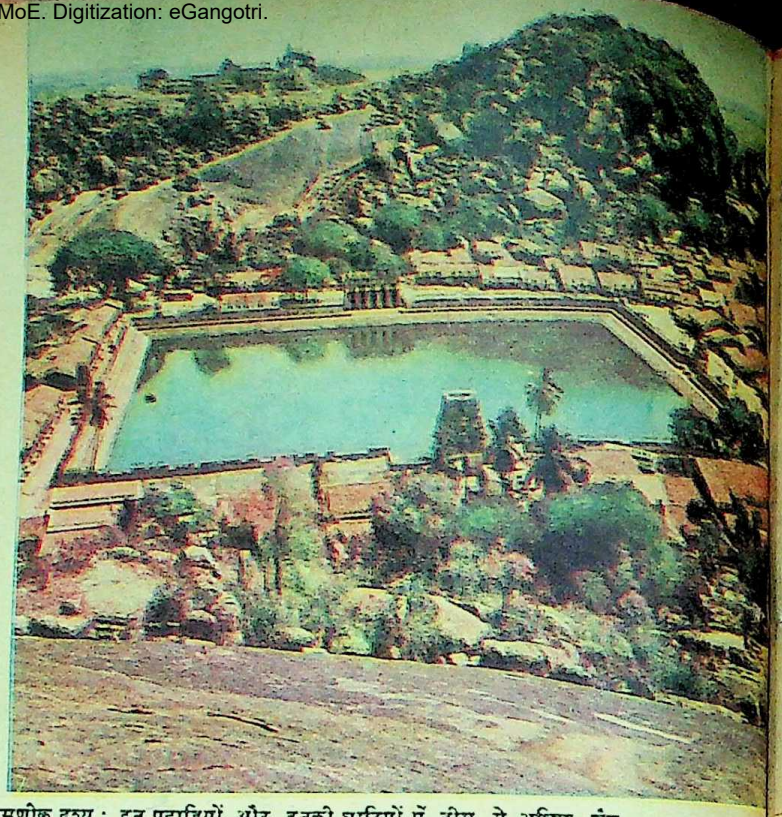


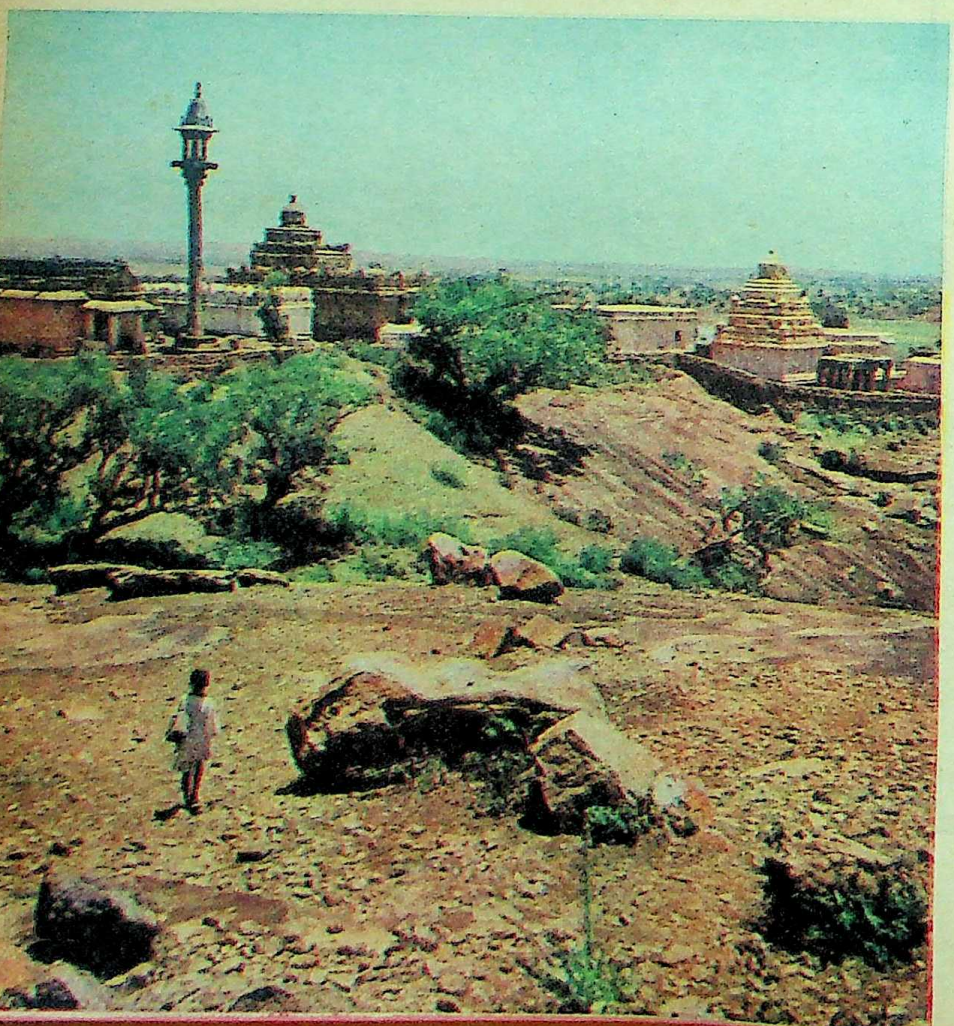


श्रवणबेलगोला नगर और उसके पास की चन्द्रगिरि और विन्ध्यगिरि पहाड़ियों का रमणीक दृश्य : इन पहाड़ियों और इनकी घाटियों में तीस से अधिक जैन मन्दिर हैं, जो प्राचीन भारतीय मूर्तिकला के अमर स्मारक हैं। विन्ध्यगिरि पहाड़ी एक चट्टान से बनी हुई है और उसी चट्टानके सबसे ऊपरी भाग के एक विशाल पत्थर को काट-काट कर गोमतेश्वर की प्रतिमा का निर्माण किया गया है। श्रवणबेलगोला के अधिकांश मन्दिर चन्द्रगिरि पहाड़ी की चोटी पर हैं।

जैन तीर्थ श्रवणबेलगोला

जहां चन्द्रगुप्त मौर्य ने अन्तिम समय में तप किया था

लेख व छाया : जी. नंजानाथ



श्रवणबेलगोला दक्षिण भारतका एक अद्भुत जैन तीर्थ-क्षेत्र है, जिसका नाम सुनते ही प्रत्येक श्रद्धालु जैन धर्मावलम्बीकी आंखोंके सामने झलक आ जाती है—भगवान बाहुबलि की संसार प्रसिद्ध ५७ फीट ऊंची विशाल प्रतिमा की।

मैसूर राज्यमें स्थित श्रवणबेलगोला पुण्यतीर्थ एक छोटा-सा रमणीक नगर है और गोमतेश्वर, बाहुबलिके नामसे पूजनीय, भगवानकी इस कलापूर्ण अद्भुत प्रतिमाके माध्यम से दक्षिण-भारतीय मूर्तिकलाका प्रदर्शन करता है। यह दर्शनीय प्रतिमा एवं श्रवणबेलगोलाके पास की चन्द्रगिरि और विन्ध्यगिरि नामक दो सुन्दर पहाड़ियों तथा उनकी घाटियोंमें निर्मित अनेक जैन मन्दिर, उन जैन राजाओं के धर्मप्रेम और अनन्य भक्तिके प्रतीक हैं, जो अपने राज्य कालमें धर्मको भी अपने जीवन का अभिन्न अंग मानते थे।

विन्ध्यगिरि नामक चट्टानी पहाड़ीके शिखरपर निर्मित गोमतेश्वरकी प्रतिमा प्राचीन भारतीय मूर्ति-कलाकी मौलिकता, कला-कौशल और धैर्यका अमर स्मारक है। जैन मन्त्री चामुण्डरायके निर्देशपर किसी अनजान मूर्तिकार ने सन् १०२८ में इसका निर्माण किया। चामुण्डराय तत्कालीन मैसूर राज्यके कुछ भागोंपर राज्य करनेवाले गंगा राजवंशके राजा राजमल्लके मन्त्री थे।

विन्ध्यगिरि पहाड़ी एक चट्टानसे बनी हुई है और उसी चट्टानके सबसे ऊपरी भागके एक विशाल पत्थरको काटकर इस प्रतिमाको साकार रूप दिया गया है। प्रतिमाके चारों ओर एक ऊंची दीवाल बनी हुई है, फिर भी वह प्रतिमाको छिपा लेनेमें समर्थ नहीं है, परिणामतः पहाड़ीके सब ओर से कई मीलके घेरेसे वह दर्शकोंको दृष्टिगत होने लगती है।

हल्के भूरे रंगके पत्थरपर खोदी गयी यह विशाल प्रतिमा पूरी तरहसे आनुपातिक है और प्रायः इसके प्रत्येक अंगकी लम्बाई, चौड़ाई और मोटाई विशाल प्रतिमाके अनुपातमें ही है। दिगम्बर जैन-मुनिकी एकाग्र-मुद्रामें खड़े हुए भगवान गोमतेश्वरकी यह प्रतिमा सुन्दरता और आकारमें बेजोड़ है। निर्मल चेहरेपर मुस्कान दृष्टिगोचर होती है। यह मुस्कान उसी तरह की है, जैसी एक स्वच्छ हृदय मुनिके चेहरेपर साधारण मनुष्यों और उनके दोषोंको देखकर सहानुभूति के कारण आ जाती है।

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यद्यपि गोमतेश्वरकी यह प्रतिमा दस सदी पुरानी है, फिर भी आज यह उतनी ही सुन्दर और चमकदार है, जितनी शायद उस समय रही होगी, जब धर्मनिष्ठ जैन शिल्पकारने अपनी शिल्पकलासे चकित कर देनेवाली इस प्रतिमाका निर्माण किया था। श्रवणबेलगोलाके इस शान्त प्रहरीपर वर्षा और आंधीने, या सूर्यकी तेज धूपने, किसी भी प्रकारका प्रभाव डालनेमें सफलता नहीं पायी है।

बिना किसी पृष्ठाधारके, एक ही पत्थरपर निर्मित ५७ फीट ऊंची यह प्रतिमा संसारमें सबसे ऊंची और विशाल है। इस विशाल प्रतिमाके कुछ अंगोंका आकार इस प्रकार है :—

ऊंचाई—५७ फीट
सिरकी लम्बाई — ७ फीट
प्रत्येक पैरकी लम्बाई—९ फीट
कमरकी चौड़ाई—१० फीट
कन्धेके आर-पार चौडाई —२६ फीट

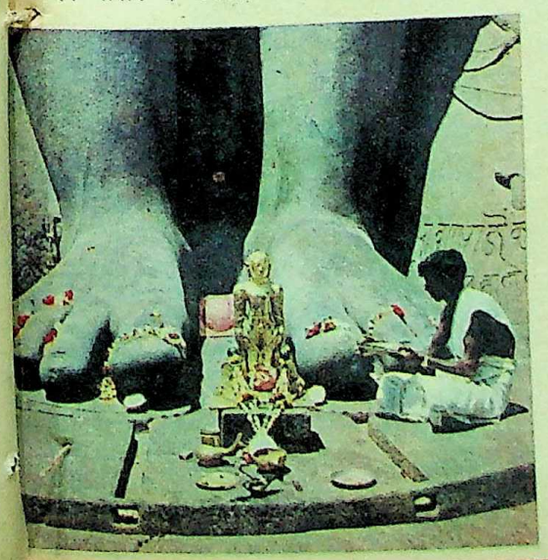
भगवान बाहुबलि की प्रतिमा का अभिषेक

श्रवणबेलगोलाका एक सर्वाधिक महत्वपूर्ण समारोह है—'महामस्तकाभिषेक समारोह'। विगत कई सदियोंसे बारह वर्ष या उसके आसपासके समयान्तरसे यह समारोह सम्पन्न होता है। पूर्व-निश्चयानुसार यह समारोह आगामी १० मार्च, १९६६को होनेवाला था, किन्तु कुछ अपरिहार्य परिस्थितियोंके कारण इसे एक-दो वर्षोंके लिए स्थगित कर दिया गया है।

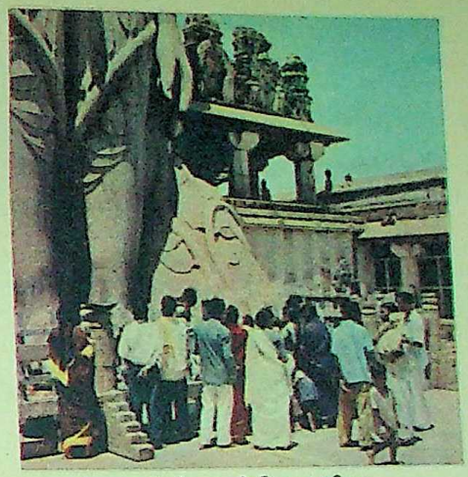
बहुत समय पहलेसे ही इस समारोहकी तैयारी प्रारम्भ हो जाती है। एक विशाल मंच प्रतिमाके चारों ओर बनाया जाता है, ताकि उसपर खड़े होकर पुजारी पन्द्रह विभिन्न तत्व-पदार्थोंसे भगवान बाहुबलिकी प्रतिमाको अभिषेकित कर सकें। भगवानको पन्द्रह तत्वोंसे नहलानेकी प्रक्रिया ही महामस्तकाभिषेक कहलाती है। और इसी 'महामस्तकाभिषेक' के काफी पहलेसे इस सुन्दर नगर श्रवणबेलगोलामें तीर्थ यात्रियोंका आगमन प्रारम्भ हो जाता है, मनकी शुद्धि के लिए और तीर्थ-लाभ प्राप्त करनेके लिए।

महोत्सवके दिन प्रातःकाल प्रतिमाके सामने वाले मैदान पर ताजे धानको फैला दिया जाता है और उस फैली हुई धानके ऊपर पवित्र जलसे भरे हुए एक हजार सुन्दर रंगीन मिट्टीके कलश रख दिये जाते हैं। इन कलशोंके ऊपर नारियल और आमकी पवित्र पत्तियोंको सजाकर रखनेके बाद, इन्हें क्रमबद्ध रख दिया जाता है।

मंचपर जैन पुजारी अपने हाथोंमें घी और दूधसे भरे हुए कलश लेकर भगवानके प्रति अपनी भक्ति प्रदर्शित करने



विन्ध्यगिरि के भगवान के प्रति निष्कपट मन की पूजा



भगवान गोमतेश्वर की विशाल प्रतिमा का दर्शन करते हुए कुछ यात्री

के लिए तैयार खड़े होते हैं और भगवानका महामस्तकाभिषेक करनेका सौभाग्य उन्हें मिलता है। उनके पवित्र हृदय की भक्तिपूर्ण भावनाओंका वर्णन शब्दोंमें नहीं किया जा सकता। प्रधान पुजारी अभिषेककी पूर्ण तैयारीके अवलोकन के बाद आश्वस्त होनेपर 'महामस्तकाभिषेक' प्रारम्भ करनेकी सूचना देता है। तब सभी पुजारी एक साथ अपने हाथमें लिये दुग्ध-कलशोंसे भगवानका 'महामस्तकाभिषेक प्रारम्भ करते हैं। मन्दिरके संगीतज्ञों द्वारा धार्मिक संगीत बजाया जाता है। सभी पुजारी सामूहिक रूपसे जैन-पूजाका पठन प्रारम्भ कर देते हैं और एकत्र जन-समुदायकी आवाजों से उसकी आवृत्ति भी होती जाती है। यह है, महामस्तकाभिषेकके रूपमें विन्ध्यगिरिके भगवानके प्रति भक्ति, प्रेम और निष्कपट मनकी पूजा!

दूधसे भगवानका अभिषेक करनेके बाद क्रमशः और पदार्थोंसे, जिनमें नारियलके गोले, केले, शर्करा, घी, शक्कर, बादाम, खारक, खसखस (पोस्ता) के बीज, दही, चन्दन, स्वर्ण-पुष्प, रजत-पुष्प, स्वर्ण और चांदीके सिक्के तथा नौ-प्रकारके बहुमूल्य पत्थर शामिल हैं, भगवान गोमतेश्वर-बाहुबलिका महामस्तकाभिषेक सम्पन्न होता है।

जहां चन्द्रगुप्त मौर्यने अपने अन्तिम दिन बिताये थे

गोमतेश्वरकी विशाल प्रतिमाके साथ ही श्रवणबेलगोला में कई और सुन्दर मन्दिर हैं। इसकी दोनों छोटी पहाड़ियों और दोनोंके बीचकी घाटीमें तीससे भी अधिक जैन मन्दिर हैं और सभी बहुत प्राचीन हैं। इनमेंसे अधिकांश बहुत सुन्दर हैं और शायद गोमतेश्वरकी विशाल प्रतिमाके निर्माण के समय ही इनका निर्माण भी हुआ।

श्रवणबेलगोलाके अधिकांश मन्दिर चन्द्रगिरि पहाड़ी की चोटीपर हैं और एक चहार दीवारीके बीचमें घिरे हुए हैं। चहारदीवारीके छोटेसे दरवाजेसे भीतर प्रवेश करते ही एक तीर्थयात्रीकी भक्तिपूर्ण नजर श्री भगवान पार्श्वनाथके मन्दिरपर पड़ती है। इस मन्दिरका निर्माण ई. स. १००० के लगभग किया गया था। मन्दिरके भीतर जैन-तीर्थंकर पार्श्वनाथकी पन्द्रह फीट ऊंची प्रतिमा भक्तोंको दर्शनका पुण्य लाभ देती है। मन्दिरके सामने लगभग १०० फीट ऊंचा एक सुन्दर मान-स्तम्भ है।

और आगे बढ़नेपर, पासमें ही 'चन्द्रगुप्त मन्दिर' है। मन्दिरके अन्दर भगवान पार्श्वनाथकी मूर्ति है। दीवालके दोनों तरफ ४६-४६ जालियां हैं, जिनमें जैन राजा चन्द्रगुप्त मौर्यके जन्मसे लेकर उनके निर्वाण तककी गाथा मूर्ति-चित्रों में चित्रित की गयी है। चन्द्रगुप्त मौर्यने अपना राज्य पद छोड़कर जैन मुनि दीक्षा ली थी और अपना अन्तिम समय श्रवणबेलगोलामें ही व्यतीत किया था।

जैन कथाओंके अनुसार, यह ज्ञात होता है कि राजा चन्द्रगुप्तने एक रात सोलह स्वप्न देखे। उन्हें इस बातसे बहुत चिन्ता हुई और वे महात्मा भद्रबाहुके पास इसकी व्याख्या और कारण जाननेके लिए गये। उन सोलह स्वप्नोंमें, राजाने बारह फणों वाला एक नाग देखा था। महात्मा भद्रबाहुने यह सब मालूम कर राजाको बताया कि निकट भविष्यमें ही भयंकर अकाल पड़नेकी सम्भावना है, जिससे बारह वर्षोंके लिए राज्यमें दुख और संकट उत्पन्न हो जायेगा।

मुनि भद्रबाहुके शब्द सत्य निकले और अगले वर्ष ही राज्यमें अकालकी स्थिति उत्पन्न हो गयी। राजा चन्द्रगुप्त इस महान विपत्तिको नहीं देख सके और इससे उन्हें बहुत दुःख हुआ। उन्हें वैराग्य उत्पन्न हो गया और उन्होंने अपना राज्य पुत्रको देकर, मुनि भद्रबाहुके पास जाकर मुनि-दीक्षा ले ली। चन्द्रगुप्त तथा दूसरे बारह हजार शिष्योंके साथ मुनि भद्रबाहुने अच्छी और सम्पन्न भूमि की खोजके लिए यात्रा शुरू की। श्रवणबेलगोलाने इस मुनि-समूह को आकर्षित किया और वे सभी मुनि वहींपर बस गये। यह स्थान बहुत सुन्दर है और तपस्याके लिए बहुत उपयुक्त है, यह सोचकर ही उन्होंने इस स्थान को चुना।

मुनि भद्रबाहु और मुनि चन्द्रगुप्तने चन्द्रगिरि पहाड़ी पर सल्लेखना (मृत्यु-पर्यन्त उपवास) के द्वारा निर्वाण प्राप्त किया। वह गुफा, जिसमें मुनिद्वयने तपस्याकी थी और निर्वाण प्राप्त किया था, आज भी सभी तीर्थ यात्रियोंके लिए श्रद्धा और भक्ति का प्रतीक बनी हुई है।

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भगवान गोमतेश्वर की ५७ फीट ऊंची विशाल प्रतिमा, जो बिना किसी पृष्ठ आधार के एक ही पत्थर पर निर्मित संसार की सब से ऊंची प्रतिमा है

...gitization. eGangotri.

भारतीय इतिहास और संस्कृति पर नयी दृष्टि :

तीन महत्वपूर्ण अधिवेशन

● डॉ. परमेश्वरीलाल गुप्त

भारतीय इतिहास परिषद् विगत २८ वर्षोंसे प्रतिवर्ष देशके किसी-न-किसी नगरमें होती आ रही है और इस परिषद्में इतिहासमें रुचि लेनेवाले विश्वविद्यालय और कालेजोंके प्राध्यापक मुख्य रूपसे भाग लेते हैं और इसकी सीमा इतिहास-विषयक शोधोंकी चर्चा करने तक है। इस दृष्टिसे ऐतिहासिक ज्ञानके विस्तारमें इसका महत्वपूर्ण योग है। इस वर्ष इसका अधिवेशन प्रयाग में हुआ। अध्यक्ष थे कलकत्ता विश्वविद्यालयके भूतपूर्व प्राध्यापक डाक्टर जितेन्द्र बनर्जी, पर अस्वस्थताके कारण वे न आ सके और उनका भाषण उनकी अनुपस्थितिमें पढ़ा गया। उन्होंने अपने भाषणमें विश्वविद्यालयों को डिग्रीके निमित्त प्रस्तुत किये जानेवाले शोध-प्रबन्धोंकी निम्नस्तरीय अवस्थाकी ओर विशेष रूपसे ध्यान आकृष्ट किया। आपने कहा कि या तो अनुसन्धित्सु अपने निर्देशककी बात ग्रहण नहीं करते, यदि करते भी हैं, तो वे व्यर्थ में अपनी बातोंको अनावश्यक विस्तृत रूपसे प्रस्तुत करते हैं। प्रत्यक प्रबन्ध प्रकाशन-योग्य और ऐसा होना चाहिए कि दूसरे उससे लाभ उठा सकें। अध्यक्षीय भाषणकी अपेक्षा वर्गीय अध्यक्षोंके भाषण शोधकी दृष्टिसे अधिक महत्वके होते हैं, किन्तु इस वर्ष तीन वर्गीय अध्यक्ष-भाषणों में से अकेले मध्यकालीन इतिहास-वर्गके अध्यक्षका भाषण ऐसा था, जिसकी कहीं भी चर्चा की जा सकती है। अलीगढ़ विश्वविद्यालयके प्राध्यापक खलीक अहमद निजामीने अपने अध्यक्षीय भाषणमें इस तथ्यकी ओर ध्यान आकृष्ट किया कि अब तक भारतके मध्यकालीन इतिहासको लोग भारतीय इतिहासकी मुख्य धारासे अलग एक नयी धारा समझनेकी भूल करते आ रहे हैं। इतिहासकारोंने इस कालके राजनीतिक इतिहासपर ही अब तक बल दिया है और यह समझते रहे हैं कि इस कालका कोई ऐसा साहित्य ही नहीं है, जिससे तत्कालीन जनताके भावों और अनुभूतियोंको जाना जा सके। इतिहासकारोंने यह मान लिया है कि इस कालमें मुसलमान शासक और हिन्दू शासित रहे हैं। किन्तु तथ्य यह है कि अधिकांश मुसलमानोंकी स्थिति इस कालमें भी निम्न मध्य वर्गकी-सी ही रही है और थोड़े-से मुसलमानोंके हाथमें सत्ताकी बागडोर थी। इन धारणाओंको बदलनेकी आवश्यकतापर बल देते हुए आपने विस्तृत तथ्यके साथ यह मत प्रतिपादित किया कि भारतीय सामाजिक जीवनमें आदिसे एक मूल धारा प्रवाहित हो रही है। अपने इस मतके समर्थनमें तत्कालीन फारसी साहित्यसे भारतीय जीवनके स्वरूप उपस्थित किये, जो वस्तुतः तत्कालीन इतिहासके लिए एक नयी दृष्टि देते हैं।

इस वर्ष परिषद्के सम्मुख उपस्थित किये गये शोध प्रबन्धोंमें राजनीतिक इतिहासकी अपेक्षा सांस्कृतिक और सामाजिक जीवनकी चर्चा विशेष रही, जिससे ऐसा जान पड़ता है कि लोग अब राजाओंके इतिहासकी अपेक्षा जनजीवनके इतिहासमें अधिक रुचि लेने लगे हैं। इस परिषद्में इस वर्ष एक छोटी-सी अप्रिय घटना घटी। अब तक इस परिषद्का सारा कार्य अंग्रेजीमें ही होता आ रहा है। मध्यप्रदेशके पत्रकार श्री सुन्दरलाल त्रिपाठीने 'प्राचीन इतिहास' वर्गके सम्मुख हिन्दीमें एक निबन्ध प्रस्तुत करना चाहा, जो अध्यक्षने अस्वीकार कर दिया। इसपर उन्होंने अनशन करनेकी घोषणा की। फलस्वरूप दूसरे दिन उन्हें अपना निबन्ध पढ़नेका अवसर दे दिया गया। राजभाषा होनेके बाद भी किस प्रकार हिन्दीको अखिल भारतीय विचार विनिमयका माध्यम माननेसे इन्कार किया जा रहा है इसका यह एक नमूना है, जो द्रष्टव्य है।

● भारतीय इतिहास परिषद्के अधिवेशनों के साथ ही प्रतिवर्ष एक दूसरे परिषद् का भी अधिवेशन हुआ करता था। इस परिषद्का नाम है:भारतीय मुद्रातत्व परिषद। इतिहासके शोधके माध्यमके रूपमें मुद्राओं का महत्व प्रकाशित करना इस संस्थाका ध्येय है। किन्तु इतिहास परिषद्के साथ इसका अपना अस्तित्व उभर नहीं पाता था। इस कारण इस वर्ष दूसरा अधिवेशन स्वतन्त्र रूपसे काशीमें हुआ। परिणाम आश्चर्यजनक रहा। जहां इसकी बैठकोंमें अन्य वर्ष १०–१५ मुद्रातत्वविद् सम्मिलित होते थे, वहां इस वर्ष इनकी संख्या लगभग पचास थी। इस वर्ष अधिवेशनके अध्यक्ष पंजाब विश्वविद्यालय के संस्कृतके प्राध्यापक जगन्नाथ अग्रवाल थे। मुद्रा सम्बन्धी ऐतिहासिक शोधके अनेक महत्वपूर्ण निबन्ध तो पढ़े ही गये, अधिवेशनका मुख्य कार्यक्रम विचार गोष्ठीका रहा, जिसमें प्राचीनतम भारतीय सिक्कोंके कालपर विचार हुआ और पहली बार साहित्यिक प्रमाणोंका खुदाईसे प्राप्त प्रमाणोंके साथ सामंजस्य स्थापित करनेकी चेष्टा की गयी। यही इस सम्मेलनकी सफलता कही जा सकती है।

● कुछ वर्ष पूर्व तक एक अन्य तीसरे परिषद्– भारतीय संग्रहालय संघका अधिवेशन भी इतिहास परिषद्के साथ ही हुआ करता था। पर कुछ वर्षोंसे इसका भी अधिवेशन स्वतन्त्र रूपसे होने लगा है। अब संग्रहालयों सम्बन्धी केन्द्रीय सलाहकार समिति की बैठक जहां होती है, वहीं, इसकी भी बैठक होती है। यह बैठक इस वर्ष पूनामें हुई। यह संघ संग्रहालय विशेषज्ञोंके विचार-विनिमयका केन्द्र है और संग्रहालयोंको शिक्षा-संस्थाओंके रूपमें विकसित करने की ओर प्रयत्नशील है। इसी दृष्टिसे इस वष इसने संग्रहालयोंके अधिकारियों, अध्यापकों और विद्यार्थियोंके बीच सम्बन्ध स्थापित करनेकी दिशामें विस्तारपूर्वक विचार किया और अनेक महत्वपूर्ण निर्णय लिये हैं, जिससे संग्रहालय जनजीवनका एक अंग बन सके।

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डॉ. परमेश्वरीलाल गुप्त, जो भारतीय इतिहास परिषद के आगामी अधिवेशन के प्राचीन इतिहास वर्ग के अध्यक्ष निर्वाचित हुए हैं।

नयी कहानी और सन्त्रस्त लोग

● कमलेश्वर

पिछले १०-१५ वर्षोंमें चायघरों, कहवाखानों, ड्राइंग रूमों, गोष्ठियों, सभाओं, समारोहों आदिमें बराबर नयी कहानी पर हजार तरहकी बातें गूंजती रही हैं। सन् ६५ भी इन्हीं चर्चाओंके साथ समाप्त हुआ और पता नहीं कब तक यह सब चलता रहेगा। अभी २४-२५, २६ दिसम्बर '६५ को कलकत्ता में भारतीय संस्कृति संसदने एक बृहद आयोजन किया था (**उसका एक विवरण आप धर्मयुग के १६ जनवरी के अंक में पढ़ चुके हैं**) और उसमें भी बात आकर नयी कहानी पर टिक गयी। तीनों दिन लगातार नयी कहानी की चर्चा ही होती रही और उद्घाटन गोष्ठीसे जो बात उठी, वह निर्धारित विषयोंको छूती हुई समापन गोष्ठी तक एक अनवरत लम्बी बहस के रूपमें चलती गयी। कथा-समारोहकी समाप्तिके बाद पत्र-पत्रिकाओंमें उसकी रिपोर्टें भी प्रकाशित हुईं और 'ज्ञानोदय' जैसे प्रतिष्ठित पत्रने तो एक विशेषांक ही इस कथा-समारोह पर निकाल दिया।

विभिन्न पत्र-पत्रिकाओंमें जिन व्यक्तियों ने इस कथा-समारोहकी रिपोर्टें पेशकी हैं, उनमें रिपोर्टर महोदयोंके दर्शन ही हुए। इतना अधिकार तो रिपोर्टर को मिलना भी चाहिए . . .

बातें अगर बहुत खुलकर और बिना लाग-लपेटके कही जायें, तो सही बात यह है कि इस कथा-समारोह ने एक ऐतिहासिक दायित्व पूरा किया है। ऐसा नहीं था कि यह समारोह अपनेमें कोई एकान्तिक घटना थी, बल्कि इसके पीछे १५ वर्षोंकी महत्वपूर्ण पीठिका है, और इन पिछले १५ वर्षोंमें जो कुछ फुसफुसा और छुपा-छुपाकर कहा जाता रहा है, वह सब एकबारमें ही उद्घाटित हो गया।

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और इस 'उद्घाटन' से बहुतोंको तकलीफ हुई। कुछ ऐसे लोग भी नजर आये, जो नयी कहानीसे बहुत ज्यादा सन्त्रस्त थे। इन सन्त्रस्त लोगोंकी दशा अजीब थी, क्योंकि वे शायद यह मानकर चले थे कि नयी कहानी नामकी जो 'चीज' है, वह उन्हें भी मिलनी चाहिए। अगर वह उन्हें नहीं मिलती, तो वह नयी नहीं है। उसमें जो नयापन है, वह समयके साथ आता ही है, और चूंकि वे भी इसी समयमें 'रह' रहे हैं, अतः उनमें भी 'वह' है, जो नयी कहानीमें है।

जब कुछ लेखक इस दृष्टिसे सोचते हुए दिखायी देते हैं, तो उन पर रहम आता है. . . क्योंकि नयी कहानीसे जुड़े रहनेकी आकांक्षा के बावजूद जब वे उसकी आन्तरिक प्रक्रिया को समझ पानेमें अपनेको असफल पाते हैं, तो आक्षेपोंकी भाषामें छुप-छुपकर बोलने लगते हैं।

सच तो यह है कि नयी कहानी किसी एक लेखक, लेखक त्रय या लेखकोंके किसी समूहकी अपनी थाती नहीं है और न वह ऐसा कोई प्रतिमान है, जो हिन्दी साहित्य के इतिहासमें पुरानी कहानीके बाद गढ़ दिया गया है।

किसी भी साहित्यिक विधाके 'नये' होने का प्रमाण ही यह होता है कि वह पूर्ववर्ती लेखनके सामने एक ज्वलन्त प्रश्नचिह्न लगा देती है और परिभाषाका संकट पैदा कर देती है। कथा-समारोहमें यही बात इत्तफाकसे सबसे पहले सामने आयी।

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उद्घाटन गोष्ठीमें बोलते हुए जैनेन्द्र कुमारने अपनी दार्शनिक शब्दावलीमें जीवन-दृष्टिकी महत्तासे इन्कार करते हुए बड़ी मासूमियतसे प्रश्न किया—'यह (नयी कहानी) है क्या ? और अगर है, तो कहां है ?' लेकिन उनके मनमें शायद यह प्रश्न घुमड़ रहा था कि यह (नयी कहानी) है ही क्यों और अगर है, तो उनसे पूछ कर क्यों नहीं है !

सन ६५ के अन्त तक नयी कहानीके विरोधकी महत्वपूर्ण भूमिका जैनेन्द्रकुमारने अदाकी है, और इसी भूमिकामें वे कथा-समारोहमें भी उतरे थे। यह बात उनके पहले भाषणसे ही स्पष्ट हो गयी थी। उन्होंने स्वयं कहानी विधा का 'विश्लेषण' करते हुए कहा, 'जब कहानीका विश्लेषण होने लगता है, तो अवरोध उत्पन्न होता है।'

विश्लेषणसे घबरानेकी या कतराने की उनकी बातका लेखनके सन्दर्भमें एक गम्भीर पहलू भी है। कृतित्वके विश्लेषण से कतराना एक तरहका नैतिक अपराध है —और इससे वे ही कतराते हैं, जो स्वयंको कुछ ज्यादा-ज्यादा महत्वपूर्ण साबित करने की मजबूरीके मारे हुए हैं। विश्लेषण की स्वतन्त्रता न देनेके पीछे किसी लेखककी मंशा यही हो सकती है कि जो कुछ वह कह रहा है, उसे सिद्ध सत्य माना जाये। और उसे ज्यों का त्यों स्वीकार किया जाये इस धारणाके पीछे एक तरहके अन्धवादकी मांग है। आजके वैज्ञानिक युगमें जब मनुष्य ने हर विचार और प्रयोगको जांच-परख कर स्वीकार करनेकी स्वतन्त्रता प्राप्त की है, तब उससे विश्लेषण न करने (यानी विचार न करने) की मांग करना एक निहायत पुरानी बात है। हर पीढ़ी पिछली पीढ़ियोंका विश्लेषण करेगी, और स्वयं भी विश्लेषित होगी। यह एक आवश्यक प्रक्रिया है, जो कि अन्धवाद और अनुसरणवादसे मुक्ति दिला सकती है।

'नयी कहानी' के लेखकों तथा कथा समीक्षकोंका 'अक्षम्य अपराध' यही रहा है कि उन्होंने पूर्ववर्ती साहित्यका विश्लेषण किया, उसमें जो कुछ व्यर्थ, सड़ा हुआ तथा झूठा था, उसे खुलकर अस्वीकार किया। व्यर्थ, विगलित और झूठ का जो भी अंश रचनामें आ जाता है, उसे बार-बार और हर बार अस्वीकार करते जाना ही नये होनेका द्योतक है। 'नयी कहानी' इसलिए किसी भी स्थिर तत्व की पोषक नहीं है, अपने प्रतिमानों पर भी वह आश्रित नहीं है। स्वयं अपनेमें से (यानी सर्जनात्मक कृति मेंसे) 'व्यर्थ' और 'झूठ' को छांटते जानेकी दृष्टि ही नयी कहानीकी वास्तविक प्रक्रिया को जन्म देती है, इसलिए 'नया' शब्द न विश्लेषण है और न संज्ञा; वह मात्र उस प्रक्रिया का द्योतक है, जो सतत् प्रवहमान है और हर बार नयी होती चलती है।

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इस सन्दर्भमें अगली गोष्ठियोंमें सन् ६० के बादके महत्वपूर्ण लेखकों—यूथनाथ सिंह, गंगाप्रसाद विमल और

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भविष्यद्रष्टा था

वादी, प्रतिवादी या गवाह ?

● राधेश्याम यादव

पहाड़पर जानेवालोंका भी यही ख्याल है)। ऐसे अधिकांश लोग जहाजों, रेस्तरां और नाइट-क्लबोंमें मुलाकातोंकी कहानियां लिखते हैं और फिर रेस्तरां और काफी हाउसोंमें उसी विदेशी जिन्दगीकी कोई झलक पानेके लिए अनायास चले भी आते हैं। पर हिन्दुस्तानमें 'बीवी' के अलावा कोई लड़की रेस्तरांमें अपने जूड़ेमें फूल नहीं लगवाती (वैसे बीवी भी आसपास किसी को देखता न पाकर ही इतनी छूट देती है)। इस देशकी यह कमजोरी और पिछड़ापन फिर पासपोर्ट बनवाने और विदेशी मुद्रा लेनेको मजबूर कर देता है। लेकिन एक मजबूरी है, जो पीछा नहीं छोड़ती, आंखोंमें सूरत अब भी किसी हिन्दुस्तानी लड़कीकी ही बसी हुई है...

एक सी आवाजें

ये राष्ट्रकी ही नहीं, अन्तरराष्ट्रीय स्थितियोंके भी गवाह हैं। रही वादियों और प्रतिवादियोंकी बात। दरअसल दोनोंकी आवाजें, स्वर और साधना लगभग एक-सी ही है। फर्क सिर्फ इतना है कि एक रेखाके इस ओरसे वेदवाक्य कहनेके आदी थे तो दूसरे दूसरी ओर से। वक्तकी दगाबाजी है कि यह रेखा कुछ मिट गयी या कुछ अस्पष्ट हो गयी। बात करते हैं तो दबे-दबे, पता नहीं कि स्वार्थ कल किधर ले जाये और विभाजन रेखा इधर उभरे या उधर। उस हालतमें स्पष्ट आधार नुकसानदेह साबित हो सकता है... इसलिए गोलमाल बात करनेकी एक नयी शब्दमालाका जन्म हुआ है, जिसमें 'जीवन', 'यथार्थ', 'बोध' इत्यादि शब्दोंके अनेकानेक गोलाकार मानी हैं। किधरसे भी पकड़िए भूलचूकका जिम्मा सिर्फ आपका है। इसलिए अब समझना यह आवश्यक नहीं रह जाता कि कोई बुद्धिजीवी किसी प्रश्न या समस्यामें वादी है या प्रतिवादी। बल्कि यह कि उसका वाद या प्रतिवाद स्थायी है या अस्थायी। उसके स्वार्थका दायरा कितना स्वकेन्द्रित है और कितना गुटकेन्द्रित। शेष सभी सूत्र अपने आप उसकी गतिविधिकी तरफ इशारा कर देते हैं।

बुद्धिजीवीकी एक और भी कष्टदायक समस्या है आज। और वह है सामाजिक जिम्मेदारियोंका पहाड़-सा लगता बोझ। "स्वच्छन्दता वाद" के युगमें घुमक्कड़पनका एक अजीब-सा समा छा गया था बुद्धिजीवियोंकी महफिलमें। सभीको सारे बन्धन ढीले नजर आने लगे थे। आवारा बादल या बहते-रमते निर्झरसे कम नहीं लगा था तबका बुद्धिजीवी। नौकरी या किसी व्यवसायका व्यवधान नहीं था उसके लिए। तब यही निष्कर्ष निकाला गया था कि स्वच्छन्द बुद्धिजीवी यदि भूखों मरता है, तो यह समाजका दोष है और हम ऐसे समाजको, जो अपने बुद्धिजीवियों और कलाकारोंको मरने दे, एक सिलसिलेसे गालियां दे सकते हैं। कलाके क्षेत्रमें 'उपयोगिता' को उसी समय नकारा गया। पर बढ़ते हुए औद्योगीकरणने यह स्वच्छन्दता अधिक देर तक न टिकने दी। कुछको नौकरियां करनी पड़ीं और कुछको व्यवसाय (कमसे कम उन लोगोंको, जिन्होंने परिवार पता चला कि किसी भी बुद्धिजीवीके लिए 'उपयोगिता' का सहारा लिये बिना टिकना कठिन है। हां, उनके चुनावपर बात छूटी तो सिर्फ इतनी कि वे उपयोगी हों तो किस क्षेत्रमें। यों तो आज भी अगर देखा जाये तो समाजपर बहुत अधिक आरोप इस बातका नहीं लगाया जा सकता कि वह सिर्फ उपयोगी व्यक्तिको ही सहारा देता है या उसका अस्तित्व स्वीकार करता है। सभी समाजोंमें आज भी पण्डित और पुजारी बिना किसी भौतिक उपयोगिताके समाजका सहारा पाते हैं, और वे लोग भी, जो समाजका मनोरंजन करते हैं।

पर आजका बुद्धिजीवी अपने आपको समाजका मनोरंजन करने वाला माननेके लिए तैयार नहीं। यह काम या तो मसखरेका है या अभिनेताका। उसका दर्जा तो 'पथप्रदर्शक' का है—आदिकालसे।

लेकिन समाज शायद अभी ऐसे पथप्रदर्शकोंको स्वीकार करनेके लिए तैयार नहीं, जो स्वयं अपनी जिन्दगियां किसी निश्चित दिशामें न खे सकते हों। खुद अपनी जमीन परिवारसे उखड़ा हुआ आजका बुद्धिजीवी समाजके पथ-प्रदर्शकका रोल अदा कर सकता है, यह संदेहात्मक बात है। स्वयं अपने आपमें उलझा हुआ व्यक्ति भी यह कार्य नहीं कर सकता। पथ-प्रदर्शक के लिए सुलझन और अनासक्ति चाहिए।

अक्सर 'विशिष्ट' होनेकी भावना भी कुछ प्रखर-विभूतियोंको ले डूबती है। 'विशिष्ट' होने और 'विशिष्ट' लगनेकी एक अजीबसी सनक है, जो अधिकांश बुद्धिजीवी अपने माथे पर रखे घूमते हैं। विशिष्टताका जो अर्थ लगाया जाता है, उसमें अहंकार या 'स्नाबरी' की झलक अधिक होती है, समझदारीकी कम। अक्सर हम अपने आपको आदमीकी भौतिक सीमाओं और आवश्यकताओंसे परे मानकर चलते हैं। और इसीलिए जो भी हम सोचते-करते हैं, उसमें आत्मतुष्टि और जनकल्याणके बजाय आत्मश्लाघाका पुट अधिक होता है।' यहांपर वही अस्तित्ववादियोंका मरण आता है और सार्त्रकी सम्बद्धता (इन्गेजमेण्ट) अगर बुद्धिजीवी मानसिक रूपसे समाजसे अलग जा पड़ा तो यह 'अकेलापन' और 'मरण' उसे अवश्य खायेगा। पर यदि इस विषम परिस्थितिसे निकलनेका रास्ता उसे ढूंढ़ना है, तो उसे फिरसे 'समाजके साथ यह सम्बद्धता ढूंढ़नी पड़ेगी। और इस सम्बद्धताके मानी होते हैं कि 'असाधारण' होते हुए भी हमें 'साधारण' की तरह फिरसे समाजमें वापस आना है और उसके साथ चलना है। इसी 'वापस आने' और 'साथ चलने' में बुद्धिजीवी पथ-प्रदर्शककी भूमिकामें आ सकता है, अन्यथा नहीं।

पर परिवारको उलझन और सामाजिक उत्तरदायित्वोंको झंझट समझने वाले बुद्धिजीवीको हर कैसे समझायें कि पथ क्या है और पथ-प्रदर्शन क्या है? हमारे ये बुद्धिजीवी फिर गवाह मात्र न रह जायें तो और क्या हों? जहां दूसरे चलते चले जायें और हम सिर्फ गुबार देखते रहें, वहां हम गवाहके अलावा और हो भी क्या सकते हैं—और वह भी पिछड़ते हुए गवाह, जिनसे जिन्दगी कल यह भी पूछने नहीं आयेगी कि आपने क्या

क्या गंगा की घाटी में प्रागैतिहासिक सभ्यता के अवशेष मिलेंगे ?

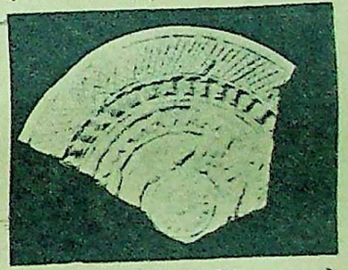
● विजयकुमार

लगभग ८० साल पूर्व ब्रिटेनके पुरातत्व विशेषज्ञ कार्लाइल और कनिंघमने मसोनके जिस टीलेको 'बहुत' महत्वपूर्ण कहा था, वह सचमुच महत्वपूर्ण निकला। भीषण गर्मीके तीन महीनोंमें जो खुदाई हुई है, उससे ईसासे ६०० वर्ष पूर्वसे लेकर ईसासे ६०० वर्ष बाद तककी सभ्यताके बड़े शानदार सबूत मिले हैं। किन्तु डॉ. आलचिन, डाक्टर ए. के. नारायन और डाक्टर रायगोविन्द चन्दकी रायमें इस टीलेकी तहमें कुछ और होना चाहिए।

मसोनका टीला उत्तरप्रदेशके गाजीपुर जिलेकी तहसीलमें पड़ता है। वाराणसीसे इसकी दूरी २४-२५ मील होगी। पूर्वोत्तर रेलवेके औड़िहार जंकशनसे भटनी-गोरखपुर और औड़िहार छपरा लाइनोंके बीचमें मुहिकलसे औड़िहारसे १ मील पूरब है। मसोन टीलेसे १ मील दक्षिण होकर गंगा बह रही है। इसके आसपास जौहरगंज, कोटके ऐतिहासिक स्थल हैं।

मसोन टीलेकी खुदाईका कार्य संस्कृत विश्वविद्यालयके उत्खनन विभाग द्वारा कराया जा रहा है।

इस टीलेकी खुदाईका क्या महत्व है, इसे जाननेके लिए हमें उत्खननसे सम्बन्धित



केन्द्राय परामर्शदात्री समितिके १९६४ के विचारोंपर ध्यान देना होगा। समितिने हैदराबादकी अपनी बैठकमें इस बातपर जोर दिया था कि गंगाकी घाटीमें 'पेण्टेड ग्रेवेयर' सभ्यता (प्रागैतिहासिक सभ्यता) के अवशेषोंकी खोज की जाये!

मसोनका यह टीला गंगाकी घाटीमें कौशाम्बी, राजघाट और श्रावस्तीके महत्वपूर्ण स्थानोंकी रेखामें पड़ता है। इसमें सन्देह नहीं कि कौशाम्बी और राजघाटमें इस दिशामें काफी प्रयास हुआ है, किन्तु अभी बहुतसे प्रश्न अधूरे रह गये हैं।

इस टीलेकी अभी १० मीटर×१० मीटर खुदाई की गयी है। खुदाईकी पहले २ फीट की गहराईमें गुप्त कालके अवशेष मिले। मिट्टीकी मूर्त्तियां, खिलौने, मिट्टीके सील! मिट्टी, शीशेके सुन्दर मनके! मिट्टीकी दो सीलोंसे ऐसा जान पड़ता है कि इनसे प्रवेशपत्र जारी किया जाता रहा होगा। इससे ऐसा अनुमान किया जा सकता है कि यहां किला या इसी तरहका महत्वपूर्ण केन्द्र

(छाया : प्रबोध अवस्थी)

रहा होगा। एक सीलपर 'गोमिक' और दूसरीपर 'काचरस्य' लिखा है।

लगभग ५ फीट नीचे कुशाण कालकी सभ्यताके अवशेष मिले हैं। चौड़ी ईंटोंकी दीवाल। ५ फीट लम्बे ४ फीट चौड़े आकार के मकानका ढांचा, ईंटोंको कूटकर बनाया गया मजबूत फर्श, पानीके बहावके लिए सुन्दर नाली। पकी मिट्टीकी पुरुषोंकी मूर्तियां और चिड़ियोंके खिलौने! मिट्टीका गुलाबपाश (स्प्रिंकलर) दीवालसे सटे मिट्टी के घड़ेमें १३ सिक्के!

जब खुदाई करने वालोंकी गैतियां और छुरियां ७–८ फीटपर चोट कर रही थीं, तो एकके बाद एक शुंग कालकी यादगारें सामने आने लगीं। पक्की ईंटोंको कूट कर बनाये गये फर्श, तारी शुंग शैलीकी मूर्तियां, खिलौने और कई कोणों वाले खूबसूरत मनके हाथ लगे!

कड़ी धूप, और लूके बावजूद मजदूर खुदाईको गहरी करते गये। लगभग १७–१८ फीट नीचे पक्की ईंटोंसे बने कई फर्श मिले। मकान तो रहे ही होंगे। पचमार्क सिक्के! मिट्टीके खिलौने! झुनझुनेकी तरह बजती एक चिड़िया! एन. बी. पी. के टुकड़े! ऐसे भी बर्तन जो ऊपरसे लाल और नीचे काले हैं! मगर जो सबसे महत्वपूर्ण टुकड़े मिले, वे थे सुन्दर ढंगके ग्रेवेयर (स्लेटी रंग)। सुनहरी पालिस वाले बर्तन! लगता था, अभी-अभी पालिश की गयी हो!

खुदाई करने वाले एक ऐसे आधारपर खड़े थे, जहांसे आगे बढ़नेपर यदि सभ्यताके अवशेषोंका एक टुकड़ा भी मिल जाता, तो खुदाई ऐतिहासिक हो जाती, और उत्तर भारत तथा गंगाकी घाटीमें प्रागैतिहासिक सभ्यताके अधूरे और धुंधले प्रश्न साफ हो जाते। उत्खनन कार्य कराने वालोंका कहना है कि पेण्टेड ग्रेवेयरके साथ एन. बी. पी. नहीं मिलेगी। मौर्यकालमें एन. बी. पी. और ग्रेवेयरका साथ-साथ मिलना इस रहस्यको अभी उलझाये है, किन्तु वे निराश नहीं हैं। उनका बड़ा विश्वास है कि ४५० मीटर लम्बे और २५० मीटर चौड़े तथा ३६ फीट ऊंचे इस टीलेमें अवश्य ही महत्वपूर्ण भण्डार होना चाहिए। ●●●

टीला, जिसकी खुदाई हो रही है

• वह एक व्यक्तित्व

वेदों के व्याख्याता : श्रीपाद दामोदर सातवलेकर

• सत्यकाम विद्यालंकार

९८ वें वर्ष-प्रवेश पर महामहोपाध्याय सातवलेकरजी के कुछ प्रेरक संस्मरण श्री सत्यकाम विद्यालंकार द्वारा

श्रीपाद दामोदर सातवलेकरजीके ९८ वें वर्ष-प्रवेशके दिन मेरी आंखोंके सामने आजसे लगभग ४० वर्ष पूर्वके एक स्वर्णिम प्रभातका दिन आ जाता है। गंगाके पवित्र तटपर बने गुरुकुल महाविद्यालय भवनके प्रार्थनागृहमें श्री सातवलेकरजीने एक वैदिक मन्त्रकी व्याख्या करते हुए कहा था—"यह पुरुष-देह विशाल विश्वका ही छोटा रूप है। जैसे ब्रह्माण्डमें सूर्य-चन्द्र आदि देवता हैं, वैसे ही प्रत्येक पुरुष देहमें देवोंका निवास है। यह शरीर मिट्टीका खिलौना नहीं, देवोंकी नगरी है—अमृतधाम है।"

प्रत्येक व्यक्तिका शरीर देवपुरी हो या न हो, श्री सातवलेकरजीकी देह तो निस्सन्देह देवपुरी है। ईश्वरने देवताओं के निवासके लिए ही उनकी देहकी रचना की थी और गीता के "यो यच्छ्रद्धः स एव सः" वाक्यके अनुसार उनकी श्रद्धाके अनुरूप सभी देवता उनके शरीरमें निवास करने लगे हैं।

असाधारण स्वास्थ्य का रहस्य

विद्यार्थी जीवनके बाद एक बार फिर मुझे श्री सातवलेकर जीसे मिलनेका सौभाग्य मिला। तब पुनः मुझे प्रमाण मिल गया कि श्रीपाद दामोदर सातवलेकरजीके शरीरमें सभी देवता निवास करते हैं। उस समय आपकी आयु ९२ वर्ष की थी। आप श्री प्रतापभाईके घरपर ठहरे थे। उनके सुपुत्र कलाकार श्री माधव सातवलेकरसे मुझे उनके पिताश्रीके आगमनका समाचार मिला, तो मेरे हृदयमें श्रद्धास्पद सातवलेकरजीके दर्शनकी लालसा जागी। मनमें यह उत्सुकता भी थी कि देखूं विगत ४० वर्षों बाद उनकी आकृतिमें कैसा अन्तर आ गया है।

भेंटका समय मांगते ही स्वीकृति मिल गयी। कमरेमें प्रवेश करनेसे पूर्व मेरी कल्पना थी कि मुझे ९० वर्षोंकी कठिन तपस्यासे अभिभूत एक अत्यन्त जर्जरित शरीरके दर्शन होंगे, किन्तु मेरी आंखोंने अपने समक्ष जिस देवपुरुषको देखा उसका वार्धक्य केवल श्वेत-धवल केशोंसे ही प्रमाणित होता था। अन्यथा उनकी आंखोंकी ज्योति, उनके होंठोंकी मुस्कान और उनके अंग-अंगसे प्रस्फुटित चैतन्यता साक्षी दे रही थी कि उनकी देह किसी भी युवकसे कम तेजस्वी नहीं है।

उनकी असाधारण स्फूर्तिका प्रमाण मुझे तीन मिनट बाद ही मिल गया। फाउण्टेन पेनकी स्याही खत्म होनेपर मैं हतप्रभ-सा हुआ ही था कि आपने फुर्तीसे उठकर दूरपर रखी स्याहीकी बोतल मेरे सामने रख दी। इतनी फुर्तीकी कल्पना तो मैं अपने बच्चोंमें भी नहीं कर सकता था।

९२ वर्षकी अवस्थामें भी ऐसे असाधारण स्वास्थ्यके स्वामी होनेका कारण पूछनेपर आपने कहा था—"मैं नियमित प्राणायाम करता हूं। आहार-विहारमें संयम रखता हूं।"

"आप कौन-सा प्राणायाम विशेष रूपसे करते हैं?"

"पहले सभी प्रकारके प्राणायाम करता था, किन्तु पिछले दो वर्षसे डाक्टरने कई प्रकारके प्राणायामोंपर रोक लगा दी है।" अब सरल-साधारण रेचक-कुम्भक ही प्रतिदिन कर लेता हूं।'

"क्या आप किसी विशेष प्रकारका भोजन करते हैं?"

"विशेष भोजन जुटानेका न तो मेरे पास समय है और न धन है। जो दाल-रोटी सब खाते हैं वही मेरा भी आहार है। हां, घीमें मिलावट न हो इसका ध्यान रखता हूं। तली हुई चीजों या मिर्च-मसालेका परहेज है। अन्यथा जो सब खाते हैं, वही खाता हूं।'

रोग रहित दीर्घायुष्यका कारण बतलाते हुए आपने नियमित वैदिक स्वाध्याय और मन्त्र पाठकी महिमा भी बतलायी। आपने कहा, "मेरा निश्चित विश्वास है कि वैदिक मन्त्रोंके गायन अथवा श्रवणसे रोगोंका उपशमन होता है।" उदाहरणके लिए आपने बरसों पुरानी एक घटना सुनायी जब आपने बम्बईमें ही वायसरायकी काउन्सिलके एक सदस्यको केवल सामवेदीय सोमगान द्वारा उन्निद्र रोगसे मुक्त किया था।

चार वर्ष पूर्व वैदिक मन्त्रोंके नृत्य संगीतमय कार्यक्रममें अध्यक्षपदके लिए मेरा निमन्त्रण स्वीकार करके श्री सातवलेकरजी बम्बई आये थे। मुझे आशा नहीं थी कि ९४ वर्ष की अवस्थामें वे शरीरको यात्रा-कष्ट देना स्वीकार करेंगे। किन्तु वैदिक वाङ्मयको लोकप्रिय बनानेकी प्रत्येक योजनामें योग देना उन्होंने जीवनका लक्ष्य बना लिया है। वैदिक साहित्यकी चर्चा होते ही उनके मुखपर विलक्षण ओजस्विता आ जाती है। युवक-सुलभ उत्साहसे जब वे अपने आगामी वर्षोंकी योजनाका स्पष्टीकरण करते हैं, तो यही प्रतीत होता है कि कोई ऐसा उत्साही युवक अपने भावी जीवनकी कल्पना प्रस्तुत कर रहा है, जिसे कम-से-कम ५० वर्ष और कार्यशील जीवन बितानेकी आशा है।

'सोम-सुधा' के नृत्य-संगीतमय कार्यक्रमके बाद आपने मुझसे कहा था—"सभी वैदिक ऋचाएं संगीतमय हैं। सस्वर गायनका भी बड़ा महत्व है। यदि हम इन गीतबद्ध मन्त्रोंके रिकार्ड तैयार करा लें और अस्पतालोंमें रोगियोंको सुनवायें तो उनके उपचारमें बड़ी सहायता मिलेगी। इन मन्त्रोंमें रोगनिवारणकी चमत्कारिक मन्त्रशक्ति है।"

मन्त्रोंकी स्वरलिपि तैयार करनेके लिए आपने पत्रों द्वारा केवल उत्साह ही नहीं दिया, बल्कि कई स्वरलिपिकारोंको भी मेरे पास भेजा।

पिछले ५० वर्षोंसे वैदिक साहित्यका प्रसारण ही आपका जीवन लक्ष्य है। इस लक्ष्यकी घोषणा करते हुए आपने अपने ९१ वें वर्ष-प्रवेशके उपलक्ष्यमें आयोजित एक विशाल समारोहमें कहा था—"आपने जो मेरा सत्कार समारम्भ किया है, वह सत्कार सातवलेकर नामक व्यक्तिका नहीं है, अपितु वेद के मानव-धर्मका है। यदि मैं अपनेको वेद-धर्मकी जागृतिके लिए समर्पित न करता, तो ९० क्या १०० वर्षका होनेपर भी मेरा ऐसा अभिनन्दन होनेकी सम्भावना नहीं थी। मैं तो उन वैदिक ऋषियोंका छोटा-सा सन्देशवाहक ही हूं, जिन्होंने प्राचीन कालमें अभतपूर्व तपसे इस श्रेष्ठ ज्ञानको उदित किया था। इस ज्ञानके प्रचारमें मैंने जिस प्रकार अब तकके अपने ४० वर्ष अर्पित किये हैं, उसी प्रकार मेरा शेष जीवन भी उस महत कार्यमें अर्पित हो जाये, यही प्रार्थना आज फिर आप सबकी साक्षीमें प्रभूसे करता हूं।"

वैदिक ऋषियों के सन्देशवाहक

वैदिक साहित्यकी ओर श्री सातवलेकरजीकी अभिरुचि तब हुई, जब आप १९०१ में चित्रकलाके व्यवसायसे धनोपार्जन करने हैदराबाद गये। उस समय आपकी आयु ३४ वर्ष थी। उन दिनों आप चित्रकारितासे अपने परिवारकी आजीविका चला रहे थे। बम्बईके आर्ट स्कूलमें भी आपने शिक्षा ली थी। किन्तु बचपनसे ही आपको संस्कृत-साहित्यके प्रति रुचि थी। स्वयं-संस्कृत-शिक्षक पुस्तककी सहायतासे आपने सिद्धान्त कौमुदी, मनोरमा आदि अनेक ग्रन्थोंका पारायण कर लिया था। इसलिए हैदराबाद जाकर चित्रकला द्वारा धनोपार्जन करते हुए भी आपने वैदिक साहित्यका स्वाध्याय प्रारम्भ कर दिया।

यह १९०१ की बात है। हैदराबादमें आपका सम्पर्क आर्य समाजसे हुआ। ऋषि दयानन्दके ग्रन्थोंसे आपको उत्कट अनुराग हो गया। ऋषि दयानन्दके वेदभाष्यको देखनेके बाद आपने अनुभव किया कि वेदमन्त्र केवल यज्ञादिमें पाठके लिए नहीं हैं, अपितु जीवनमें भी उनसे व्यावहारिक प्रेरणा मिल सकती है। इस अनुभूतिसे श्री सातवलेकरके जीवनको नया मोड़ दे दिया। आपको विश्वास हो गया कि आपके हाथ एक ऐसा दिव्य खजाना आ गया है, जिससे देशका भाग्य बदला जा सकता है।

तभीसे आपने वेदमन्त्रों की नये रूपमें व्याख्या प्रारम्भ की। आपकी व्याख्यान-शैली पहलेसे ही प्रभावशाली थी, किन्तु जब आपने वैदिक मन्त्रोंके आधारपर राष्ट्रीय जीवन को तेजस्वी बनानेकी योजना सामने रखी, और अथर्ववेदके भूमि सूक्तको राष्ट्रीय जागरणका आधार बनाया, तो अंग्रेजी सरकारके कान खड़े हो गये। आपने 'वैदिक राष्ट्रगीत' नामक पुस्तक लिखकर भूमि-सूक्तकी व्याख्या की थी। ब्रिटिश सरकारने उसे प्रकाशित होते ही जब्त कर लिया। श्री सातवलेकरजीके शब्दोंमें "मेरी समझमें यह नहीं आया कि वेद की एक छोटी-सी पुस्तकसे सरकारको इतना भय क्यों हुआ। परन्तु इस घटनासे इतना तो स्पष्ट हो ही गया कि वैदिक धर्म यदि जनतामें जागृत हो, तो ब्रिटिश सरकारके लिए भारतमें रहना असम्भव हो जायेगा।" • शेष पृष्ठ ३३ पर →

यह नन्हा-सा आदमी (१)

प्रधानमन्त्री शास्त्री के अन्तरंग संस्मरणों के इस क्रम में गत सप्ताह आपने पारिवारिक सन्दर्भ में शास्त्रीजी की समन्वय क्षमता की झलक देखी। इस बार लालबहादुरजी के जेल जीवन के कुछ रोचक प्रसंग

फैजाबाद जेलमें उस वक्त बी क्लासके वार्डमें हम छह कैदी थे, जो सभी इलाहाबादसे गिरफ्तार होकर आये थे। सभी आपसमें न्यूनाधिक परिचित थे और एक ही बैरकमें एक साथ रहते थे। प्रायः सभी पढ़नेके शौकीन थे और दिनका अधिकांश भाग पढ़नेमें ही बीतता था। लालबहादुरजी तो खास तौरसे गहरे अध्ययनमें लगे रहते थे।

जेल जीवनकी सबसे बड़ी बात यह थी कि लोगोंका असली रूप वहां उभरकर सामने आ जाता था। बाहरके जीवनमें अधिक-से-अधिक श्रद्धा प्राप्त करनेवाले भी अक्सर जेलमें अपना ऐसा रूप प्रकट कर बैठते थे कि बाहरकी संकिर्ण सारी श्रद्धा लोगोंके दिलसे गायब हो जाती थी। किन्तु लालबहादुरजीका उन दिनोंका जो रूप मेरे दिल पर अंकित है, वह मौलिक रूपसे बिल्कुल वही रूप था जो मैंने गांवोंकी यात्राके बीचके उनके सहवासमें अत्यन्त निकटसे उन्हें देखनेका मौका पानेपर पाया था। कोई भी फर्क नहीं था उनके उस रूपमें और इस रूपमें। किसी भी अतृप्त इच्छाकी विकृति न कभी उनके चेहरेपर देखनेको मिली और न उनके हाव-भाव अथवा व्यवहार में। किन्तु दूसरोंकी अतृप्तिके प्रदर्शनके प्रति जो सहज सहानुभूति उनमें दिखायी देती थी, वह तो और भी स्निग्ध और आकर्षक थी।

मार्क्स बनाम गान्धी !

समाजवादी विचारधारा और खास तौरसे मार्क्सवाद के अध्ययनका उन दिनों जोर था। जेल जानेसे पहले एक दिन मैंने उस क्षेत्रमें उन दिनों समाजवादी शास्त्रके विद्वान समझे जानेवाले श्री मोहनलाल गौतमसे सलाह मांगी थी कि इस सम्बन्धमें प्रारम्भिक ज्ञानकी कौन-सी किताब वह मुझे पढ़नेके लिए बतायेंगे। उन्होंने कहा, 'कैपिटल!' मैंने सुन रखा था कि उससे ज्यादा कड़ी किताब शायद ही कोई और हो और मैं तो अर्थशास्त्रका क-ख-ग भी नहीं जानता था। मैंने अपनी यह कठिनाई उनके सामने रखी, तो उन्होंने उसे कोई महत्व न देते हुए कहा—"मार्क्सवादको समझना है तो वह किताब पढ़नी होगी।"

अन्तमें मैंने साहसके साथ 'कैपिटल' की एक प्रति जेलके लिए अपने साथ रख ली। इलाहाबाद जेलमें मैं दो-ढाई महीने तो जरूर ही रहा हूंगा, और वहां मुझे इस क्षेत्रमें मदद करने वाला कोई दूसरा साथी नहीं था। और फैजाबाद जेलमें आनेके पहले मैं उसे समाप्त कर चुका था। अर्थशास्त्रके कितने ही सिद्धान्त मैं ठीक-ठीक नहीं समझ पाया था, पर मैंने मार्क्सकी दलीलोंको समझनेके लिए बड़ी मेहनत की थी उस किताबपर और कुल मिलाकर मैं उनकी दलीलोंका कायल हुआ था।

फैजाबाद जेलमें एक दिन मार्क्सपर बहस छिड़ी हुई थी साथियोंके बीच। गौतमजी ही प्रधान रूपसे हिस्सा ले रहे थे उस बहसमें, और बीच-बीचमें लालबहादुरजी कभी एक पक्षके और कभी दूसरे पक्षके समर्थनमें कोई टिप्पणी भर कस देते थे। मैं उस बहसमें भाग लेनेकी स्थितिमें अपने को नहीं पाता था।

बादको मैंने लालबहादुरजीसे इस प्रश्नपर उनकी ठीक ठीक राय जाननी चाही। मुझे ताज्जुब हुआ था मार्क्सवादके विपक्षमें दी गयी उनकी किसी टिप्पणीसे। मैंने उन्हें स्पष्ट बताया कि 'कैपिटल' पढ़कर मैं तो बहुत प्रभावित हुआ हूं।

"तो फिर गान्धीवादी नहीं रहे आप?" उन्होंने उल्टे मुझसेही प्रश्न किया, और ऐसा प्रश्न जिसकी कोई संगति मेरी समझमें नहीं आयी। मैंने उन्हें बताया कि गान्धीवादके खिलाफ तो मार्क्सने कुछ लिखा नहीं है, आर्थिक शोषणके समर्थक तो गान्धीजी भी नहीं हैं।

लालबहादुरजीने मुझे टोका। "आर्थिक शोषणकी बातका सवाल उतना नहीं है," उन्होंने कहा, "सवाल है शोषणको दूर करनेके तरीकेका। मार्क्स हिंसात्मक क्रान्ति

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गंगा मैया की पूजा और एक ग्रामीण प्रथा

• हरमन चौहान

साधारण तौर पर देखा जाये, तो गंगा मैयाकी पूजा आम भारतीय करते हैं, लेकिन हमारे यहां गंगा मैयाकी पूजाकी एक ग्रामीण प्रथा है, बड़ी विचित्र, बड़ी अचम्भित करने वाली। मैंने जब कभी-भी इस प्रथाको निकट से देखा है, मुझे आश्चर्यचकित होना पड़ा है।

गांवोंमें एक विशेष प्रकारके उत्सव का आयोजन होता है, जिसे हम 'मौसर' कहते हैं। 'मौसर' (एक प्रीतिभोज) दो प्रकारका होता है। एक जीवित व्यक्तिका 'जीवित बायरा' और दूसरा मृत व्यक्तिका 'मरन बायरा' यानी 'जीवित भोज' और मृत्युभोज। जो कि व्यक्ति विशेषकी वृद्धावस्था पर करते हैं। ग्रामीण समाजमें यदि किसी वृद्ध व्यक्तिका 'मौसर' नहीं हुआ होता है, तो लोग उसकी सन्तानको पीढ़ी-दर-पीढ़ी व्यंग्य करते ही जाते हैं। व्यंग्य करनेके भयसे 'मौसर' धामें जाते हैं। चाहे वह आदमी गरीब हो या अमीर। छोटा-मोटा यज्ञ ही है यह, क्योंकि बहुत लोग भोजमें सम्मिलित होते हैं। लोग भोजन करके चले जाते हैं। लेकिन 'मौसर' करनेवाला कभी संभल नहीं पाता है, वह कंगाल हो जाता है। वैसे अब इस प्रथाका प्रचलन कुछ कम होता जा रहा है, क्योंकि ग्रामीण शिक्षित वर्ग इसका घोर विरोध करने लगा है।

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अब आइए, गंगा मैयाकी पूजाकी ग्रामीण प्रथाकी विचित्रता पढ़िए। यदि व्यक्तिका जीवित बायरा हो रहा हो, तो उसे खुद हरिद्वार या काशी जाकर जल लाना पड़ता है गंगा मैया का। यदि मृतबायरा हो रहा हो, तो उस व्यक्ति (जिसके नाम पर 'मौसर' किया जा रहा है) के पुत्र-पौत्रोंमें से एक-दो को जाना पड़ता है। घरसे जाने से पहले वे गंगा मैयाकी पूजा व गंगा का मेरु (जल-देवता) की पूजा कर एक निर्दिष्ट स्थान पर पाषाण-चिन्ह अंकित कर जाते हैं और एक क्वांरी कन्या व पांच विवाहित औरतोंके हाथ पर मन्त्रा हुआ एक कच्चा धागा गंगा मैयाके नामका बांध जाते हैं। उसे 'नुतना' (निमन्त्रण देना) कहते हैं। उसी दिन घर पर गमलेमें 'जौ' के जुवारे बोये जाते हैं, जो कि पांच-छः दिन पश्चात वापस लौटने पर बड़े हो जाते हैं। ये लोग नंगे पांव जाते हैं यात्रा पर और गंगा मैया का जल लेकर लौटते समय शरीर पर 'डाम' (जलाचिह्न) लगा कर आते हैं।

लौटने पर उस निर्धारित उत्सव दिवस पर प्रातः आठ-नौ बजे धूप-होम करवा कर ढोल-बाजों-गाजोंके साथ गंगा मैया को निकालते हैं। एक व्यक्ति घीकी ज्योति जलाये आगे-आगे चलता है। उसके पीछे 'जुवारे' वाला गमला लिये वही क्वांरी कन्या, जिसे कच्चा धागा बांध जाते हैं, हौले-हौले पीछे चलती है और उसके पीछे वही पांच औरतें भी। पीछे-पीछे देखने के लिए गीत-गाती औरतें व आदमियोंका झुण्ड होता है। छोटे-छोटे कलश होते हैं, उन पांच औरतोंके सिर पर, बिल्कुल खाली। नारियलोंकी बोरी साथमें लेनी पड़ती है, जो कभी आवश्यकता पड़नेपर आगे ज्योति-जलीमें चढ़ते चलते हैं। सब-के-सब कुएंपर (यदि स्वयंका कुआ हो तो बहुत अच्छा रहता है) जाते हैं। अपने खेत अथवा कुएंपर काशी-हरिद्वार जानेसे पहले 'पतवारी' (स्मृतिके लिए गुम्बजनुमा छोटा सा मचान) बनवाते हैं। कुएंपर धूप-अगरबत्ती कर वहांसे उन पांचों औरतोंके खाली कलश जलसे भरते हैं और उनमें व 'जुवारे' वाले गमलेमें थोड़ा-थोड़ा गंगाका जल डालते हैं। अब सब कुएं का एक चक्कर लगा, जहां पतवारी बनी होती है, उस ओर रवाना होते हैं। 'जुवारे' वाली क्वांरी कन्या थर-थर कांपती चलती है, उसे बड़े जोरका 'भाव' (हाथ-पांव, सिर धड़का जोरसे कम्पन होना) आता है। उसके पीछे पांचों औरतें भी 'भाव' खेलती हुई आगे बड़े धीमे-धीमे बढ़ती हैं। उनके भरे कलश छलकते रहते हैं। घर पहुंचने तक उनके सभी कपड़े भींग जाते हैं। बहुत-सा जल तो कलशसे नीचे छलकता रहता है। अचरजकी बात यह है कि कलश (जिनमें सेर-डेढ़ सेर जलसे अधिक नहीं होता) किंचित-मात्र भी खाली नहीं होते और वह क्वांरी कन्या तो एक दम बेभानसी होकर, 'भाव' खेलती हुई चलती है। क्वांरी कन्या 'भाव' से बिल्कुल अपरिचित ही होती है। उसकी स्थिति उसी समय देखने लायक होती है।

रास्तेमें ज्योति जलती रहती है। पांचों औरतें 'भाव'में बेभान रहती हैं, पता नहीं किस दैविक-शक्तिसे उन्हें भाव आता है, जिसमें क्वांरी-कन्या तो रो उठती है! जो औरत होले चलती है अथवा पीछे उल्टी ही लौटती है, तो नारियल चढ़ाते हैं ज्योति में गंगा मैयाके नामपर। जय-जयकार लगाते हैं गंगा मैयाकी और गंगाके मेरुकी तथा अपने देवोंकी। इसपर भी यदि किसी औरतपर गंगाका उफान ज्यादा हो, तो एक विशेष प्रकारकी लकड़ी (जो वहीं से लाते हैं) कलशसे अड़ाते हैं और वह औरत अपने आप ही आगे खिंची आती है।

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इस प्रकार यह 'मौसर' का उत्सव पूराकर लोगोंको पूरे दिन भोजन कराते हैं। यह प्रथा राजस्थान, उत्तर प्रदेश व मध्यप्रदेशमें अधिक पायी जाती है। गुजरातमें अब इस प्रथाका चलन बन्द हो गया है। राजस्थानके ग्रामोंमें सर्वाधिक प्रचलन है। प्रथावादी लोग कभी शहरोंमें भी निकालते हैं। 'मौसर' समाप्त होनेके पश्चात गंगा मैयाके जलके कलशोंको गांवकी सीमाके बाहर उड़ेल आते हैं, अन्यथा ऐसा उनका मत है कि गंगा मैया दुःखमें डाल देती हैं।

बड़ी विचित्र-वार्ता है यह! बहुत सी औरतें मनोवैज्ञानिक प्रभावसे 'भाव' खेलती हैं, लेकिन उनका भण्डा फोड़ दिया जाता है। कारण कलश, चाहे कितना ही पानी छलके कपड़े-भींगें, पर वह जरा भी खाली नहीं होना चाहिए। मैंने देखा है, घड़ों पानी छलकने पर भी कलश उतना ही भरा रहता है।' 'भाव' आनेवाली औरतों व क्वांरी-कन्याओं से भी पूछा, वह भी कोई दैविक संयोग ही बताती हैं। वैसे ढोंग भी बहुत होते हैं, पर कलश बिल्कुल खाली होनेसे उनका भेद खुल जाता है। कहते हैं भगीरथके समयके गंगा मैया के प्रकोपका, उसके गंगावतरण का प्रभाव ही, इस उत्सवमें छलकता है—औरत, कन्या व कलशों पर!

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संगीत-प्रेम

कलाकारजी ने कहा, होकर भाव विभोर,
काका! तुम संगीत के प्रेमी हो घनघोर।
प्रेमी हो घनघोर, न हमने सत्य छिपाया,
अपने बैठे रहने का कारण बतलाया।
कृपा करें श्रीमान! मंच का छोड़ें पीछा,
तो हम घर ले जायें, अपने फर्श-गलीचा।

• काका हाथरसी

रंग और व्यंग्य

एक आलीशान होटलमें दो नवविवाहित युवतियां बैठीं प्रेमके बारेमें चर्चा कर रही थीं। उनमेंसे एक अमरीकी थी, दूसरी फ्रान्सीसी।

फ्रान्सीसी युवतीने मुसकराकर कहा, "हमारे देशके युवक प्रेम व्यक्त करनेमें बहुत ही कलाप्रवण होते हैं। वे पहले अपनी प्रेमिकाकी जुल्फें संवारते हैं, फिर हाथोंमें हाथ लेकर अंगुलियां चूमते हैं, फिर कन्धा, फिर गर्दन..."

अमरीकी नवविवाहिता बीचमें ही बोल उठी, "बहुत सुस्त होते हैं फ्रान्सीसी युवक! इतनी देरमें तो एक अमरीकी युवक अपनी हनीमून परसे वापस आ जाता है।"

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पण्डितजीने गीताके 'द्वन्द्वातीत' शब्द की व्याख्या समझायी और कहा, "द्वन्द्व ऐसे जोड़ेको कहते हैं, जिसमें सर्वदा परस्पर विरोध रहता है, जैसे सुख-दुख, सर्दी-गर्मी, धूप-छांव। अच्छा, अब तुम एक उदाहरण दो।"

एक छात्र बोला, "पति-पत्नी।"

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डाक्टरने अपने अस्पतालकी खूबसूरत नर्सके साथ प्रेमका सम्बन्ध तोड़ दिया और भेंट दी हुई तमाम वस्तुएं भी निर्दयतासे वापस ले लीं। वियोगी नर्सने यह समाचार अपनी एक सहेलीको बताया, तो उसे भी बेहद दुःख हुआ। उसने सहानुभूति देते हुए कहा, "हाय! हाय! उस कम्बख्त ने तुम्हें उपहार-स्वरूप दी हुई तमाम वस्तुएं भी मांग लीं? कितना बेदर्द है...?"

नर्सने बीचमें ही रोते-रोते कहा, "यही नहीं, उसने मेरे घर पर बीस बार आनेका बिल भी भेज दिया है।"

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"इस छतसे बहुत बुरी तरह पानी टपकता है। जब बारिश आती है, हम लोग परेशान हो जाते हैं," किरायेदारने अपने मकान-मालिकसे फरियाद करते हुए कहा, "मैं पूछता हूं, आखिर कब तक चलेगा ऐसा?"

"मैं कुछ नहीं कह सकता", मकान मालिकने उत्तर दिया, "क्योंकि मौसमोंके बारेमें मैं बहुत कम जानकारी रखता हूं।"

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एक अग्रगण्य मुखियाकी मृत्यु हो जाने पर उनको श्रद्धांजलि अर्पित करनेके लिए एक शोक-सभाका आयोजन किया गया। सभाके प्रमुखने शोकमग्न होकर कहा, "वे बिना इधर-उधर देखे एक निश्चित उद्देश्यसे अपने लक्ष्यकी तरफ बढ़ते रहे। न तो उनके दोस्त उन्हें निर्धारित लक्ष्यसे डिगा सके, न उनके दुश्मनकी चालें उन्हें विचलित कर सकीं। जो भी उनके मार्गमें बाधा बनकर आया, उसे नुकसान उठाना पड़ा। ऐसे व्यक्तिको क्या कहना चाहिए?"

"ट्रक-ड्राइवर" भीड़से किसीकी आवाज आयी!

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पति, "तुम मुझ पर फिजूलखर्चीका दोष लगाती हो, लेकिन यही बात कतई गलत है। तुम्हीं बताओ, मैंने कब और कौन-सी बेकार चीज खरीदी?"

पत्नी, "भूल गये? पिछले साल तुमने एक आग बुझाने का यन्त्र खरीदा था, जिसका हमने अभी तक उपयोग ही नहीं किया।"

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थर्ड क्लासके डिब्बेमें बहुत ज्यादा भीड़ थी। एक मुसाफिरने उसमें चढ़ने की कोशिश की।

"इधर जगह नहीं है, कोई दूसरा डिब्बा देखिए", अन्दरसे किसीने कहा।

"अरे भाई, मुझे तो सिर्फ खड़े रहने भरके लिए स्थान चाहिए," बाहरवाले सज्जनने कहा।

"तो फिर प्लेटफार्मपर ही आरामसे खड़े रहिए न; अन्दर आकर हमको क्यों परेशान करते हो?" अन्दरसे आवाज आयी।

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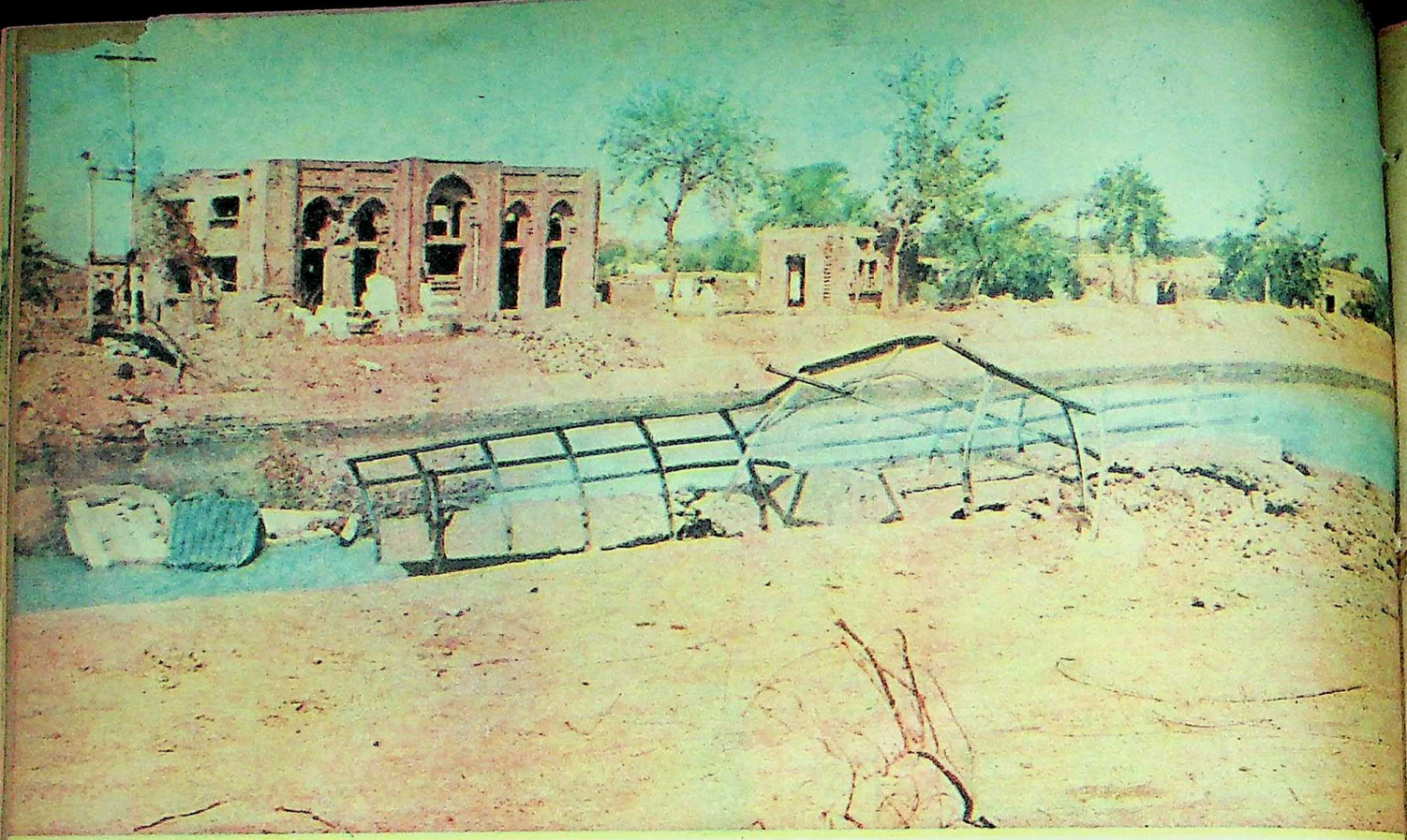
"तुम्हारा निशाना सच्चा निकलेगा, केवल तुम कल्पना करो कि सामने निशाने का तख्ता नहीं, मेरा सिर है।"

• व्यंग्य चित्र : नेगी

and RKS-MoE. Digitization: eGangotri.



↑ इच्छोगिल नहर

↓ डोगराई

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

ताशकन्द समझौते में चर्चित स्थल

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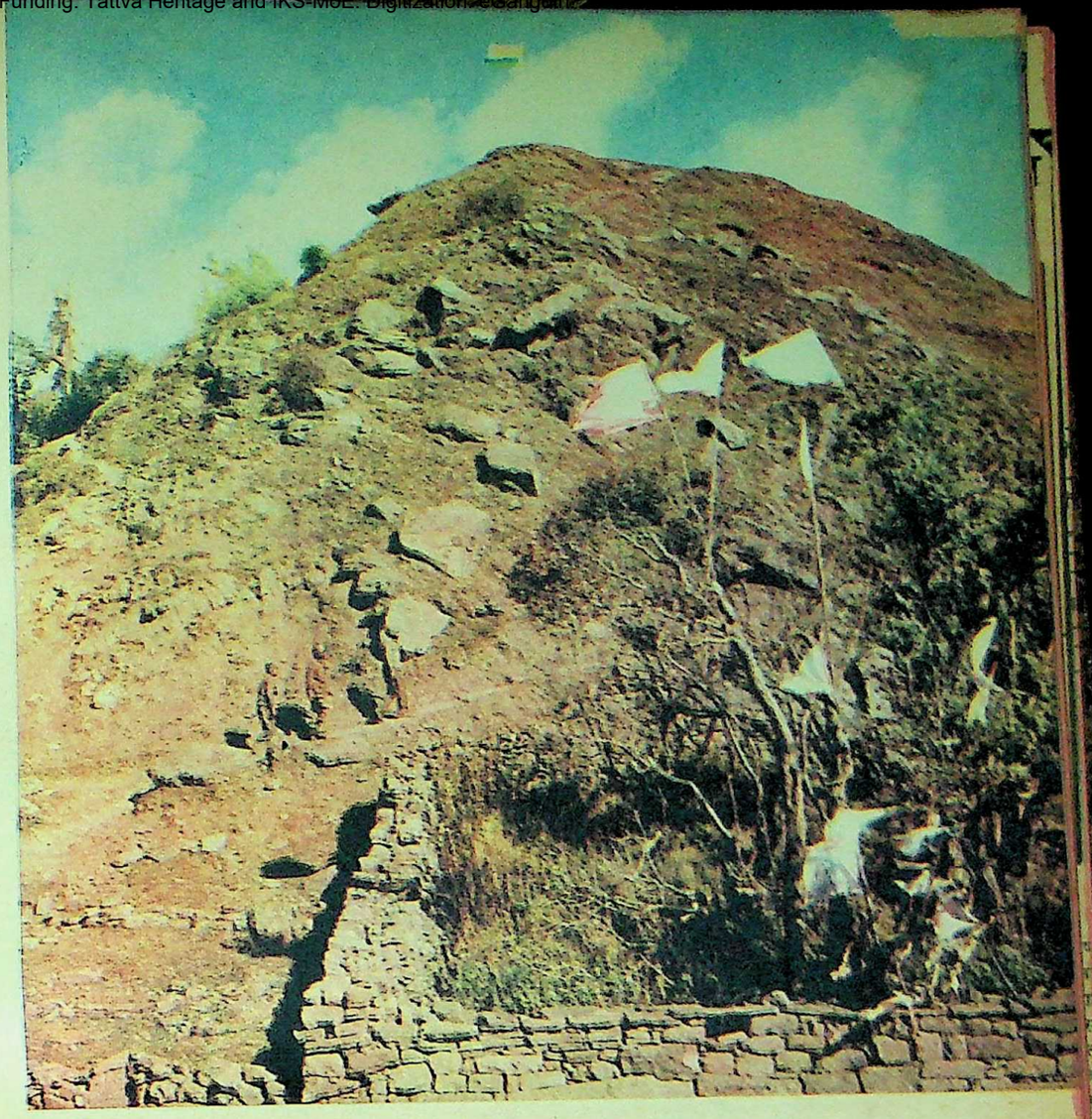

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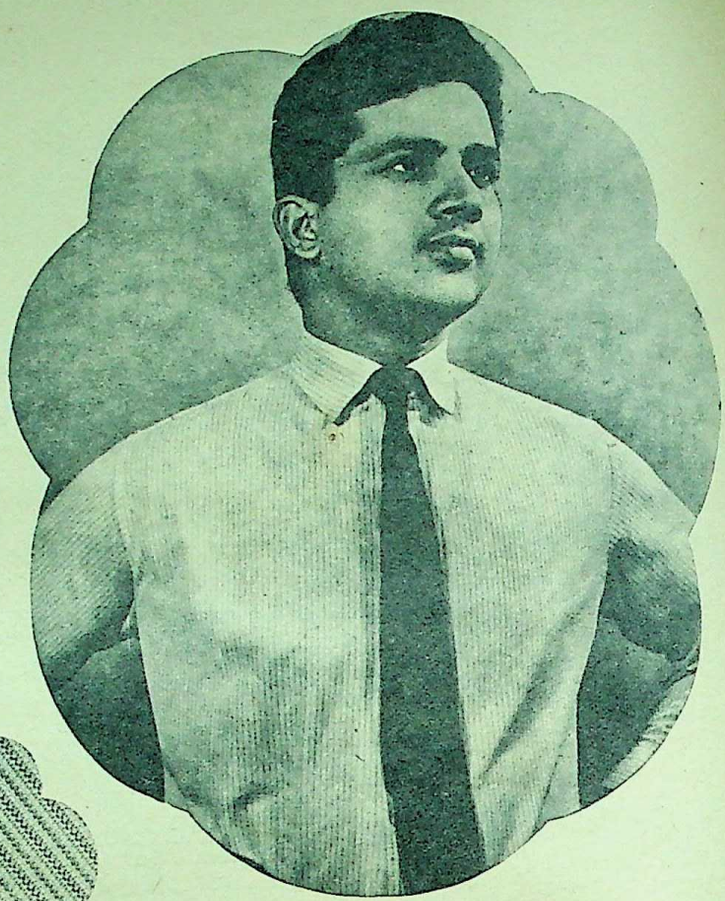
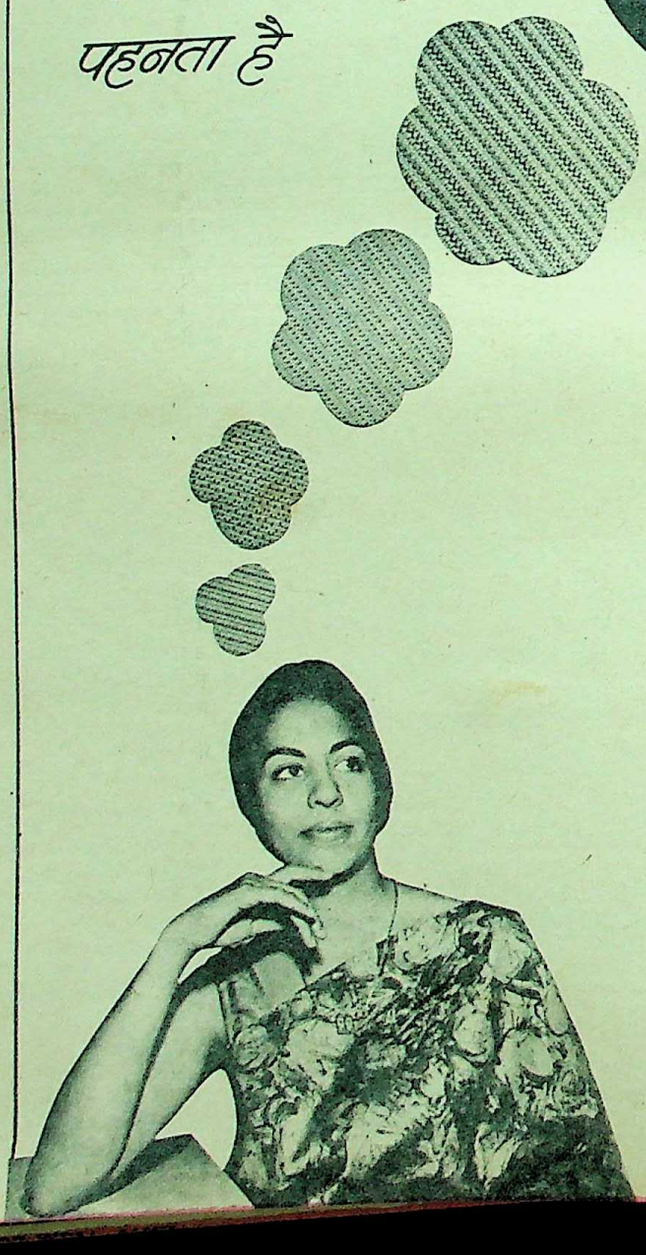


मोदी निटेड शर्टिंग

पहनता है



जी हाँ यह अद्भुत कपड़ा आज हर स्त्री-पुरुष की चर्चा का विषय है। इतना हल्का, इतना मुलायम, इतना जालीदार है कि आप दिन भर ताज़ा रहते हैं। आसानी से धुलने और सूखने वाला जिसमें सलवट नहीं पड़तीं और न इस्तरी की ज़रुरत होती है। सब से बड़ी बात यह कि बहुत टिकाऊ और सस्ता भी है।

MODI FABRICS

मोदी हौज़री वर्क्स

प्रोप्राइटर्स : मोदी स्पिनिंग एण्ड वीविंग मिल्स कम्पनी लि०
मोदीनगर, यू० पी०

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

उर्वसीयम् के अंचल में शहीदों की वह घाटी

□ कुलदीप चहटा

अमरनाथ तथा बद्री-केदार आदि धार्मिक स्थानोंकी तीर्थ यात्रा हमारे देशकी पुरानी परिपाटी है। देशके आर्थिक विकासके निमित्त पनप रहे भाखड़ा-नंगल आदि स्थलोंको, हमारे स्वर्गीय प्रधानमन्त्री श्री नेहरू आधुनिक तीर्थोंका नाम देते थे। पिछले कुछ वर्षोंमें, देशकी सांस्कृतिक परम्परा और आर्थिक खुशहालीपर एकाधिक बार विदेशी आक्रमणोंका काला साया मंडराया। इन संकटोंसे राष्ट्रको मुक्त करनेके लिए, देशके सैकड़ों-हजारों वीरोंने जिन स्थलों को अपने बलिदानके रक्तसे पवित्र किया वे आधुनिक भारत के लिए तीर्थोंकी नयी परम्पराके प्रतीक हैं।

सन् १९६२ में चीनके विरुद्ध भारतके संघर्षके तीन सुनिश्चित मोर्चे थे। एक था पश्चिमोत्तरमें लद्दाखका और शेष दो थे पूर्वोत्तरके उर्वसीयम प्रदेशके लोहित और केमांग सम्भागों में। परन्तु सबसे विकट संघर्ष इस तीसरे मोर्चेपर हुआ। इस प्रान्तरकी सुरक्षाके लिए जान हथेलीपर रखकर, किस प्रकार हमारे सैनिकोंने निश्चित मृत्युका आलिंगन किया, उसे पढ़-सुनकर हमारा, उनकी समाधि रूपा इस घाटीके दर्शनार्थ उत्सुक होना नितान्त स्वाभाविक था।

लगभग ढाई-तीन सौ फीटकी ऊंचाईपर स्थित रेल के आखिरी पड़ावसे जब हमने प्रातःकालके समय सड़क द्वारा प्रस्थान किया, तो सामनेकी दिशामें एक अलौकिक-सा चित्रांकन व्याप्त था।

चाकू दर्रा, घने जंगल और बोमदीला की ध्वस्त हरियाली

समतल धरतीपर कुछ ही किलोमीटर चलनेके बाद, सड़क ढलवां पर्वतसे चिपटी, तीव्रतासे ऊपर चढ़ने लगी।" टेढ़े-मेढ़े तंग और पथरीले रास्तेके त्रास और नयनाभिराम घनी श्यामलताके बीचमें डोलते हम ९००० फीटकी ऊंचाई पर स्थित चाकूके दर्रेमें जा पहुंचे। इस स्थलीक घने जंगल, पक्षियोंके विशाल घोंसलोंके तुल्य हैं। इसी कारण पास-पड़ोस के प्रदेश को 'ईगल्ज नेस्ट' (चीलका घोंसला) का नाम दिया गया है। चीनी संघर्षके दौरान शत्रुके नापाक कदम इस स्थलपर आकर रुक गये थे। पर, वापस मुड़नेसे पूर्व, चोटियोंकी सुरक्षाके निमित्त आयी एक टुकड़ीको रातमें विश्राम लेते समय समाप्त करके, उन्होंने अश्वत्थामाके जघन्य कर्मकी विकटताको भी मात कर दिया!

यहांसे आगे, घाटीका प्रत्येक उतार-चढ़ाव, चीनियोंकी आदर्शहीन सामरिकता और उनसे जूझनेवाले भारतीय वीरोंकी समाधियोंसे ओतप्रोत है। चाकूसे कोई ५ हजार फीट उतर कर टेंगाकी सकीर्ण घाटी है, जिसके समाप्त होनेपर, लगभग साढ़े ८ हजार फीटकी ऊंचाईपर बोमदीका दर्रा है। स्थानीय भाषामें 'दर्रा' के लिए 'ला' शब्दका प्रयोग होता है और इस दर्रेको 'बोमदी-ला' कहा जाता है। इस दर्रेके गिर्द अनेक वर्ष बीत जाने पर भी, चीनी संघर्षके अनेक प्रत्यक्ष चिह्न बिखरे पड़े हैं। दर्रेके एक ओर, कुछ हट कर, घनी श्यामलताके बीचोंबीच हमें बड़ी विरल और विचित्र-सी वनस्पतिका प्रदेश दिखायी दिया। पूछनेपर पता चला कि चीनी तोपोंकी अन्धाधुन्ध बमबारीमें इस स्थानकी हरियाली जल कर राख हो गयी थी। अब केवल जले अधजले ठूंठ खड़े थे।

पर, इन्हीं वनस्पति कंकालोंकी जड़ोंके पास, कठोर धरतीके वक्षको चीर कर सिर उठाते नन्हे-नन्हे अंकुर भी प्रकट हो रहे थे—चीनी उत्पातसे प्रताड़ित धरतीपर नयी दृढ़ता और नूतन विश्वासके प्रतीक!

नयी दृढ़ता और नूतन विश्वासका ही प्रतीक है दर्रेके दक्षिणी दामनपर बसा बोमदीलाका कस्बा। नयी सभ्यता की चकाचौंधसे बीसियों मील दूर होनेपर भी, केवल ३ हजार की जनसंख्याकी यह बस्ती बिजली और पानीकी आधुनिक सुविधाओंसे लैस है। लकड़ी के पुराने आवासोंके गिर्द सुन्दर ढंगसे नये भवन इसे शिमलाके एक लघु संस्करणका रूप प्रदान करते हैं। इन्हीं भवनोंमें आप कस्तूरबा सेवा केन्द्र, सहकारी स्टोर्स, दस्तकारी स्कूल बौद्ध मन्दिर और क्लबकी इमारतोंको पहचान सकते हैं, जो सब प्रगति और विकास के सजीव प्रतीक हैं।

विदेशी आक्रान्ताओंके विरुद्ध हमारी दृढ़ता और आत्म विश्वासका आधार है, देशकी भावनात्मक एकता। इसका साकार प्रतीक है वह छोटा-सा मन्दिर जिसको, अपने दिवंगत साथियोंकी यादमें, भारतीय सैनिकोंने, बोमदीलाके रास्तेमें स्थापित किया है। दुर्गामाताके इस मन्दिर-की दीवारोंपर देवीके विशाल चित्रके साथ ही अंकित मिले गुरुनानक देव, ईसा मसीह और भगवान बुद्धके भी चित्र। उन्हें देखते ही हमें,एक पत्रकार द्वारा लिखित पुस्तकका एक विवरण याद आ गया, जिसने चीनी आक्रमणके कुछ दिन बाद, इस स्थलसे कुछ किलोमीटर नीचे रूपा नामक गांवमें, हिन्दू सिख, ईसाई, और मुसलमान सैनिकों तथा स्थानीय बौद्ध नागरिकोंका रक्त इकट्ठा बहते देखा था। भारतकी सुरक्षाके इस तीर्थमें, धर्मों और विश्वासोंके ऐक्यका प्रतीक है देवी माताका यह मन्दिर।

उर्वसीयम् में कश्मीर की याद : दिरांग

उधर बोमदीलाके दूसरी ओर, टेंगाकी तंग घाटीके विपरीत दिरांग घाटीकी चौड़ी छाती आपके स्वागतको आकुल दिखायी देती है। कम ढालानकी पहाड़ियोंपर मानवीय प्रयास द्वारा अन्न उपजानकी चेष्टाएं, सोपान शृंखलाओंसे हरे पीले खलोंके रूपमें दृष्टिगोचर होती हैं। इसी घाटीके बीचोंबीच दिरांग नाम का छोटा-सा कस्बा है, जिसका रूप कश्मीरके पुराने कस्बोंसे अधिक भिन्न नहीं। तंग गली के दोनों ओर बसे पुराने मकानोंकी छतों पर सूख रहे अनाज सब्जियां और पशुओंकी खालें आदि इस घाटीकी समृद्धि के द्योतक हैं।

इस घाटीके अवसानपर इस प्रदेशका तीसरा मुख्य दर्रा है, सला। मात्र २०० किलोमीटरके अन्तरक बीचोंबीच धरतीका तीसरा विकट उठाव है यह। १४००० फीटकी ऊंचाईपर स्थित इस दर्रेके निकटकी पर्वत चोटियां १६ हजार फीटकी बुलन्दीको छूती हैं। दर्रेके पार बायीं ओर एक छोटी-सी सुरम्य झील है। यदि यह प्रदेश इतना दुर्गम न होता, तो शायद यह स्थल पर्यटकोंके लिए एक सुन्दर और दर्शनीय स्थानमें परिणत किया जा सकता था। इसी झीलके उत्तरी किनारेसे जलका एक भाग झरनेका रूप धारण कर लेता है, जो पास-पड़ोसकी अनेक धाराओंको समेटकर पहाड़ी नाला बन जाता है। इसी नालेके दायें तटके साथ-साथ सड़क फिर नीचेकी दिशा पकड़ती है।

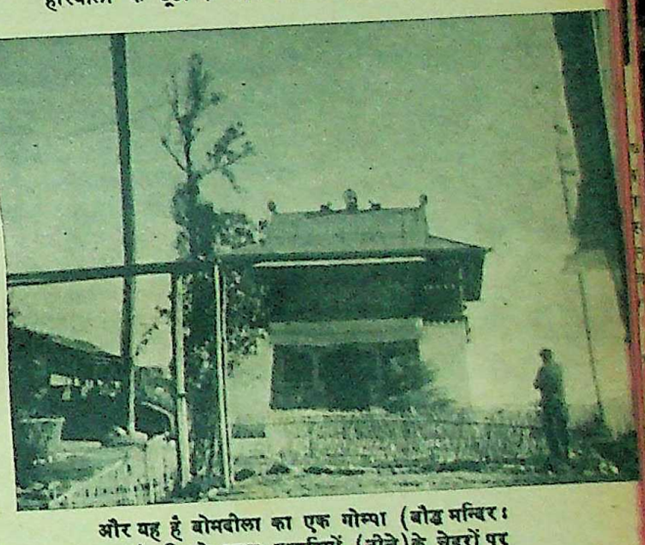
जब हम इस सड़कसे जा रहे थे, मेघाच्छादित गगनसे घुनी हुई रुईके रूपमें बर्फ गिरने लगी। कुछ ही समयमें मार्गपर इसकी गहराई ६ इंचके लगभग हो गयी।

रात हमें वहीं कहीं करीबमें टिकना पड़ा। दूसरे दिन प्रातः जब हम उठे तो क्षीण प्रकाशमें, हरी-काली वनस्पति से धुली-मिली सफद बर्फकी असंख्य भाव भंगिमाएं, एक अलौकिक दृश्य उपस्थित कर रही थीं। जल धाराएं, ऊपर से जमकर, कठोर प्रकट हो रही थीं, पर उनका हृदय अब भी तरल था और कल-कलका मोहक स्वर उनकी सजीवता और चंचलताकी साक्षी दे रहा था। जब हम प्रकृतिके इन करिश्मोंको एकटक, जड़से होकर निहार रहे तो, धाराओं की चंचलताने वाचाल होकर, अपने स्वभावकी ओर संकेत किया, "आगे बढ़! आगे बढ़!"

और कुछ किलोमीटर आगे बढ़नेपर हमें जंग नामका छोटाका कस्बा दिखायी दिया। इसीके चरणोंमें, यौवनके विकट उन्मादसे फेनिल हो रहा जंग नामका ही

● शेष पृष्ठ ५२ पर →

बोमदीला : चीनी तोपों की अन्धाधुन्ध बमबारी से जली हरियाली के ठूंठों के बीच उभरती हुई नयी जिन्दगी



और यह है बोमदीला का एक गोम्पा (बौद्ध मन्दिर: ऊपर) जिसके लामा पुजारियों (नीचे)के चेहरों पर उभर आयी है संकल्प और दृढ़ निश्चय की नयी रेखाएं

गान्धीजी और इलाहाबाद

□ पी. डी. टण्डन

नेहरू परिवारके कारण गान्धीजी इलाहाबाद आते थे। वे 'नेहरूवालों' के मित्र, खानदानी, सलाहकार और रहनुमा थे। वे इलाहाबाद आकर आनन्द भवनमें ऊपरके एक कमरेमें ठहरते थे। जमीनपर बिस्तर उनके लिए लग जाता था और एक छोटी-सी चौकी उनके सामने काम करनेके लिए रहती थी। जवाहरलालजी, जो मेहमानोंकी खातिरदारी और देखभाल करनेमें अपना सानी नहीं रखते थे, बापूके रहनेका बहुत माकूल इन्तजाम करते थे और गान्धीजी इसके लिए उनकी बहुत तारीफ करते थे। जो नाई उनके बाल बनाने जाता था या जो आदमी उनके शरीरपर तेलकी मालिश करता था, उसको खादीके कपड़े पहनाये जाते थे। जब बापू इलाहाबाद आते थे, तो नगरमें हलचल हो जाती थी और हजारों आदमी उनके दर्शन करने आनन्द भवन आते थे, परन्तु बापू शान्तिपूर्वक अपना सब काम करते रहते थे। उनकी दिनचर्या बदस्तूर जारी रहती थी। आनन्द भवन और स्वराज्य भवनके बीचका फाटक खोल दिया जाता था और बापू इन दोनों मकानोंके लम्बे मैदानोंमें ही टहलते थे।

जब मोतीलालजी बहुत बीमार पड़े, तब गान्धीजी उनको देखने आये थे। उन्हें देखते ही मोतीलालजीको बड़ी राहत हुई। उन्होंने बापूसे कहा, "महात्माजी, अब मैं इस संसारसे जल्द चला जाऊंगा और मैं अपनी आंखोंसे स्वराज्य न देख सकूंगा। लेकिन मुझे इस बातका यकीन है कि आपने स्वराज्यकी लड़ाई जीत ली है और स्वराज्य जल्द आयेगा।" गान्धीजी उस मौकेपर इलाहाबाद कई दिन रहे। जब मोतीलालजी लखनऊ इलाजके लिए ले जाये गये, तब वे उनके साथ लखनऊ गये। मोतीलालजीके देहान्तके बाद वे उनके शवके साथ इलाहाबाद आये और दाहक्रियामें शरीक हुए। वे मोतीलालजीकी पत्नीको अपनी मोटरमें लाये थे और उन्हें रास्ते भर ढाढ़स बंधाते रहे। दाहक्रियाके बाद गान्धीजी बड़े दुखी चित्तसे एक बड़े मजमेमें कुछ चन्द शब्द कहकर बैठ गये।

कमला नेहरू जब अपने इलाजके लिए विलायत जा रही थीं, तो उन्होंने अपने घरके बड़े-बूढ़े बापूसे कहा कि यदि वे मर जायें, तो बापू एक अस्पताल, जिसको वे खुद इलाहाबादमें गरीबोंके लिए बनाना चाहती थीं, बनवा दें। गान्धीजीने वादा किया और वादेको पूरा किया। कमला की मृत्युके बाद उन्होंने इलाहाबादमें कमला नेहरू अस्पताल की स्थापना की और उद्घाटनके समय खुद इलाहाबाद आये। उन्होंने एक बड़े जलसेमें कमलाकी तारीफ की और कहा कि वह बेचारी जीवनकी खोजमें बाहर गयी थी, परन्तु मृत्यु मिली।

बापू आनन्द भवन वालोंको हर मामलेमें सलाह देते थे और सारे घरवाले उनके सामने अपनी समस्याएं रखते थे। रंजीत पण्डितके देहान्तके बाद विजयलक्ष्मीजीकी उनके देवर वगैरहसे कुछ अनबन हो गयी। उनका चित्त बड़ा खिन्न था। वे बापूसे मिलने गयीं। बापूने उनसे पूछा, "कहो तुम्हारी तुम्हारे रिश्तेदारोंसे सुलह हो गयी?"

श्रीमती पण्डितने कहा, "मैंने किसीसे झगड़ा नहीं किया है, लेकिन मैं उन लोगोंसे कोई सम्बन्ध नहीं रखना चाहती, जो एक पुराने कानूनका फायदा उठाकर मुझे मुसीबतमें डालना चाहते हैं।"

बात यह थी कि रंजीत पण्डितके कोई लड़का नहीं था और उनके भाई वगैरह श्रीमती पण्डितको या उनकी लड़कियों को उनका वारिस नहीं मानते थे। उस समय श्रीमती पण्डित को बापूने समझाया और यह सलाह दी, "तुम्हें कोई नुकसान नहीं पहुंचा सकता। सिर्फ तुम्हीं अपने आपको नुकसान पहुंचा सकती हो। तुम्हारे चित्तमें बड़ा रोष है, जिससे तुमको नुकसान पहुंचेगा, यदि तुम उसपर काबू न पाओगी।"

श्रीमती पण्डितको ये शब्द बहुत जमे और बापूकी यह सलाह उन्हें सदैव याद रहती है। उन्होंने कहा है कि जीवनमें उन्हें सबसे अच्छी सलाह यही मिली, जो बापूने दी थी।

बापू ने भूमिका भेजी

एक बात जो मैं अब बता रहा हूं, वह इलाहाबादकी तो नहीं है, परन्तु एक इलाहाबादके रहनेवालेसे सम्बन्धित है। मैंने एक पुस्तक जवाहरलालजीपर बहुत दिन हुए तैयार की थी। मैंने बापूसे उसके लिए कुछ शब्द लिखनेकी प्रार्थना की थी और कृपलानीजीने मेरी सिफारिश की। बापू एकदम राजी हो गये। लेकिन बादमें न तो उन्होंने मेरे पत्रोंका उत्तर दिया, न भूमिका भेजी। मैं बड़ा दुखी था। नेतागण सब जेलमें थे। किससे मदद लूं। समझमें नहीं आता था। कुछ दिनके बाद कृपलानीजी जेलसे छूटकर आये। मैंने सब बात उन्हें बतायी। जब वे वर्धा गये, तो उन्होंने बापूसे कहा कि भूमिका अभी तक क्यों नहीं भेजी गयी। पता चला कि एक महिला ने मेरे खिलाफ बापूके कान भरे हैं। कृपलानीजीने कहा कि बापूको मेरे बारेमें पहले उनसे पूछना था और दूसरोंकी बातपर ध्यान नहीं देना था। बापूको यह बात समझमें आयी। उन्होंने मुझे तुरन्त ही एक रोचक भूमिका भेजी और उसके साथ एक पत्र भेजा, जिसमें लिखा था:

भाई टण्डन,

मुझे दुख है, तुम्हारे संग्रहके लिए इससे पहले कुछ भेज नहीं सका। एक कारण मेरा व्यवसाय रहा और दूसरा कुछ भी न लिखने की अनिच्छा। लेकिन भाई जवाहरलालके बारेमें कुछ भी न लिखूं वह भी कैसे हो सकता था। अब तो मेरी इतनी आशा है कि मेरा आमुख समयके बाहर नहीं पहुंचेगा।

आपका
मो. क. गान्धी।

गान्धीजीके इलाहाबादसे गहरे सम्बन्ध थे। वे महामना मालवीयजीका बड़ा सम्मान करते थे, यद्यपि उनके विचारोंसे सदैव सहमत नहीं होते थे। डॉ. कैलाशनाथ काटजूको भी बापू बहुत मानते थे। इन दोनोंमें पत्र व्यवहार बराबर होता था। डॉ. काटजूने बताया, "एक दिन मद्रासमें किसीने गान्धीजीसे कहा कि काटजूके घर एक 'घटना' हो गयी है। बापूने एकदम कहा कि यह सच नहीं है। यदि ऐसा होता, तो काटजू मुझे जरूर लिखते। उनके पत्र बराबर आते हैं और मैं भी उन्हें लिखता हूं। खबर गलत तो थी ही।

बापू यद्यपि सर तेजबहादुर सप्रूसे बहुत-सी बातोंमें मतभेद रखते थे, परन्तु उनका बहुत सम्मान करते थे। उन दोनोंके बीच बहुत खतोकिताबत होती थी। गान्धीजीके दिलमें इलाहाबादका एक विशेष स्थान था, क्योंकि स्वतन्त्रता संग्राममें इलाहाबादका बड़ा हाथ था और यह नेता नगरी तो थी ही।

ब्रिगेडियर कैलाशनाथ त्रिपाठीके माता-पिता इलाहाबादमें बहुत दिनोंसे रहते हैं। जब कैलाश बालक था, उसने एक पत्र बापूको लिखा। उसने उनसे कुछ सलाह मांगी थी। बापू उस समय जेल में थे। उन्होंने उसे एक पत्रमें लिखा कि सलाह अपने माता-पिता से लो और जिससे उन लोगों को आनन्द मिले, वही करो। पत्र यह था:

चि. कैलाशनाथ,

तुम्हारा पत्र मुझे मिला है, मुझे दुख है कि मैं जेलमें होनेके कारण तुमको कुछ सम्मति नहीं दे सकता हूं। माताजी और पिताजी जैसा कहें, वैसा करो। माताजीको जैसे आनन्द मिले, वैसा करो।

आशीर्वाद : २९-८-३०

याददाश्त का एक प्रसंग

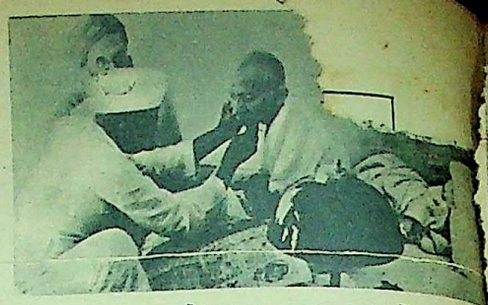
बात है बहुत पुरानी। महीना था जून का। इलाहाबाद की फरमायशी गर्मी शहरको बुरी तरह तपा रही थी और लोग बारिशके लिए तरस रहे थे। उन दिनों देशमें साम्प्रदायिक झगड़े हो रहे थे और बापू दुखी और चिन्तित थे। एक दिन गान्धीजी इलाहाबादसे गुजरे। स्टेशनपर लोगोंका एक बड़ा भारी हुजूम था। बहुतसे लोग चिल्ला-चिल्ला कर बापूकी जय बोल रहे थे और यह कहते थे बापूजी आप बहुत दिनसे इलाहाबाद नहीं आये हैं। लौटते समय यहां जरूर रुकिएगा।

बापू टससे मस नहीं हुए। जहां बैठे थे, वहीं बैठे रहे। बेहद गर्मीके कारण बरफकी एक सिल उनके पास रखी थी। उनके चेहरेपर चिन्ता विराजमान थी। साम्प्रदायिक झगड़ों ने उनकी आत्माको कष्ट पहुंचाया था। वे बड़ी गम्भीर मुद्रामें बैठे थे। बड़ी हिम्मत करके उनके डिब्बेमें मैं पहुंच गया और मृदुला साराभाईसे बात करने लगा। न जाने क्यों मृदुलाने बापूसे अचानक पूछा, "बापू इसको पहचाना?"

"क्यों नहीं नेशनल हेराल्डवाला टण्डन है ना।" उन्होंने कहा। यह सुनकर मैं बहुत खुश हुआ। मैं उनसे सिर्फ दो बार पहले मिला था। लाखों आदमी उनसे मिलते थे। उन्होंने मुझे पहचान लिया, मैंने अपना सौभाग्य समझा।

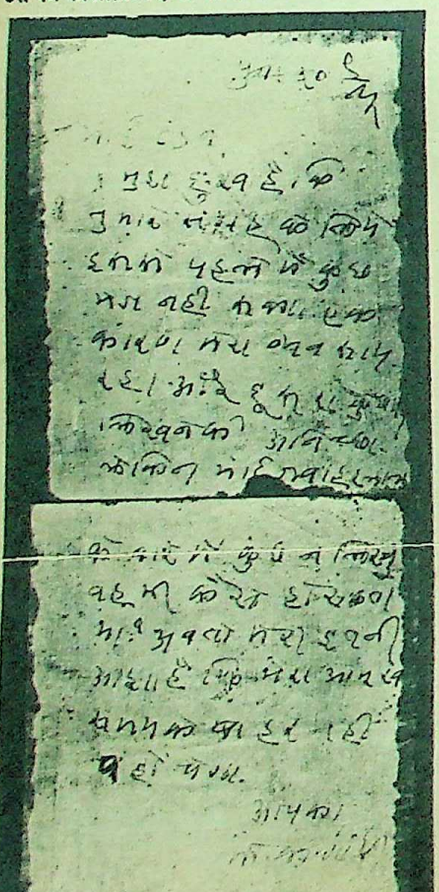
जाते समय मैंने प्रणाम किया और बापू बोले, "इन लोगोंको कहो कि चिल्लायें नहीं और भी इनको गर्मी लगेगी।"

गाड़ी चली और सब लोग गला फाड़कर चिल्लाये, "महात्मा गान्धीकी जय।" ●●



बाढ़ी बनवाते हुए बापू : आनन्द भवन में लिया गया गान्धी जी का एक दुर्लभ चित्र

उस पत्र की प्रतिलिपि, जो गान्धी जी ने लेखक को लिखा था



● छाया : पी. डी. टण्डन

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सांस्कृतिक समाचार

'गीत' के प्रकाशन पर आयोजित जलपान गोष्ठी में (बायें से दायें) : सर्वश्री रामवरश मिश्र, बच्चन, अज्ञेय (बोलते हुए) और सर्वेश्वर दयाल सक्सेना

दिल्ली में एक शाम छह बजे छह लोगों की बात

कनाट सर्कसके एक अत्यन्त व्यस्त रेस्तरां 'रीजेण्ट' की ऊपरी लॉबीमें हिन्दीके अनेक विशिष्ट कवि, सम्पादक तथा साहित्यकार एकत्र हुए। इनमें प्रमुख थे सर्वश्री अज्ञेय, बच्चन, नामवर सिंह, बांकेबिहारी भटनागर, क्षेमचन्द्र सुमन, सर्वेश्वर दयाल सक्सेना, देवराज दिनेश, रामानन्द दोषी, रामदरश मिश्र, रामावतार त्यागी, बाल स्वरूप राही और रणवीर रांग्रा। यह सद्यः प्रकाशित अनिश्चितकालीन पुस्तक-पत्रिका 'गीत' के उद्घाटन समारोहका अवसर था। गोष्ठीका न तो कोई अध्यक्ष निर्वाचित किया गया और न 'गीत' पुस्तक-पत्रिकाका ही कोई विधिवत ग्रन्थि-विमोचन जैसा कार्य हुआ। गोष्ठीके आयोजक और 'गीत' के एक सम्पादक भूपेन्द्र कुमार स्नेही खड़े हुए और अत्यन्त संक्षिप्त शब्दोंमें उन्होंने 'गीत' का परिचय दिया। स्नेहीने कहा कि 'गीत' के माध्यमसे आजके गीतकी नवीनतम उपलब्धियों एवं आधुनिक भंगिमाओंको प्रस्तुत करनेका ही हमारा प्रयास रहा है।

इसके बाद 'गीत' के सम्बन्धमें बोलते हुए श्री बच्चन ने कहा कि "नयी कविताके बाद नयी अकविताके जमानेमें मैं 'गीत' के प्रकाशनको एक साहसिक कार्य ही समझता हूं। लेकिन मैं किसी भी नयी पत्रिकासे यह अपेक्षा भी करता हूं कि वह अपना पाठक-वर्ग तो तैयार करे ही, पर लेखक भी तैयार करे। 'गीत' के प्रथम अंकमें कई नये लोगोंके नाम देखकर मुझे प्रसन्नता है कि यह इस ओर भी प्रयत्नशील है।"

बच्चनजीके इन आशीर्वचनोंके बाद श्री अज्ञेयने अपने वक्तव्यमें कहा, "यद्यपि पुस्तकको मैंने सरसरी निगाहसे ही देखा है, फिर भी जितना देख पाया हूं, उसके आधारपर इतना अवश्य कह सकता हूं कि प्रकाशन सुरुचिपूर्ण हुआ है और जब बाह्य रूप-रंग इतना सुन्दर है, तो मैं आशा कर सकता हूं कि संकलित सामग्री भी श्रेष्ठ होगी।

"यद्यपि मैं गीतको साहित्यकी गौण विधा मानता हूं और स्वयं भी गीत नहीं लिखता, पर ऐसा भी नहीं कहता कि गीतकी कोई उपयोगिता नहीं है। मेरे विचारसे गीतकी दो किस्में होनी चाहिएं– भावपक्षीय रचनाको 'भाव गीत' और विचारपूर्ण कविताको 'विचार गीत' कहना चाहिए।"

अज्ञेयजीकी इसी बातको सूत्र मानकर बाल स्वरूप राहीने अपना विरोध प्रकट किया। श्री राहीने कहा कि "मैं नहीं समझता कि भाव और विचारका अन्तर कैसे स्पष्ट किया जा सकता है! हां, पूर्णतया विचार अथवा बौद्धिकतासे बोझिल 'नयी कविता' को आप 'विचार गीत' कहें तो मुझे कोई आपत्ति नहीं। 'नये गीत' का तात्पर्य आधुनिकताके सन्दर्भमें ही समझना चाहिए। 'युग बोध' से वह बिल्कुल अलग नहीं है, बल्कि आजका गीत सही अर्थोंमें जिन्दगी का पर्याय है।"

बावजूद काफी आग्रहके डॉ. नामवरसिंहने गीतके सम्बन्ध में कोई वक्तव्य देनेमें अपनी असमर्थता प्रकट की। अन्तमें रामावतार त्यागीकी कविता और 'गीत'के दूसरे सम्पादक श्रीदिनेशायन द्वारा आभार-प्रदर्शनके पश्चात गोष्ठी समाप्त हुई। इसका नाटकीय समापन तब हुआ जब सब लोगोंके रेस्तरांसे बाहर निकल चुकनेपर डॉ. नगेन्द्र और डॉ. सावित्री सिनहाका गोष्ठीमें सम्मिलित होनेके लिए आगमन हुआ।

(विवरण : किरण) ●●

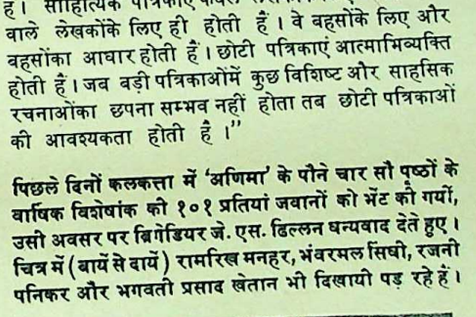
साहित्यिक पत्रिकाओं के प्रकाशन की समस्याएं

"हममेंसे बहुत लोगोंने पत्र-पत्रिकाएं निकालनेकी चेष्टाएं की हैं। कुछ सफल हुए और कुछ असफल। १९३४ में मैंने पहले एक सिनेमा-पत्र निकाला और जब वह फेल हो गया तब १९३७ में 'चकल्लस' निकाला। 'चकल्लस' में मुझे कई चोंचले करने पड़े। नाम बदल-बदलकर लिखना पड़ा। शैलियोंकी पैरोडी की। एक 'मामी अंक' निकाला, जैनेन्द्रजीकी प्रेरणासे। लेकिन धीरे-धीरे बैंक बैलेंस इस तरह घटा कि उसका कर्जा अपनी जेबसे चुकाना पड़ा... अतः विशुद्ध साहित्यिक पत्रिकाओंके सामने सबसे बड़ी समस्या उसके व्यावसायिक पक्षकी है, उसके विक्रय और विज्ञापन की है।... व्यावसायिकताके नामपर चिढ़ना मुझे अच्छा नहीं लगता।" वयोवृद्ध साहित्यकार श्री अमृतलाल नागर साहित्यिक पत्रिकाओंकी समस्याओंपर बोलते हुए कह रहे थे।

श्री चन्द्रगुप्त विद्यालंकारने अपने पत्रकार जीवनके अनुभव सुनानेके बाद कहा, "हिन्दुस्तान में केवल दो जगह पत्रिकाएं चल सकती हैं– कलकत्ता और बम्बई। आयोजनोंके माध्यमसे ग्रोशरके द्वारा जब बम्बईमें एक लाख अस्सी हजार रुपये इकट्ठे हो सकते हैं, तो पत्रिकाएं क्यों नहीं चल सकतीं?" हरिशंकर परसाई बोले : "साहित्यिक पत्रिका एक टेग्निकल पत्रिका होती है। अगर साहित्यिक पत्रिकाको व्यावसायिक बनाया जायेगा, तो काम्पिटीशन होगा। एक समस्या और है कि पत्रिकाएं जो लोग नहीं पढ़ते उनको तो ग्राहक बनाया जाता है और जो पढ़ते हैं उनको मुफ्तमें दी जाती हैं।"

श्रीकान्त वर्माने कहा : "मेरे खयालमें, व्यावसायिक पत्रिकाओंने जो शून्य दिया है, उसे छोटी पत्रिकाएं ही भरती हैं। साहित्यिक पत्रिकाएं केवल लेखकोंके लिए और बनने वाले लेखकोंके लिए ही होती हैं। वे बहसोंके लिए और बहसोंका आधार होती हैं। छोटी पत्रिकाएं आत्माभिव्यक्ति होती हैं। जब बड़ी पत्रिकाओंमें कुछ विशिष्ट और साहसिक रचनाओंका छपना सम्भव नहीं होता तब छोटी पत्रिकाओं की आवश्यकता होती है।"

पिछले दिनों कलकत्ता में 'अणिमा' के पौने चार सौ पृष्ठों के वार्षिक विशेषांक की १०१ प्रतियां जवानों को भेंट की गयीं, उसी अवसर पर ब्रिगेडियर जे. एस. ढिल्लन धन्यवाद देते हुए। चित्र में (बायें से दायें) रामरिख मनहर, भंवरमल सिंघी, रजनी पनिकर और भगवती प्रसाद खेतान भी दिखायी पड़ रहे हैं।



जैनेन्द्र कुमार : "सबसे पहली बात तो यह कि मैंने कोई पत्रिका नहीं निकाली है। आजके समाजमें जब साहित्य और संस्कृति फैशन है तब सार्वजनिकताका दोहन, सार्वजनिकताका शोषण होना चाहिए और यह व्यावसायिक रूपसे होना चाहिए।"

शरद जोशी : "'नवलेखन'के आठ-दस अंक निकाले, दूसरोंके पैसोंसे और फिर वह बन्द हो गया। प्रमुख कठिनाई आर्थिक थी। विज्ञापन प्राप्त करनेमें क्या-क्या कठिनाइयां होती हैं, इस सम्बन्धमें एक दिलचस्प उदाहरण दूं। 'नवलेखन' में हमने एक पानके दूकानदारका विज्ञापन छापा और जब उससे विज्ञापनके रुपये मांगे, तो उसने उत्तर दिया कि आप बदलेमें मेरे पान खा लें। और हमें पान खाने पड़े।"

डा. देवीशंकर अवस्थी : (जिनकी अब केवल स्मृतियां शेष हैं) : "यह सच है कि साहित्यिक समय तक जीवित रहना बहुत मुश्किल समयमें भी वे जो कार्य कर जाती हैं वह एक बार ठाकुर प्रसाद सिंहने बहुत ठीक कहा था कि हिन्दी का इतिहास इस तरहकी बन्द होनेवाली साहित्यिक पत्रिकाओंसे ही लिखा गया है।"

कमलेश्वर : "साहित्यिक पत्रिकाओंका प्रकाशन साहित्य के विकासके लिए अनिवार्य है। व्यावसायिक पत्रिकाओंकी एक सीमा होती है और वे अपने पाठक वर्गको 'ऑफेण्ड' करनेवाली रचनाओंको चाहते हुए भी प्रकाशित नहीं कर पाते।"

इनके अतिरिक्त अन्य कुछ वक्ताओंने साहित्यिक पत्रिकाओंके प्रकाशनकी समस्यापर अपने विचार व्यक्त किये। यह मिलन-गोष्ठी 'अणिमा' (कलकत्ता) के कार्यालय

अणिमा गोष्ठी में उपस्थित कुछ साहित्यकार। चित्र में सर्वश्री जैनेन्द्र, स्व. देवीशंकर अवस्थी, चन्द्रगुप्त विद्यालंकार, श्रीकान्त वर्मा, अमृतलाल नागर, लक्ष्मीनारायण लाल, शरद जोशी, दूधनाथ सिंह, धनंजय वर्मा, राजेन्द्र अवस्थी, हर्षनाथ, विष्णुकान्त शास्त्री, गंगाप्रसाद विमल, सुकीर्ति गुप्ता और शरद देवड़ा दिखायी पड़ रहे हैं।

में 'अणिमा'के सम्पादक श्री शरद देवडाने आयोजित की थी जिसमें अनेक स्थानीय साहित्यकार भी उपस्थित हुए थे।

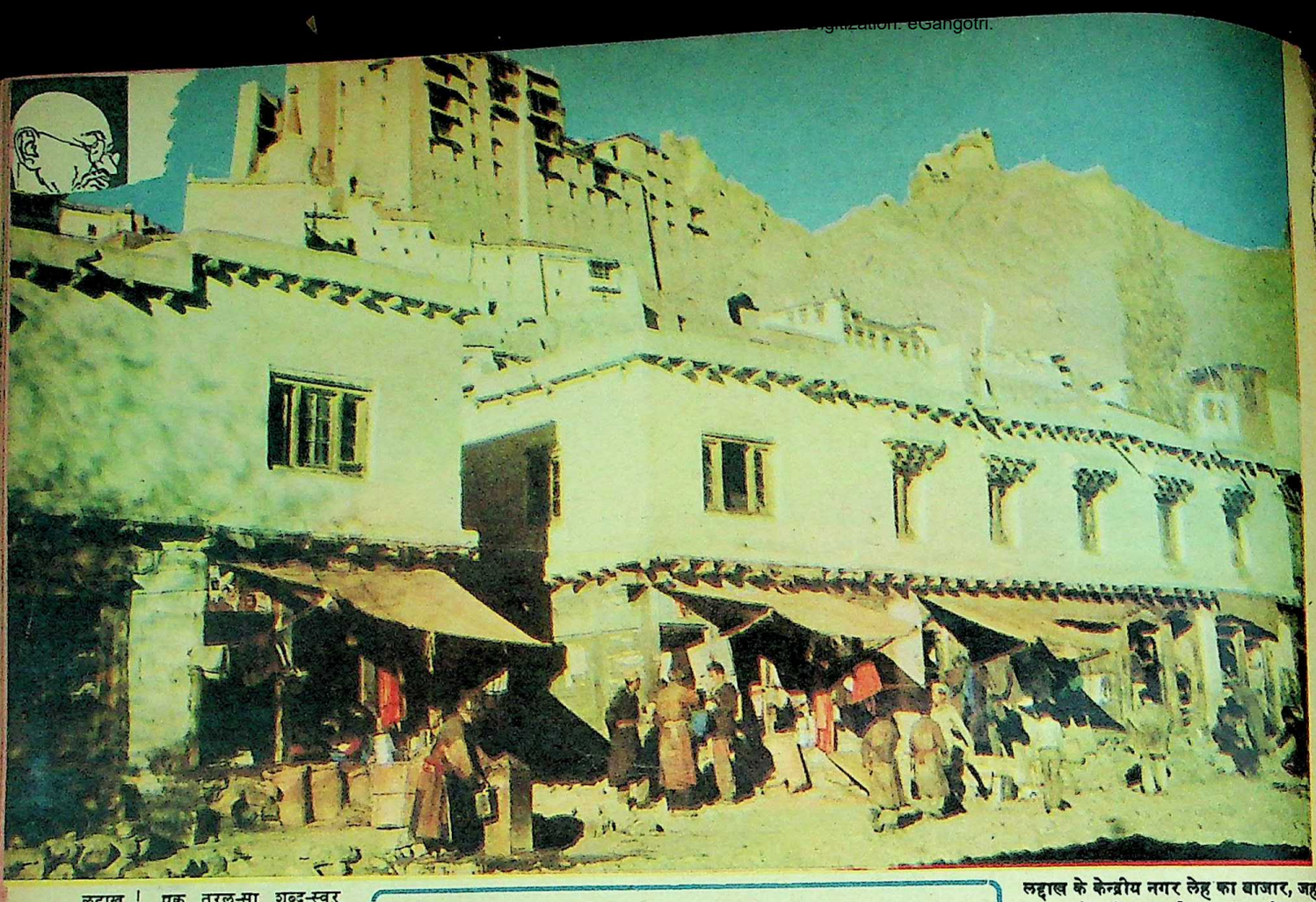
(विवरण : श्री हर्ष) ●●

हिन्दी के विकास के लिए दक्षिण का एक और कदम :

शोध-पत्रिका का प्रकाशन

३० अगस्त, १९६४ के 'धर्मयुग' में मैसूर विश्वविद्यालय के हिन्दी विभागके अध्यक्ष डा. ना. नागप्पाजीने दक्षिण भारतमें स्थित विश्वविद्यालयोंमें संगठित हिन्दी विभागों में क्या अनुसन्धान कार्य किया जा सकता है, इसपर प्रकाश डाला था। उस लेखमें उल्लिखित बातोंका मौका पाकर श्री ना. नागप्पाजीने (प्रोफेसरके तौरपर अपनी नियुक्तिके उपरान्त) विभागकी तरफसे होनेवाले अनुसन्धान कार्यपर विद्वानोंकी आलोचना एवं परामर्श प्राप्त करने तथा उसे अपने यहांके अनुसन्धान कार्यकी जानकारी हिन्दी-विद्वज्जनताको देनेके उद्देश्यसे 'मानसी' नामक एक वार्षिक अनुसन्धान-पत्रिकाका सम्पादन किया है। विभागके रीडर डा. हिरण्मय इस पत्रिकाके प्रबन्ध-सम्पादक और श्री गु. सच्चिदानन्दन सह-सम्पादक हैं।

दक्षिण भारतमें स्थित विश्वविद्यालयोंमें संगठित किसी भी हिन्दी विभागका यह प्रथम प्रयत्न है। मैसूर विश्वविद्यालयके हिन्दी अनुसन्धान विभाग (मानस गंगोत्री) में 'मानसी' के प्रथम पुष्पका प्रकाशन मैसूर राज्यके मुख्यमन्त्री श्री एस. निजलिंगप्पाके कर-कमलोंसे हुआ। डॉ. के. एल. श्रीमाली (मैसूर विश्वविद्यालयके उपकुलपति) ने इस सुन्दर समारोहका अध्यक्षासन ग्रहण किया था। प्रधान सम्पादक श्री नागप्पाजीने स्वागत-भाषणमें गत नौ वर्षोंसे मुख्यमन्त्री श्री निजलिंगप्पाजीकी (दक्षिण भारत हिन्दी प्रचार सभा, मद्रासके उपाध्यक्षकी हैसियतसे) प्रशंसनीय सेवाका उल्लेख किया। मुख्यमन्त्रीने सम्पादकगण एवं हिन्दी विभागके इस प्रयत्नका स्वागत करते हुए यह आशा प्रकट की कि इस पत्रिकाका स्तर विद्वानोंके कामके योग्य होगा— बना रहेगा। डॉ. श्रीमालीने दक्षिण भारतीयोंकी तारीफ की कि मौका मिलनेपर वे हिन्दीके उच्चतम क्षेत्रमें भी चमक सकते हैं और 'मानसी' इस बातका प्रतीक है। (विवरण : ना. नागप्पा) ●●



लद्दाख के केन्द्रीय नगर लेह का बाजार, जहां सहज में ही बदलते हुए जनजीवन की झांकियां देखी जा सकती हैं।

• देश-दर्शन

उत्तर पश्चिमी सीमा-तीर्थ लद्दाख :

इतिहास-भूगोल का रंगमंच और जनजीवन की झांकियां

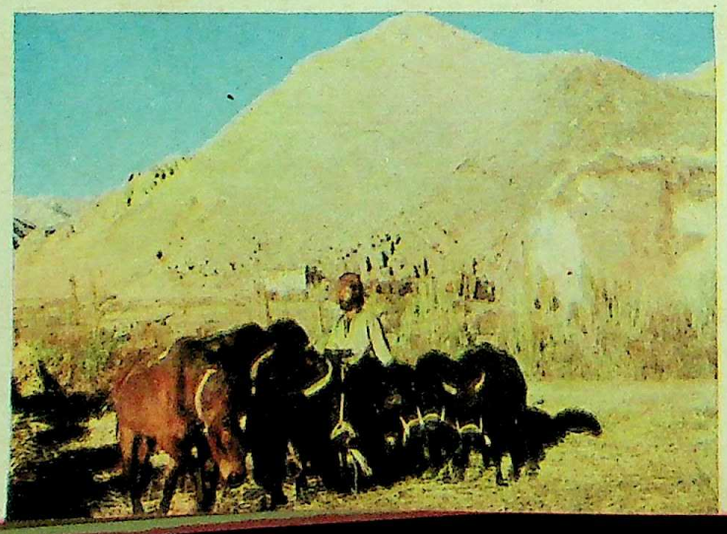
● गणेश मन्त्री

लद्दाख ! एक तरल-सा शब्द-स्वर इतिहास-भूगोलके मिले-जुले रंगमंचपर गूंजने लगता है और उसकी प्रत्येक प्रतिध्वनि के साथ उजागर होने लगती हैं लद्दाखी जन-जीवनकी विविध छवियां, विकट-कृपण प्रकृति और विश्वासघाती शत्रुसे जूझते जीवनकी संघर्षमय झांकियां। श्रीनगरसे ५९ मील दूर, सोनमर्गसे आगे, बालताल पहुंचते-पहुंचते कश्मीरका भूगोल एका-एक बदलने लगता है। केसरके कासनी फूलोंसे लदी-फदी क्यारियां और पर्यटकोंका मन लुभानेवाली हरियालियां धीरे-धीरे विलुप्त होने लगती हैं और उनकी जगह प्रकृतिके पर्देपर उभर आती हैं तीखी-नुकीली चट्टानें, ऊंची दुर्गम पहाड़ियां और इस ऊसर क्षेत्रमें यहां-वहां बिखरी बस्तियां। भूतलके स्वर्ग कश्मीरके मस्तकपर भुरभुरी रोली के तिलक-सा शोभित एक अनोखा मरुस्थल है यह ! अनोखा इसलिए कि यहां झीलों और नदियोंकी कमी नहीं। स्पानगुरकी खारे पानीकी झीलसे लेकर शायोक, नुब्रा और चांग चिनमो जैसी सहायक नदियों द्वारा पूरित सिन्धुनदका क्षेत्र है यह। फिर भी धरती यहांकी चिरप्यासी है, सिन्धुनद इस क्षेत्रमें होकर गुजरता अवश्य है, परन्तु बहुत कृपणताके साथ, ऊसर-बंजर भूमिके लिए एक बर्फानी उदासीनता लिये हुए। लेकिन इतिहासका अनोखा उलटफेर तो यह है कि १९६२ के चीनी आक्रमणके बाद उत्तर पश्चिमी सीमान्तका यह ऊसर-बंजर प्रदेश ही गंगा, यमुना, नर्मदा, ब्रह्मपुत्र, गोदावरी, कृष्णा और कावेरीकी घाटियों और मैदानोंमें विकसित समग्र भारतीय सभ्यता और आदर्शोंकी सुरक्षा-व्यवस्थाका केन्द्र बन गया है।

यूं बौद्ध लामाओंके इस रहस्यमय क्षेत्र की किसी भूगर्भशास्त्रीसे चर्चा करेंगे तो वह त्रिकालदर्शीकी मुद्रा ओढ़कर इन १७००० फीटसे लेकर २२००० फीट ऊंची पहाड़ियोंका अतीत बखानता हुआ कहेगा : "अभी कुछ लाख वर्ष पहलेकी ही तो बात है, ये सब पर्वत शिखर एक लहराते सागरकी गोदमें दुबके पड़े थे। परन्तु जैसे ही प्रकृतिने एक करवट बदली ये गर्वीले पहाड़ गर्दन तानकर उठ खड़े हुए। लेकिन तब ये पूरी तरहसे बर्फसे सराबोर थे : सचमुचमें बर्फ के पहाड़। तबसे अब तक वह बर्फ पिघल रहा है। अब तो बच रह गयी है सिर्फ करा-कोरमकी बर्फानी टोपी, जो गवाह है लद्दाख की लाखों वर्ष पुरानी हिम-साधनाकी।" भूगर्भवेत्ताओंकी इस रहस्य-रोमांचभरी पुरा-कथापर आप यकीन करें या नहीं, पर यह तो असन्दिग्ध है कि शताब्दियों तक लद्दाख एक विचित्र किस्मके अकेलेपन और अलगाव में बन्द रहा है : जाने कितने युगोंसे यहां के सूर्योदय और हिमपात, जनजीवन और समाजपर इतिहासकी अनबूझ खामोशियों का पहरा रहा है। और इस एकान्त-साधनामें ही विकसित हुआ है लद्दाखका अपना विशिष्ट सांस्कृतिक व्यक्तित्व, जो उसे एक ओर तो भारतकी सांस्कृतिक चेतनाका उत्तराधिकारी बनाता है और दूसरी ओर सेतु बनाता है भारत-तिब्बतकी सांस्कृतिक एकताका। यह हमारा दुर्भाग्य रहा कि स्वाधीनताके प्रारम्भिक वर्षोंमें और हिन्दी-चीनी भाई-भाईके जोशमें हम लद्दाखके इस विशिष्ट सांस्कृतिक मर्मको नहीं समझ पाये। परिणाम-स्वरूप पहले हुआ तिब्बतकी स्वाधीनताका अपहरण और फिर आया १९६२के चीनी हमलेका विश्वासघाती दौर।

इतिहासकारों और मानवशास्त्रियोंका परामर्श मानें तो लद्दाखका वर्तमान जनजीवन और सांस्कृतिक व्यक्तित्व तीन प्रजातियोंके सम्मिश्रणका परिणाम है। इन निर्जन घाटियोंमें सबसे पहले तो आये थे मोन-कश्मीरके आर्योंकी सन्तान, जिन्होंने इस ऊसर धरतीपर गांव बसाये और बनाये बौद्ध विहार। संगीत, चित्रकारी और पच्ची-कारी इन मोनोंकी विशेषता थी। कहते हैं कि इन घाटियोंमें संगीतका सबसे पहला स्वर, कभी न कभी, किसी न किसी मोनने गाया था, जिसकी अनुगूंज आज तक यहांके संगीत-

अनाज की सफाई—पशुओं की सहायता से



Funding: Tattva Heritage and IK

मय जनजीवनपर छायी हुई है। संगीत साधक मोनोंके बाद पश्चिम दिशासे आये डारड। सिन्धुके तटपर और लेहसे आगे पूर्वमें बस्तियां बसानेका जिम्मा डारडोंपर आया। ये भी मोनोंकी तरह धर्मसे बौद्ध थे, परन्तु खेलकूद में प्रवीण थे। डारडोंके क्रीड़ा प्रेमका प्रमाण तो लद्दाखमें आज तक प्रचलित पोलो प्रतिस्पर्धाएं हैं। मोनों और डारडोंके इस औपनिवेशीकरणके बाद सातवीं शतीसे ग्यारहवीं शती तक तो लद्दाखमें बौद्ध भिक्षुओंकी व्यापक लहर चलती रही। कश्मीरसे आ-आकर अनगिन बौद्ध भिक्षुओंने इस भूमिका पुनर्संस्कार किया, चप्पे-चप्पेपर मठों और विहारों, गोम्पाओं और लामा समाधियों की स्थापना करके इसे सच्चे अर्थोंमें बौद्ध लामाओंका क्षेत्र बनाया। लद्दाखके द्वार-स्तम्भोंपर काष्ठपर उत्कीर्ण बौद्ध पुराकथाएं और मेहराबें आज भी लद्दाख और कश्मीर, तथा उसके माध्यमसे भारतकी सांस्कृतिक अभिन्नताकी गाथा गाती हैं।

लद्दाखमें सबसे बादमें आकर बसे मंगोल। वह दसवीं सदीका किस्सा है, जब तिब्बतसे खदेड़े हुए ओदभृंगने एक दिन भागकर लद्दाखमें शरण ली थी और बादमें अपनी एक स्वतन्त्र सत्ता स्थापित कर ली थी। परन्तु मंगोल-प्रभुत्वके उस दौरमें भी लद्दाख और शेष भारतकी सांस्कृतिक एकता अटूट रही। सत्रहवीं सदीमें तो लद्दाख मुगल साम्राज्यका अंग बन गया और उन्नीसवीं सदीमें जब तिब्बतियोंने लेहपर आक्रमण करनेकी भूल की तो कश्मीरके डोगरा शासक के वजीर जोरावर, दीवान हरीचन्द और वजीर रत्नाने आगे बढ़कर लेहकी रक्षा की और तिब्बतियोंको परास्त कर दिया।

परन्तु मोन, डारड और मंगोलोंका यह विभाजन तो इतिहासके अध्ययनका एक साधन, सहज-सरल साधन मात्र है। वस्तु-स्थिति यह है कि इतिहास चक्रके उतार-चढ़ाव और सदियोंके सम्पर्क-संसर्गमें ये तीनों प्रजातियां और रक्तधाराएं एक-दूसरे से इस तरह घुल-मिल गयी हैं कि मंगोलों और आर्योंके बीच किसी भी प्रकारके विभाजनका तर्क हास्यास्पद और विवेकहीन लगता है। फिर भी मजेदार बात यह है कि अपने आपको मार्क्सकी वैज्ञानिक चिन्तन-पद्धतिका अकेला उत्तराधिकारी माननेवाले चीनी शासक चेहरे-मोहरेकी सतही एकरूपता-पर ही अपना समूचा प्रचार-यन्त्र चला रहे हैं।

सुदूर उत्तर पश्चिम में दक्षिण भारत के देव मन्दिरों की याद

मंगोल-अमंगोलके इस बनावटी विभाजनसे दूर, अपने आपको डापुका कहनेवाले अधिकांश लद्दाखवासी आस्थासे बौद्ध हैं। यही कारण है कि बाहरी दुनियाके लिए लद्दाख गोम्पाओं और लामाओंका प्रदेश बन गया है। और इसमें कोई विसंगति भी नहीं है। लद्दाखके किसी भी गांवमें प्रवेशके साथ ही अपरिचित-अनजान व्यक्तिके लिए सबसे बड़ा कौतुक बनती हैं कई फीट ऊंची, लम्बी-चौड़ी, पत्थरकी सफेद पुती हुई दीवारें। ये बौद्ध लामाओंकी समाधियां हैं। प्रत्येक समाधिपर अंकित रहता है इस क्षेत्रका बहुश्रुत बौद्ध प्रार्थना-मन्त्र : 'ओम-मणि पद्मे हुम।' लामाओंकी समाधियोंके बाद, आकर्षणका दूसरा केन्द्र होता है गांवका गोम्पा मठ। गांवके बाहर कहीं किसी रमणीय पृष्ठभूमिमें बना गोम्पा लद्दाखवासियों का तीर्थ भी है और नये लामाओंकी शिक्षा-दीक्षाका केन्द्र भी। गोम्पामें प्रवेश करते ही दीख पड़ता है युग पुरातन प्रार्थनाचक्र, जिनका उल्लेख चीनी यात्री फाह्यानके संस्मरणों तकमें हुआ था। इन प्रार्थनाचक्रोंपर पूरी प्रार्थना अंकित रहती है, और लद्दाख-वासियोंका विश्वास है कि वे इस चक्रको घुमाकर अपनी प्रार्थना पूरी कर लेते हैं। परन्तु गोम्पा मठकी विशेषता तो है वहांका ल्हा-कांग अर्थात ईश्वरसदन। बौद्ध देवताओंकी विभिन्न मूर्तियोंसे शोभित यह कक्ष हमें सहजमें ही दक्षिण भारतके देव-मन्दिरों की याद दिला देता है।

लेकिन लद्दाखी जनजीवनकी वास्तविक झांकी तो आजीविकाके लिए, प्रकृतिके विरुद्ध लद्दाखियोंके जीवटपूर्ण संघर्षमें देखने को मिलती है। अधिकांश लद्दाखी, कृपण और विकट प्रकृतिसे जूझते हुए, ऊसरपर खेतीका श्रमसाध्य कार्य करते हैं। परन्तु कुछ के लिए तो वह भी सुलभ नहीं। ये चंगपा लद्दाखी आज भी खानाबदोशीका जीवन बिताते हैं। हजारों वर्ष पहलेकी चरवाहा संस्कृतिके ये थमे-बंधे हुए उत्तराधिकारी मुख्यतः भेड़ोंके चरवाहे हैं, जो चरागाहोंकी खोजमें एक जगहसे दूसरी जगह भटकते रहते हैं। लेकिन इस दुसाध्य संघर्षमें भी लद्दाखियोंने कभी हिम्मत नहीं हारी, वे जीवनके उल्लाससे कभी विमुख नहीं हुए। सच तो यह है कि संगीत और नृत्य यहांके जीवनका अंग बन गया है। विवाह-उत्सवके मौसममें ही नहीं, गोम्पा समारोहों और लामा-नृत्योंकी वेलामें भी जीवनके प्रति लद्दाख-वासीका यह लगाव खुलकर अभिव्यक्त होता है। गोम्पाके बाहर खुले मैदानमें १५-१५ फीट लम्बी तुरहियों और ढोलोंके जोशीले निनादके साथ जैसे ही लाल चोगोंमें सजे-संवरे लामा नृत्यके लिए प्रस्तुत होते ह, इस ऊसर धरतीका जर्रा-जर्रा एक नयी जिन्दगी और रवानीसे भर उठता है।

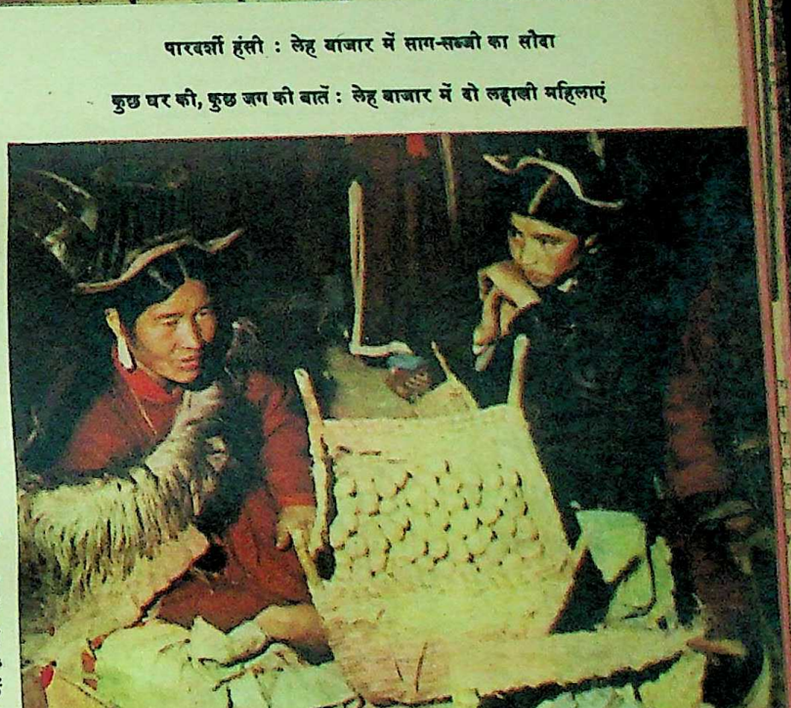
बदलता हुआ जनजीवन

लद्दाखके सांस्कृतिक अतीतकी इन रसमय छवियोंके बाद आइए अब हम मुड़ें आजके जीवनके ठोस, बुनियादी तथ्योंकी ओर। २५९ गांवों और ८८ हजार जन-संख्याके लद्दाख जिलेमें कुल तीन तहसीलें हैं—लेह, कारगिल और सकरडु। सकरडु पर तो १९४७ से ही पाकिस्तानका अवैध कब्जा बना हुआ है। इधर १९६० से, चीनके बदलते हुए मन्सूबोंके बादसे, लद्दाखके प्रशासनका भी पुनर्गठन हुआ है। प्रारम्भमें लद्दाखके लिए एक उपायुक्त और दो तहसीलदार नियत रहते थे, परन्तु नयी व्यवस्था के अन्तर्गत एक अतिरिक्त उपायुक्त नियत किया गया है, जो तहसीलदारोंके कामकी देख-रेख करता है। इसके साथ ही, दूरस्थ उपजिलोंमें प्रशासनकी देखरेखके लिए दो सहकारी आयुक्त भी नियुक्त किये गये हैं। यहां यह तो दोहरानेकी कोई आवश्यकता ही नहीं है कि लद्दाखी मामलोंके लिए कश्मीर सरकारमें एक अलग मन्त्रालय है। पिछले कई वर्षोंसे लद्दाखके धार्मिक नेता कुशक बकुल इस मन्त्रालयको संभाल रहे रहे हैं।

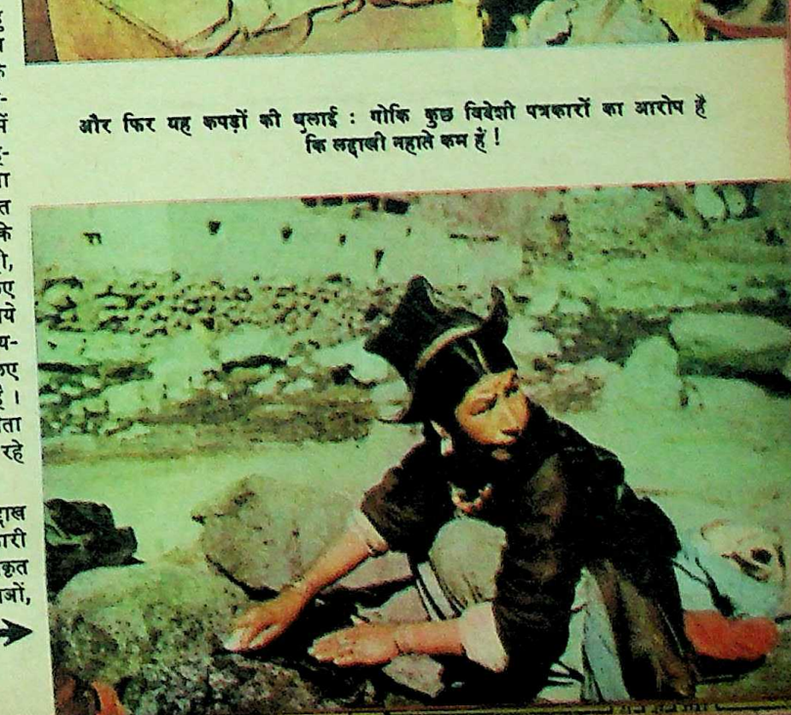
आधुनिक प्रशासनके प्रभावमें लद्दाख बहुत तेजीसे बदल रहा है। नयी सहकारी समितियों, सिंचाई व्यवस्थामें अपेक्षाकृत सुधार, अधिक उत्तम स्वास्थ्य सेवाओं,

● शेष पृष्ठ ४९ पर ⟶

पारदर्शी हंसी : लेह बाजार में साग-सब्जी का सौदा



कुछ घर की, कुछ जग की बातें : लेह बाजार में दो लद्दाखी महिलाएं



और फिर यह कपड़ों की धुलाई : गोकि कुछ विदेशी पत्रकारों का आरोप है कि लद्दाखी नहाते कम हैं!

पॉप कला : विज्ञापन या नव यथार्थ वाद

• देवेन्द्र इस्सर

• चित्र : राय लिक्टनस्टाइन

फलोंके रस और सूपके डिब्बे, कोकाकोला, ह्विस्की, और बियरकी बोतलें, मॉलिन मनरो इत्यादिके फोटो, कामेक्स, विज्ञापन बोर्ड और रोजमर्राकि इस्तेमालकी अनगिनत वस्तुएं और रंग जब केन्वासपर एक विशेष आयोजन और सन्तुलन (अथवा असंगत असन्तुलन) से एकत्रित कर दिये जायें, तो यह पॉप कला है।

कोकाकोलाकी 'दैत्याकार' बोतलें, कई फुट ऊंचे सूपके डिब्बे (कलाकार : एण्ड्रियू वार्होल) २९६ फुट लम्बी और ५८ फुट ऊंची तस्वीर (कलाकार : जेन फाण्ड), और चित्रमें घास काटने वाली मशीन (कलाकार : जिम डाईन') पॉप कलाके ही तो नमूने हैं।

आधुनिक युग विज्ञापनका युग है। रोजमर्राकी जरूरत (और गैरजरूरत) की वस्तुओंके बड़े-बड़े विज्ञापन सार्वजनिक प्रसार एवं प्रचारके विभिन्न साधनों द्वारा हर समय हमारी दृष्टिके सामने आते रहते हैं। वे हमारे भावों और चिन्तनका अविच्छिन्न अंग बन चुके हैं। इन वस्तुओंकी तस्वीरें हमारे मस्तिष्कमें नये-नये बिम्बों और नमूनोंको जन्म देती हैं। बसस्टाप और रेलवेस्टेशनोंपर, बाजारोंमें और लोगोंके आम रास्तोंपर हर जगह बड़े-बड़े विज्ञापन बोर्ड हमें आकर्षित करते हुए अभिभूत कर देते हैं। सिनेतारिकाओंकी बड़ी-बड़ी रंगबिरंगी कामोद्दीपक तस्वीरें, कोकाकोला (नर्म पेय) की बड़ी-बड़ी बोतलें, शोकेसोंमें टूथपेस्ट, साबुन, पाउडर और सूप और रसके बड़े-बड़े डिब्बे और तरह-तरहकी विक्रय वस्तुएं–हर चीज पहले विज्ञापनके रूपमें हमारी दृष्टिके सामने आती है—एक बड़े आकारमें ढलकर और फिर इन वस्तुओंके चित्र एक दूसरेमें शामिल होकर हमारे मस्तिष्कमें कई प्रकारके 'पैटर्न' धारण कर लेते हैं। पॉप कलाकार इनका चित्रांकन करता है। यही कारण है कि कुछ कलासमीक्षक पॉप कलाको विज्ञापन कलाका ही एक रूप मानते हैं।

यथार्थ और रोमान का नया सम्मिश्रण

क्या पॉप कला विज्ञापन कला है ? शायद पॉप कलाकार भी इससे इन्कार नहीं करते। क्योंकि यह युग विज्ञापनका युग है। विज्ञापन बोर्ड, पत्र-पत्रिकाओं, रेडियो, टेलीविजन, फिल्म आदिने विज्ञापनको भी कलाका दर्जा दे दिया है और पॉप कलाने इन सबसे और कामेक्स, फोटोग्राफ्स और सुपर मार्केट और ट्रेड मार्कोंसे अपनी विषय वस्तु और कला वस्तु ग्रहण की है। इसने अपना बिम्ब-विधान भी लोकप्रिय, व्यावसायिक और विज्ञापन कलासे ग्रहण किया है। इसलिए पॉप कलाकी एक ऐसी नयी शैली है, जो ललित कलासे भिन्न है। क्योंकि यह रोजमर्राकी वस्तुओंको ही कलाका प्रसाधन बनाती है या उन्हें कलाके स्तरपर लाकर प्रस्तुत करती है। उनको सुन्दरताका प्रतीक मानकर उनका गुनगान कहती है।

जब भी पॉप कलाकी कहीं कोई प्रदर्शनी हुई, तो कला जगतमें हलचल पैदा हो गयी और इसके पक्ष-विपक्षमें तर्क दिये जाने लगे। ऐसी ही हलचल उस समय हुई थी, जब दादावाद और अतियथार्थवाद या घनवादके अनुयायी कलाकारों ने कला जगतमें सनसनी पैदा कर दी थी। पॉप कलाने भी दादावाद और अतियथार्थवादसे प्रेरणा ली है और उनसे प्रभावित होकर यथार्थको नये रूप और अर्थमें चित्रित करने का प्रयास किया है। इसीलिए इसे नवयथार्थवाद (नवकला-नवदादावाद–नवअतियथार्थवाद) का अग्रणी माना गया है। पॉप कला यथार्थ और रोमानका एक नया सम्मिश्रण है।

कला जगतमें दो धाराएं विभिन्न दिशाओंमें बहती रही हैं। एक दिशा थी ललित कलाकी ओर, दूसरी थी लोकप्रिय कलाकी ओर, जिसका पोषण सार्वजनिक सम्प्रेषण और पुंज उत्पादनने किया है। और इन्हींके बिम्ब इस कलामें मिलते हैं। इसका प्रेरणास्रोत ललित कला नहीं, विज्ञापन कला है। यही कारण है कि कुछ कला समीक्षक इसे कलाके क्षेत्रसे निर्वासित करनेपर कटिबद्ध हैं। केवल इसलिए नहीं कि पॉप कला विज्ञापन है या यथार्थ वस्तुओंका संग्रह, बल्कि इसलिए कि इसमें कलाकारका कोई मानसिक अथवा बौद्धिक संयोग नहीं। क्योंकि वे यान्त्रिक पुनर्रचनाकी अवैयक्तिक तकनीकका इस्तेमाल करते हैं।

इन कलाकारोंमें कुछ ऐसे कलाकार भी शामिल हैं, जो व्यावसायिक कलाकार हैं और कुछ ऐसे भी, जो ललित कलाके माहिर हैं, जैसा कि जास्पर जान्स। लेकिन आलोचकोंमें इस बातपर मतभेद है कि जास्पर जान्स पॉप कलाकार है या नहीं। लेकिन इसमें कोई सन्देह नहीं कि वह प्रथम कलाकार है, जिसने कलाकारोंको कुछ विशेष वस्तुओंके चित्रांकनकी कैदसे मुक्त किया। उसने बताया कि कलाका प्रसाधन कोई भी वस्तु हो सकती है। कला केवल रंगों और रेखाओं के सन्तुलन तक ही सीमित नहीं। जास्पर जान्स और राबर्ट रोशनबर्ग पॉप कलाके अग्रगामी समझे जाते हैं। इनके अतिरिक्त एण्ड्रियू वार्होल, राय लिक्टनस्टाइन, जेम्ज रोजनक्विस्ट, क्लोइस आल्डोनबर्ग और जिम डाईन जैसे प्रसिद्ध कलाकार भी इस वर्गमें शामिल हैं और इस आन्दोलनके अनुयायी आज हर देशमें मिलते हैं।

वैयक्तिक अभिव्यंजना की विविधता

इनके चित्रोंसे स्पष्ट है कि पॉप कला क्या है ? यह कहना सही नहीं कि पॉप कलाकार यथार्थ वस्तुओंको ही उनके असली रूपमें प्रस्तुत कर देते हैं, चाहे वह सूपका डिब्बा हो या किसी माडल लड़कीका फोटो (शायद कभी सजीव माडल भी केन्वासपर आ जायें) या बियरकी बोतल या यह कि वे इन चीजोंको ही कला वस्तु समझते हैं। बल्कि इन चीजोंके सार्वजनिक सम्प्रेषणके प्रतीकोंपर आधारित हैं। इन प्रतीकोंसे यथार्थकी नयी अनुभूति उत्पन्न होती है, जो बाह्य वस्तुओंकी भांति ही सत्य है या उससे भी अधिक। इसलिए उनके नजदीक रोमान बाह्य जगतकी वस्तुओंसे अधिक यथार्थका बोध दे सकता है। विशेषकर इस स्थितिमें जबकि हमारे भाव और विचार परम्परागत रूढ़ि बन चुके हैं।

पॉप कला कोई संगठित आन्दोलन नहीं, इन कलाकारोंका कोई सामान्य सिद्धान्त नहीं, इन सबने स्वतन्त्र रूपसे अपना कार्य शुरू किया। वे एक दूसरेसे अपने मिजाज, दृष्टिकोण, रुचि, प्रतिभा और शैलीमें भिन्न हैं। लेकिन इनमें कुछ ऐसी बातें समान रूपमें मिलती हैं, जिसके कारण वे पॉप कलाकार माने जाते हैं। इनमें अभिव्यंजनाकी तीव्रता, नाटकीयता और अतिशयता प्रायः अधिक मात्रामें मिलती हैं। लेकिन इसके बावजूद इनमें वैयक्तिक अभिव्यंजनाकी विविधता है। मसलन जेम्स रोजनक्विस्टकी कलाके नमूने देखिए। उसके नजदीक चीजोंके पूर्ण रूपके बजाय, उनके अंश या खण्ड अधिक महत्वपूर्ण हैं। इसके एक बहुत बड़े चित्रकी ठोड़ी और ललाट में इक्कीस फुटका फासला है। इस चित्रके बारेमें कहा गया है कि चेहरा एक विचित्र भूगोल बन गया है और नाक युगोस्लावियाके नक्शेकी तरह दिखायी देती है। आप इन बड़ी-बड़ी शक्लोंमें वस्तुओंके केवल टुकड़े ही देखते हैं। यह बात ठीक है कि हम जीवनका पूर्ण चित्र नहीं देख पाते, बल्कि उनके कुछ अंशोंको ही देखते हैं। यदि हम किसी दिव्य शक्तिके कारण जीवनका समग्र सम्पूर्ण रूप देख सकें, तो शायद कलाका सृजन ही खत्म हो जाये। रोजनक्विस्टने अपने चित्रोंसे यह सिद्ध कर दिया है कि पॉप कला व्यावसायिक कलाका अनुकरण या प्रतिध्वनि नहीं, बल्कि प्रतिबिम्बात्मक सृजन है। यह कलाका नया आयाम है। इसने ललित कला और व्यावसायिक कलाकी हदोंको मिटा दिया है और एक नये कलारूप को जन्म दिया है।

सार्वजनिक प्रसारण और विज्ञापनके इस युगमें पॉप कलाका आन्दोलन अनिवार्य था। यह आधुनिक महाजनी युगकी देन है। इसने कला जगतको नयी विषय वस्तु और शैलीसे परिचित कराया है। एक समीक्षकने इसपर टिप्पणी करते हुए लिखा है कि 'इस समय प्रश्न यह नहीं कि क्या पॉप कला महान कला है, बल्कि यह कि क्या यह कला इस युगके सूक्ष्म भावबोध और वातावरणका प्रतिनिधित्व करती है या नहीं, या यह कि इस कलाकी विषय वस्तु और तकनीक कलाके दृष्टिकोणसे उपयुक्त और अपेक्षित है या नहीं। पॉप कला सम्पूर्ण कला नहीं। इसका कोई अन्तिम मूल्य निश्चित नहीं किया जा सकता। यही क्या कम है कि पॉप कलाने मानव पक्षको फिरसे महत्व देना शुरू कर दिया है। लियो लर्मनके कथनानुसार पॉप कलामें वही मानव मूल्य हैं, जो किसी शान्ति मार्च या परमाणु अस्त्रोंके विरुद्ध प्रदर्शन और बमोंसे आतंकित संसारके विरुद्ध प्रतिरोध और विद्रोहमें है।

चमत्कार और शोर अधिक, अर्थ की गहनता कम

पॉप कला नगरकी सभ्यतामें पली है। नगरके प्रभाव ही इसका प्रेरणा-स्रोत हैं। इसलिए इसकी सार्थकतासे इन्कार नहीं किया जा सकता। लेकिन कई पॉप कलाकार इस तकनीक को केवल सनसनीके लिए इस्तेमाल कर रहे हैं और वे इस कलाकी काफी हास्यास्पद सूरतें प्रस्तुत करते हैं, जिनमें चमत्कार और शोर अधिक है, अर्थकी गहनता कम। उनकी कला सामाजिक आलोचना या व्यंग्यका असफल और अस्पष्ट नमूना प्रस्तुत करती है। जेरल्ड नोर्डलैण्डने पॉप कलापर अपने विचार व्यक्त करते हुए लिखा है कि असंगत वस्तुओंको एक दूसरेसे जोड़ देना कलाके रचनात्मक सृजनके लिए पर्याप्त नहीं। कलाकारको इन वस्तुओंको इस प्रकार जोड़ना चाहिए कि देखने वालेको उनके एक दूसरेके साथ आनेसे विस्मय और सन्तोषका अनुभव हो। यदि हमारी कलाका सृजन वस्तु बोधके लिए मानवानुभूतिकी अशाब्दिक अभिव्यक्तिके लिए हुआ है, जैसा कि मैं मानता हूं, तो पॉप कला तुच्छ कला है, क्योंकि इसपर शाब्दिक विचार हावी हैं। इसमें स्नेह और समालोचना नहीं। इसलिए यह सही तौरपर सम्प्रेषणके गुणसे रिक्त है।

पॉप कला हमें यह नहीं बताती कि सभ्यताके आधुनिक क्षणमें जीवित रहनेसे क्या अनुभूति होती है। यह इस सभ्यता के प्रमाणका केवल भाग है। इसका सामाजिक प्रभाव केवल यही है कि हम विक्रय वस्तु, तुच्छता और अशिष्टताके संसार से समझौता कर लें। जिसका अर्थ यह हुआ कि इसका प्रभाव विज्ञापन कलासे भिन्न नहीं। हिल्टनकी दृष्टिमें यह एक ऐसा समझौता है, जिसे आज सबसे अधिक रद्द करनेकी जरूरत है। यही एक रास्ता है, जिससे कला और स्वयं जीवन को बनावटी लोकप्रिय प्रतीकों और छलयुक्त व्यवसायसे बचाया जा सकता है।

पॉप कलाका शोर चारों ओर सुनायी दे रहा है। इसके अन्यतम समर्थक भी हैं और कट्टर विरोधी भी। खतरा यह है कि पॉप कला नवयथार्थवादकी आड़में व्यावसायिक कला का शिकार होकर न रह जाये और नवीनताके नामपर सनसनी फैलानेका स्टण्ट। इसलिए ऐसे कलाकारोंसे बचने की जरूरत है, जो कलाके प्रति गम्भीर नहीं और केवल अनुसरण ही करते हैं। तभी इस कलाके प्रवाहमें किसी नयी गम्भीर और आधुनिक सभ्यताकी प्रतिनिधि कलाका विकास हो सकेगा, जो अपने युगके अनुरूप जीवन और कलामें नया सन्तुलन और सम्बन्ध स्थापित कर सकेगी। •••

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

याद आयेंगी। ऐसे ही मैं वहां देखूंगी और उन क्षणों मुझे लगेगा कि मैं बिल्कुल घरमें हूं। आदमीमें यह जाननेकी फिर इच्छा भी रहती है कि वह और उसके आत्मजन पहले कैसे थे?

करीब आध घण्टे बाद सुधाकरने लौटकर बताया कि फोटोग्राफर तीस रुपये मांगता है। उसके चेहरेपर एक डरा हुआ भाव था।

—वहां मेरठमें तो फोटोवाला इतने बड़े ग्रुपके पचास रुपये लेता है। विमला सहज-स्वाभाविक बनी रही—उसने ज्यादा नहीं मांगे हैं।

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तीसरा पहर उतर चुका है। धूप पहने हुए कपड़े जैसी मैली हो रही है और उसमें सलवटें पड़ रही हैं। फोटोग्राफर आकर जगह देख गया है। ग्रुप आंगनमें खिचेगा। वहीं खिच सकता है। उससे अधिक मौजूं स्थान वहां और कोई है भी नहीं। फोटोग्राफर एक घण्टेके अन्दर अपना सामान लेकर आ जायेगा।

बैठनेके लिए पांच कुर्सियां चाहिए हैं। कुछ बच्चे गोदमें बैठ जायेंगे और कुछ नीचे फर्शपर। सुधाकर उनको स्कूलसे उठवा लाया है। कुर्सियां एक जैसी हैं और यह अच्छा है। कुर्सियोंके नीचे बिछानेके लिए एक दरी भी ले आयी गयी है।

विमला और भाईके बच्चोंमें विशेष अन्तर नहीं है, कुछ ही उतार-चढ़ाव ह। भाईके बच्चोंने जो कपड़े पहने हैं, वे उसे पसन्द नहीं आये। उसने उनको उतरवाकर अपने बच्चों के कपड़े पहना दिये हैं। बिचले भतीजेके जिस्मपर निकर और टी-शर्ट तंग आया है। उसका जिस्म विमलाके प्रति-बच्चेके मुकाबलेमें कुछ गुदाज है।

—जीजी! यह ठीक नहीं आया है।—सुधाकरकी पत्नीका चेहरा सुस्त पड़ गया।

—नहीं, बहुत तंग नहीं है।—विमला टी-शर्ट यों खींचने लगी कि खींचनेसे कुछ बढ़ा देगी।—आजकल कपड़े तंग और चुस्त पहने जाते हैं।

—इससे बड़ा बक्समें कोई और नहीं होगा?—बात यह है कि ——।

—सब एक ही नम्बर और नापके हैं। दर्जीके सिले हुए ये नहीं हैं, बाजारसे खरीदकर आये हैं।—गेरुए रंगका कुर्त्ता जो तुम पहना रही थीं, उससे फोटो खराब हो जायेगा।—वैसे तुम्हारी इच्छा —।

सुधाकरकी पत्नीने सुर्ख रंगकी सूती साड़ी पहनी। विमलाने उसे भी उतरवा दी। अपनी टेरीलीनकी साड़ियों में से 'कैमिल कलर' की एक दे दी। उसीसे मैच करता ब्लाउज भी। नेकलेसका अपना एक सेट भी पहना दिया। सुधाकरकी पत्नीने शीशेमें अपनेको देखा, तो देखती ही रही। क्या वह वही है? वह अपनेपर ही मुग्ध हो गयी।

फोटोग्राफर कैमरा और स्टैण्ड लेकर आ गया।

सुधाकर जब कुर्सीपर बैठने लगा, विमलाने टोक दिया—भैया सिरके बाल खड़े हैं। इनको तो कंघेसे बिठला लो।

सुधाकर हलकेसे मुस्करा दिया, झेंप और दैन्य-भरी लिजलिजी मुस्कराहट। फिर उठकर बाल ठीक कर आया।

सुधाकरका सबसे छोटा बच्चा बुशशर्टमें लगे पीतलके बटनको नोच रहा है। मांकी ताड़ना देनेपर भी कैमराके लिए पोज ठीक नहीं करता।—राजा बेटे! उस डिब्बेकी ओर देखो। उसमेंसे चिड़िया निकलेगी।—

'क्लिक' करनेसे पहले फोटोग्राफरने निकट जाकर सुधाकरकी कमीजके कालरसे लटकते धागेको तोड़कर निकाल दिया। कमीज बहुत मामूली है।

—मिस्टर, आप जरा मुस्कराइए।—नहीं, अभी आपका चेहरा नेचुरल नहीं है। लेंसके अन्दरसे झांकते हुए उसने सुधाकरसे कहा।

—वन—टू—थ्री—क्लिक —। धन्यवाद। —

वे सब कपड़े उतार रहे हैं, बच्चे अनिच्छा और जोर-जबरदस्तीसे, और विमला कह रही है—देख लेना, ग्रुप काफी अच्छा आयेगा।

—अगर कुछ खराब होगा, तो मेरी वजहसे।—सुधाकरको ही खुद अपनी आवाज अस्वाभाविक लगता है।

विमला सकपकायी-सी उसकी ओर देखता है। विमला कारण नहीं पूछेगी।

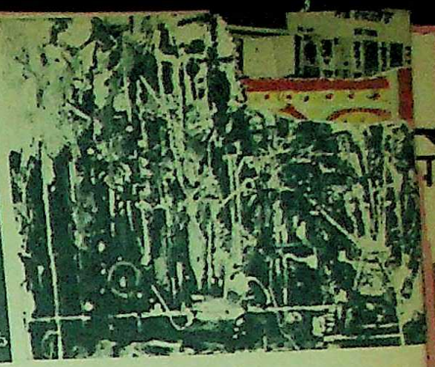
शाम उतर आयी है। कस्बेमें बिजलीकी बत्तियां जलने लगी हैं। पनवाड़ीकी दूकानकी शीशेकी दीवारोंमें नियोन ट्यूब जगमगा रहे हैं, रेडियो बज रहा है—।

●●●

लखनऊ की दो कला-प्रदर्शनियां

इधर लखनऊमें दो कला-प्रदर्शनियां हुईं—एक ताहिर एम. सैयदके १८ चित्रों और ५ मूर्तियोंकी, और दूसरी हसन शहीरके २२ चित्रोंकी। ये दोनों प्रदर्शनियां लखनऊके कला-जीवनकी दो धाराओंकी ओर संकेत करती हैं।

मैरी का स्वप्न
ताहिर एम. सैयद



'ह्वाइट मेलोडी'
हसन शहीर

ताहिर एम. सैयद मूलतः मूर्तिकार हैं और उन्होंने वस्तु-परक मूर्तियोंके निर्माणमें अपना एक विशेष स्थान बना लिया है। हाल हीमें ताहिरमियां द्वारा निर्मित गालिबकी प्रसिद्ध मूर्तिकी पत्रोंमें काफी चर्चा हुई थी। उनकी प्रदर्शित मूर्तियोंमें श्री आनन्द नारायण मुल्लाकी प्रतिमूर्ति विशेष रूपसे उल्लेखनीय है, लेकिन इस बार जिस दिशामें उन्होंने विशेष प्रयत्न किया है, वह चित्रकला है। चित्रकलामें भी उनकी दृष्टि मूलतः यथार्थवादी ही रही है, लेकिन रंगोंका संयोजन और विशेष प्रभाव उत्पन्न करनेपर महत्व उन चित्रोंको सामान्यसे अलग करता है। वे किसी वस्तु-विशेषको यथार्थ जगतसे उठाते हैं और नये सन्दर्भोंसे जोड़ते हैं। उनका "ईश्वर का घर" चित्र इसी विशेषताका परिचायक है।

अधिकांश चित्रोंमें उन्होंने टेढ़ी कटी रेखाओंके विशेष प्रयोग द्वारा पेन-स्केचका-सा प्रभाव पैदा किया है। क्योंकि ताहिरमियां मूलतः मूर्तिकार हैं, अतः उनके चित्रोंमें संयोजन और आकारपर बल है।

इससे भिन्न दृष्टिसे बनाये गये चित्र हसन शहीरके हैं। जहां एक ओर ताहिरमियांने कलाकी औपचारिक शिक्षा प्राप्त की है, हसन शहीरने किसी प्रकारकी कला-शिक्षा नहीं ग्रहण की है। हसन शहीर उर्दूके परिचित शायर हैं। वे अपने-को एक दार्शनिक भी समझते हैं और उनका दावा है कि 'उनकी दर्शन-व्यवस्था काण्ट और हीगेलके स्तरकी है।' इस दावेपर कोई क्या राय दे, लेकिन यह बात विवादास्पद नहीं है कि हसन शहीर रचनात्मक चित्रकार हैं। लगभग ढाई वर्षोंमें उन्होंने जितना परिश्रम इस क्षेत्रमें किया है, वह वास्तवमें सराहनीय है।

अधिकतर चित्रोंमें सफेद और काले रंगोंके मोनोक्रोम प्रभाव देखनेको मिलते हैं, जिनमें रेखाओंके सृजनात्मक प्रयोग द्वारा नये अर्थोंकी खोज की गयी है। ऐसे चित्रकारको, जिसके हाथ बंधे हुए नहीं होते, यानी जिसको शिक्षाने विकृत नहीं किया होता, कभी-कभी एक लाभ भी होता है। उसकी अभि-व्यक्ति सहज होती है। यह निश्चित रूपसे कह सकना कि वे अपने सभी चित्रोंमें सफल हो सके हैं, उचित न होगा लेकिन उनके कुछ चित्र बहुत-ही रोचक हैं जैसे 'गिरा हुआ बाज', 'एकान्त की आवाज', 'रेगिस्तान का संगीत' आदि। दो चित्रों का हम विशेष रूपसे उल्लेख करेंगे, एक है 'न्यूड' तथा दूसरा 'मुखाकृति'। यह बड़ी विचित्र बात है कि जहां हसन शहीरके अधिकांश चित्रोंमें परिचित आकृतियां कम देखनेको मिलती हैं, ये चित्र अपेक्षाकृत आकृति-विशेषको ही महत्व देते हैं। साथ ही इन चित्रोंमें हलके रंगोंके कोमल प्रयोग हैं (जबकि अधिकांश चित्रोंमें रेखाएं जटिल और रंग गहरे हैं)। मुखाकृति चित्रमें शगालके चित्रोंका-सा सौन्दर्य है। 'न्यूड' उनका वास्त-वमें मृदुल स्तरपर निर्मित एक बहुत ही सफल चित्र है।

उन्होंने इन दो-तीन वर्षोंमें जितनी प्रगति की है वह किसी भी कलाकारके लिए सन्तोषका विषय हो सकती है। ऐसे चित्रकारोंके साथ कठिनाई यह होती है कि वे अपना सारा धन शीघ्र ही खत्म कर देते हैं। सजग होनेके नाते, वे इस खतरेको समझते होंगे। ● कृष्णनारायण कक्कड़

→ पृष्ठ ९ का शेष

वियतनाम

आधिकारिक रुख चीनी आक्रमणका समर्थक रहा है। कम्युनिस्ट चीनकी तरह ही उत्तरी वियतनामके अनुसार हमला कम्युनिस्ट चीनने नहीं, साम्राज्यवादियोंके भड़कावेमें आकर भारतने ही किया है। तो उत्तर वियतनाम किस मुंहसे भारतका समर्थन मांग सकता है? वह चीनको, जिसका वह मित्र है, क्यों नहीं समझाता? और समझाता है तो फिर इसके अनुकूल क्यों नहीं बोलता-बरतता?

आज भी भारत-चीन संघर्षमें उत्तरी वियतनाम, चाहे कम्युनिस्ट चीनकी प्रीतिसे या भयसे या भौगोलिक-राज-नीतिक स्थितिसे, कम्युनिस्ट चीनका पक्षधर है, शत्रुका मित्र है। और उधर, युद्ध और शान्तिमें अमरीका पहले तो सीधा भरोसे वाला मित्र है, दूसरे, शत्रु कम्युनिस्ट चीनका शत्रु है, इसलिए शत्रुका शत्रु होनेके नाते भी मित्र है।

(६) इसपर यह कहा जा सकता है कि यह शत्रुता-मित्रता भी स्याह-सफेद जैसी आत्यन्तिक कोटियां नहीं, स्याह-सफेदके बीच शत्रुता-मित्रता-तटस्थताका पूरा इन्द्रधनुष है। जैसे, भारत-अमरीका मैत्रीमें ही कितने दाग हैं। सो तो हैं। लेकिन यहां भारतकी विदेश नीतिको अमरीकी या रूसी गुटसे जोड़नेको कौन कहता है? यहां तो एक वियतनामके सवाल पर राष्ट्रीय हितकी दृष्टिसे वियतनामके बारेमें अमरीकी नीतिके बारेमें कूटनीतिक पहल करने-न-करनेकी बात है।

(७) और अन्तमें, यह भी कहा जा सकता है कि भारत-कम्युनिस्ट चीनकी शत्रुता भी कौन सर्व-सर्वत्र-सर्वदा की है इसमें भी तटस्थता या मित्रताके लिए गुंजाइश रखनी ही चाहिए, जड़ता नहीं। ठीक है, सम्भावनाका दरवाजा तो बराबर खुला रहना ही चाहिए। लेकिन इस आशावादितामें यह सत्य भी आंखसे ओझल नहीं होने देना चाहिए कि कम्यु-निस्ट चीन भारतकी हजारों वर्ग मील भूमिको हड़पे बैठा है, और एशियाई नेतृत्वके त्रिभुजमें—भारत, चीन और जापानमें—पड़ोसी और आक्रामक राष्ट्र होनेके नाते अगले दशकमें भी बहुत करके भारतका मित्र नहीं, शत्रु ही रहने वाला है।

'६० के दशकमें बदलते हुए विश्व शक्ति-सन्तुलनमें अब दो गुट अमरीका-केन्द्रित या मास्को-केन्द्रित और शेष इन दो गुटोंसे निरपेक्ष नहीं रह गये हैं। बल्कि अमरीका और यूरोप सहित रूस एक पश्चिमी खेमेमें नजदीक आ रहे हैं, और इन दोनोंकी प्रधान समस्या कम्युनिस्ट चीनको बांधने छाननेकी है। इस प्रवृत्तिके १९७० के दशकमें और भी पुष्ट होनेके आसार हैं। तब तक शायद दो प्रतिस्पर्द्धी अमरीका और कम्युनिस्ट चीन हों, और सम्भव है सोवियत संघ एशि-याई-अफ्रीकी-लैटिन अमरीकी महाद्वीपों और देशोंके साथ निरपेक्ष भूमिका अदा करना चाहे। हां, यह निरपेक्षता कम्युनिस्ट चीनके रवैयेपर निर्भर है। अगर यह रवैया आक्रा-मक हुआ, तो फिर निरपेक्षताके प्रयत्नकी जगह खुली शत्रुता ले लेगी। जो हो, अपनी मातृभूमिके खोये हुए इलाकोंको वापस लेनेकी चेष्टा या कमसे-कम वचनबद्धता और अगले चीनी आक्रमणके संकटके प्रतिरोध या प्रतिरक्षा-प्रयत्नोंके चलते भारत कम्युनिस्ट चीनका अगले दशक तक तो मित्र बहुत करके नहीं होने वाला है। हां, अगर भारत सरकार पूरी तौरपर आत्म-समर्पण कर दे, या कम्युनिस्ट चीनमें ही माओके बाद केन्द्रीय सत्ता लड़खड़ा कर गिर जाये, जिसकी सम्भावना कम ही है, तो बात अलग है।

अब अगर यह विश्लेषण सही है तो दक्षिण-पूर्व एशियामें कम्युनिस्ट चीनके प्रभाव-क्षेत्रमें विस्तार भारत सहित तमाम दक्षिण और दक्षिण-पूर्व एशियाई देशोंके राष्ट्रीय हितमें नहीं है। अमरीकी हस्तक्षेपसे चीनी प्रभाव-क्षेत्रका विस्तार निश्चय ही बाधित है। लेकिन फिर अमरीकी हस्तक्षेपका भी खुलकर समर्थन ठीक नहीं। इसलिए वियतनामके संहारपर एशियाई देश होनेके नाते और मानवताके नाते दुख करते हुए भी चुप रह जाना श्रेयका मार्ग है, न कि वाशिंगटन या मास्कोकी प्रतिध्वनिमें खण्डन-मण्डन: बात बोलेगी हम नहीं!

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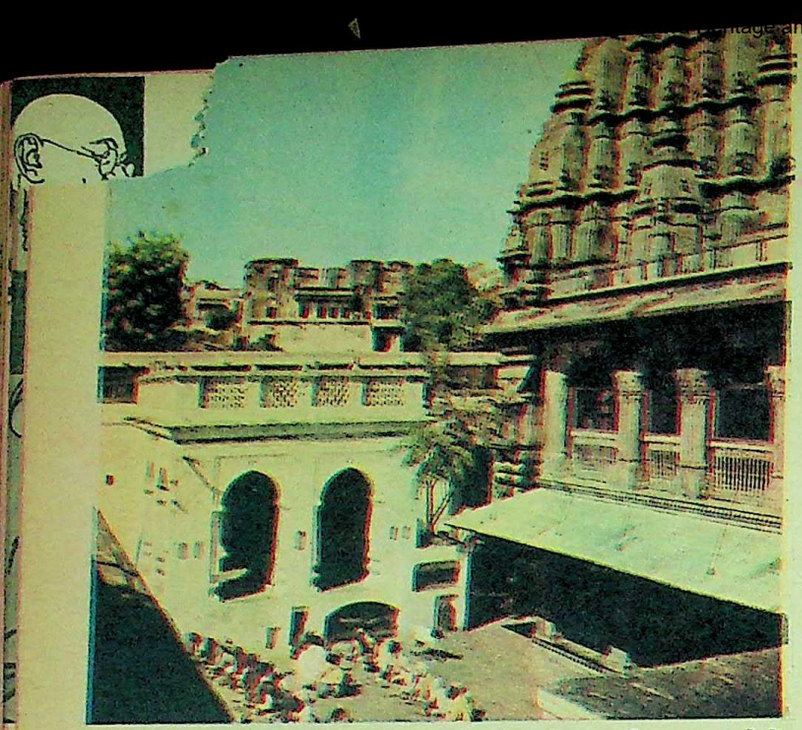
Heritage and IKS-MoE. Digitization: eGangotri.



गया में श्राद्ध करने वाले एक दिन विष्णु पाद मन्दिर में आकर पिण्ड दान करते हैं

देश दर्शन

फल्गु नदी के तट पर : गया में पितृपक्ष

☐ छाया : मुरलीधर जालान

श्राद्ध पक्ष पर दो विशिष्ट रचनाएं। पूर्व भारत के सिद्ध तीर्थ गया की पुण्य सलिला फल्गु के तट पर पितरों का पुण्य श्राद्ध तथा राजस्थान के प्रसिद्ध श्रीनाथ मन्दिर में केल की संझ्याएं

गया पूर्व भारतका सिद्ध तीर्थ है। इस तीर्थकी यात्राके बिना तीर्थयात्रा अपूर्ण मानी जाती है। गयाके बारेमें पुराणोंमें लिखा है—

एष्टव्या बहवः पुत्रा यद्येकोऽपि गयां व्रजेत।
यजेत वाश्वमेधेन नीलं वा वृषमुत्सृजेत् ॥

'बहुतसे पुत्रोंकी मनुष्यको कामना इसलिए करनी चाहिए कि उनमेंसे कोई एक गया हो आये...अथवा पिताकी सद्गति के लिए, नीले रंगका सांड छोड़ दे।'

महाभारतके वनपर्वमें इस तीर्थके बारेमें लिखा है—

ततो गयां समासाद्य ब्रह्मचारी समाहितः।
अश्वमेधवाप्नो गमनादेव भारत ॥
यत्राक्षय्यवटो नाम त्रिषु लोकेषु विश्रुतः।
पितृणां तत्र वै दत्तमक्षयं भवति प्रभो ॥
महानद्यामुपस्पृश्य तर्पयेत् पितृदेवताः।
अक्षयानाप्नुयाल्लोकान् कुलं चैव समुद्धरेत् ॥

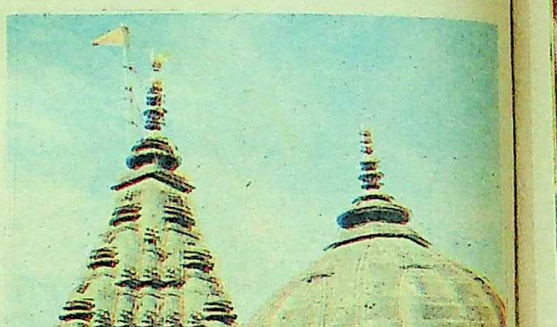
'ब्रह्मचर्यव्रत धारण कर एकाग्रचित्त हो मनुष्य यदि गया जाये तो उसे अश्वमेधयज्ञ-का फल प्राप्त होता है। वहां अक्षयवट है, जो तीनों लोकोंमें विख्यात है। उसके समीप पितरोंके लिए दिया हुआ सब कुछ अक्षय हो जाता है। वहां महानदीमें स्नान करके देवताओं तथा पितरोंका तर्पण जो कोई भी करता है, अक्षय लोकोंको प्राप्त होता है तथा उसके कुलका उद्धार होता है।'

गया भारतका प्रमुख पितृतीर्थ है। पितर कामना करते हैं कि उनके वंशमें कोई एक ऐसा पुत्र उत्पन्न हो, जो गया तीर्थ जाकर उनका श्राद्ध करे। लोगोंकी यह धारणा है कि गयामें पिण्डदान करनेके पश्चात् फिर पितरोंका वार्षिक श्राद्ध नहीं करना चाहिए। वास्तवमें गयामें पिण्डदान से पितरोंको अक्षय तृप्ति होती है। यदि इसके पश्चात् वार्षिक श्राद्ध न करनेका पाप तो नहीं लगता, लेकिन वार्षिक श्राद्ध किया जाये तो अच्छा माना जाता है। उससे पितर प्रसन्न होते हैं।

गया का इतिहास

कहा जाता है कि एक बार धर्मकी पुत्री धर्मवती अपने पति महर्षि मरीचिके चरण दबा रही थी कि उसी समय उसके श्वसुर ब्रह्माजी उसके घर पधारे। धर्मवती ने पतिके पांव दबाना छोड़ श्वसुरकी अगवानी की। लेकिन मरीचिने पतिसेवा त्यागरूप इसे अपराध माना और उसे शिला हो जानेका शाप दिया। धर्मवतीने अनेक वर्ष तक कठिन तपस्या की, जिससे प्रसन्न होकर सभी देवताओंने उसे वरदान दिया कि उसके शिला रूपपर सभी देवताओंकी स्थिति रहेगी।

उसी समय गय नामक एक असुर भी तपस्या कर रहा था। भगवान नारायणने उसे वरदान दिया कि उसकी देह समस्त तीर्थोंसे भी अधिक पवित्र हो जाये। वरदान प्राप्तकर भी असुर तप करता रहा। सब जगह त्राहि-त्राहि मच गयी। अन्तमें ब्रह्माने गयासे यज्ञके लिए उसकी देह मांगी। गय सो गया और उसके समस्त शरीरपर यज्ञ किया गया। किन्त यज्ञ पूर्ण होते ही वह फिर उठने लगा। उस समय धर्मवती शिला देवताओं ने उस असुरके ऊपर रख दी, लेकिन असुर फिर भी उठने लगा, तब समस्त देवताओं सहित विष्णु गदाधर रूपमें उसके ऊपर स्थित हुए। और तबसे इस दस मीलके विस्तृत क्षेत्रको परम पवित्र माना जाता है तथा इस पर कहीं भी पिण्डदान किया जाये, पितर प्रेतयोनि तथा नरकसे छूटकर अक्षय तृप्ति प्राप्त करते हैं।



गया का विष्णुपाद मन्दिर : यहां भगवान विष्णु के चरणचिह्न हैं,

वैसे तो गया माहात्म्यमें यह बात स्पष्ट है कि गयामें किसी भी समय पिण्डदान किया जा सकता है। जो विधिपूर्वक वहां नहीं भी गया है, अकस्मात भी पहुंच जाये या जो पूरी विधिका पालन नहीं कर सकते, वे भी गयामें पितृश्राद्ध कर सकते हैं।

वैसे गयामें पितृश्राद्ध करनेके लिए सात दिन वहां ही रहना पड़ता है। आश्विन कृष्णपक्षमें काफी यात्री आते हैं और पूरे श्राद्धपक्ष वे यहां ही रहते हैं।

फल्गु माहात्म्य

फल्गु नदी गयाके पूर्वमें बहती है। इस नदीमें केवल वर्षा ऋतुमें ही जल रहता है। अन्य महीनोंमें नदीकी रेतमें गड्ढा करनेपर साफ जल निकल आता है। श्राद्ध करनेवालोंको पुनपुन श्राद्धके अतिरिक्त प्रथम दिन फल्गुमें ही स्नान करना पड़ता है और फिर फल्गुके तटपर ही शेष श्राद्ध किया जाता है।

इस प्रख्यात स्थानका हर थल तीर्थ है, हर मन्दिर देवालय है, हर वृक्ष बोधि-वृक्ष है। क्या हिन्दू, क्या बौद्ध सभी मतावलम्बी आकर अपने-अपने देवताओंकी आराधना करते हैं। यहां सबसे प्रसिद्ध एवं दर्शनीय स्थान है विष्णुपद। यह यहांका प्रधान मन्दिर है। फल्गु नदीके किनारे स्थित इस मन्दिरमें अष्टकोण वेदीपर भगवान विष्णुके चरण-चिह्न अंकित हैं। मन्दिरके बाहर मण्डप है, जहां लोग श्राद्ध करत हैं।

यहां ही ब्रह्मसरोवरके निकट पहाड़ी पर अविमुक्तेश्वरनाथका एक मन्दिर है। इस मन्दिरमें भगवानकी चतुर्भुज मूर्ति है और लोगोंका विश्वास है, जिसके श्राद्ध करनेवाला कोई न हो, वह अगर अपने लिए तिल रहित दही मिलाकर तीन पिण्ड यहां भगवानके दाहिने हाथमें दे जाये तो उसे मोक्ष मिलता है।

● प्रमोद

पितृपक्ष में एक दिन श्राद्ध फल्गु नदी के किनारे पर होता है : फल्गु नदी के तट पर पिण्ड दान करते हुए लोग

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

द्वारिका का संझ्या-कोट

श्राद्धपक्ष में नाथ मन्दिर की केल की संझ्या

• चित्र : मिस्त्री

□ लेख : महेन्द्र भनावत

श्राद्धपक्षमें मांडी जानेवाली संझ्याओं-के विविध प्रकारोंमें नाथद्वारेके सुप्रसिद्ध श्रीनाथजीके मन्दिरकी केलकी संझ्या भी अत्यन्त प्रसिद्ध रही है। यह संझ्या केलेके पत्तोंसे 'कमलचौक' में श्रीनाथजीकी डेरी (देहली) पर पत्थरके बने दोनों हाथियोंके बीच सफेद संगमरमरपर मांडी जाती है।

ऐसा कहा जाता है कि श्राद्धपक्षके दिनोंमें भगवान श्रीकृष्णने चौरासी कोसकी लम्बी वन-यात्रा की थी। यह यात्रा मथुरासे प्रारम्भ होकर नाना गांवोंमें घूमती तथा जगह-जगह विश्राम करती हुई अन्तमें सोलहवें दिन पूरी हुई थी। भगवानकी इसी यात्रा-लीलाकी प्रतिदिनकी विविध दृश्यावलियां इन संझ्याओंमें दर्शायी जाती हैं। केलेके पत्तोंकी सहायतासे ये संझ्याएं विशेष खूबी तथा बारीकी लिये बड़े कलात्मक ढंगसे इस प्रकार सजायी जाती हैं कि दर्शकगण सहसा यह विश्वास नहीं कर पाता कि केलके पत्तोंकी 'कटिंग' के रूपमें ऐसी सुन्दर संझ्याएं भी कोरी जा सकती हैं! आज भी नित प्रति बननेवाली इन संझ्याओं को देखकर भक्तजन अपने आपको अत्यन्त भाग्यशाली मानता हुआ यही महसूस करता है कि वह भी श्रीकृष्णके साथ चौरासी कोस की वन-यात्रा कर अपने जीवनको सार्थक कर रहा है।

संझ्या-झांकियों का क्रम-विधान

श्राद्धपक्षकी प्रतिपदासे प्रारम्भ होनेवाली इन संझ्याओंमें प्रथम दिन मथुराजी का 'विश्राम-घाट' दिखाया जाता है, जहां पण्डा जमुनाजीकी यात्रा करता हुआ पाया जाता है। दूसरे दिन 'लालवन' 'मधुवन', एवं 'कमोदवन' की सुन्दर झांकियां सजायी जाती हैं। इन वनोंमें तिबारी तथा छतरी लगे अलग-अलग कुण्ड तथा उनमें श्रीनाथजी-की बैठक दिखायी जाती है। तीसरे दिन सान्तनु पहाड़ीपर शान्तनुराजाके महल तथा 'भोलावन' दिखाया जाता है, जहां पानी पीने आये सिंह तथा गायका स्नेह-मिलाप कराया जाता है। चौथे दिन 'राधा-कृष्ण-कुण्ड' तथा 'कुसुम-सरोवर', पांचवें दिन 'मानसी-गंगा-मन्दिर', अष्टकोण कुण्डवाला 'चन्द्र सरोवर' तथा 'ऐंठाकदम'. छठे दिन गिरिराज उठाते हुए ठाकुरजी, ऐरावत, नन्द-यशोदा, ग्वाल-बाल तथा गोप-गोपिकाओंकी झांकियां, सातवें दिन गुसाईंजीकी बैठक सहित 'गुलाल कुण्ड' तथा 'परमदा', आठवें दिन चौरासी खम्भोंका जालीदार 'कामवन', भोजनधारी चरण तथा भगवान-के पण्डे दिखाये जाते हैं। नवें दिन 'कोकिला' तथा 'करेलवन', दसवें दिन 'नन्दगांव', 'बरसाना' तथा 'संकेतवन', ग्यारहवें दिन 'कोटवन' के रूपमें शेषनागपर विष्णुशयन, पास ही उनके पांव दबाती हुई कमला, ब्रह्माजीका प्रकट होना आदि दिखाया जाता है। बारहवें दिन नाथद्वारेके 'लाल-बाग' की मनमोहक दृश्यावलियां अत्यन्त आकर्षण ढंगसे सजायी जाती हैं। तेरहवें दिन 'वृन्दावन', 'कालीदह'—जहां भगवान ने नागलीला की थी तथा 'चीर-घाट', चौदहवें दिन दाऊजीका विश्राम स्थल 'लोहावन', पन्द्रहवें दिन गोकुलका 'ठुकरानी घाट' तथा अन्तिम सोलहवें दिन द्वारिकापुरीका पूरा दृश्य कोटके रूपमें सजाया जाता है। पन्द्रह दिनों तक बननेवाली संझ्याओंसे द्वारिकाका यह दृश्य विशेष आकर्षक होता है, जो रंग-रंगीली पत्रियों, एवं लाल, पीले तथा हरे, गुलाबी कागजकी सहायतासे खड़ा किया जाता है। द्वारिकापुरीकी शाही झांकीमें बागबगीचे, कुण्ड, सरोवर तथा ताल-तलैया, हाट, गलियां तथा बाजार, मन्दिर तथा भव्यभवन, इमारतें, प्राकृतिक दृश्यावलियां तथा गगनचुम्बी महलोंकी मोहक झांकियां तथा नाना प्रकारकी क्रीड़ाएं, मनोविनोद, खेल-आखेट आदि दृश्योंकी छटाएं अंकित की जाती हैं। द्वारिकापुरीका यह दृश्य इतना सजीव तथा रंगीनी लिए होता है कि स्वर्गकी कल्पना साकार हो उठती है।

श्रीनाथजी

नाथद्वारेमें केलकी यह संझ्या जबसे श्रीनाथजीकी प्रतिष्ठा हुई, तभीसे सजायी जाती रही है। प्रारम्भसे लेकर अब तक संझ्या मांडनेका काम गौड़ ब्राह्मण ही परम्परानुसार करते आ रहे हैं। वर्तमानमें श्री घनश्यामजी उस्ताद एकमात्र संझ्या सजानेके प्रसिद्ध कलाकार-उस्ताद हैं। नाथद्वारेमें सर्वप्रथम इन्हींके वंशज हीरा-मलजी लालमलजी उस्तादने इन संझ्याओंकी शुरुआत की थी। घनश्यामजी उसी परम्परा-की बाइसवीं पीढ़ीके उस्ताद है, जिन्होंने अपने गुरु गोपीलालजीसे संझ्या मांडनेकी इस अनमोल कलाकारिताकी शिक्षा पायी थी।

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...ization. eGangotri

● नोवा एक्सप्रेस का एक दृश्य

साहित्य संस्कृति और कला

नयेपन की बेतहाशा दौड़ में क्या शब्दों का सामर्थ्य चुक गया है ?

पश्चिमी लेखन की नयी 'कट अप' शैली

□ रमेश उपाध्याय

मोरपंखी कलम और भोजपत्रके बाद धातुकी निब और कागज ! उसके बाद टाइपराइटर। उसके बाद ? वैज्ञानिक प्रगति के साथ-साथ लेखनके उपकरणोंका विकास टाइपराइटरपर आकर एक लम्बे अर्सेसे रुका पड़ा है। विकसित और समृद्ध देशोंके लेखक टाइपराइटरपर रचना करते हैं और पिछड़े हुए देशोंके लेखक आज भी कागज-कलम लेकर रचने बैठते हैं, भले ही कागज और कलम बहुत महंगे और बहुत बढ़िया हों !

आप कहेंगे, उपकरणोंसे क्या अन्तर पड़ता है ! मुख्य चीज तो है वह जो लिखा जाता है। अर्थात् शब्द, भाषा और विचार। लेकिन कोई आदमी आपसे कहे कि शब्दोंका सामर्थ्य चुक गया है या चुकने लगा है, तो आप क्या कहेंगे ? जो आदमी यह बात कहता है, उसे आप सनकी कहेंगे शायद ! आप ही क्यों, पश्चिमके अधिकांश लोग उसे सनकी समझते हैं। लेकिन वह अपनी बातपर अड़ा हुआ है। प्रमाणस्वरूप उसने एक पुस्तक 'लिखी' और प्रकाशित करायी। अब और चीजें भी 'लिख' रहा है और चर्चित हो रहा है।

यह सनकी आदमी है विलियम बरोज ! कहते हैं बीट पीढ़ीका नामकरण इसी आदमी ने किया था। विलियम बरोज बीट पीढ़ी का एक सक्षम कथाकार है। 'नेकेड लंच' से तो वह अपनी धूम पहले ही मचा चुका था, अब उसने 'नोवा एक्सप्रेस' के द्वारा धूम मचा रखी है। 'नोवा एक्सप्रेस' एक नये ढंगका कथा-प्रयोग है, जिसमें कथ्यपर कम, शिल्पपर अधिक ध्यान दिया गया है। चर्चा भी शिल्पकी ही हुई है और इसी आधार पर पश्चिमके कुछ नवोन्मेषवादी आलोचकों को छोड़कर प्रायः सभीने विलियम बरोज को सनकी और चौंकानेवाला लेखक सिद्ध किया है। कुछ आलोचकोंने तो उसे साहित्यिक डकैत भी ठहराया है। उनका कहना है कि विलियम बरोजने 'नोवा एक्सप्रेस' में खुले आम अन्य लेखकोंकी रचनाओंके उद्धरण अपने नामसे छपवाये हैं। यह डाका नहीं तो और क्या है ?

विलियम बरोजपर लगाये गये इस अभियोगकी जांच करनेसे पहले यह जान लेना जरूरी है कि इस पुस्तकमें है क्या ?

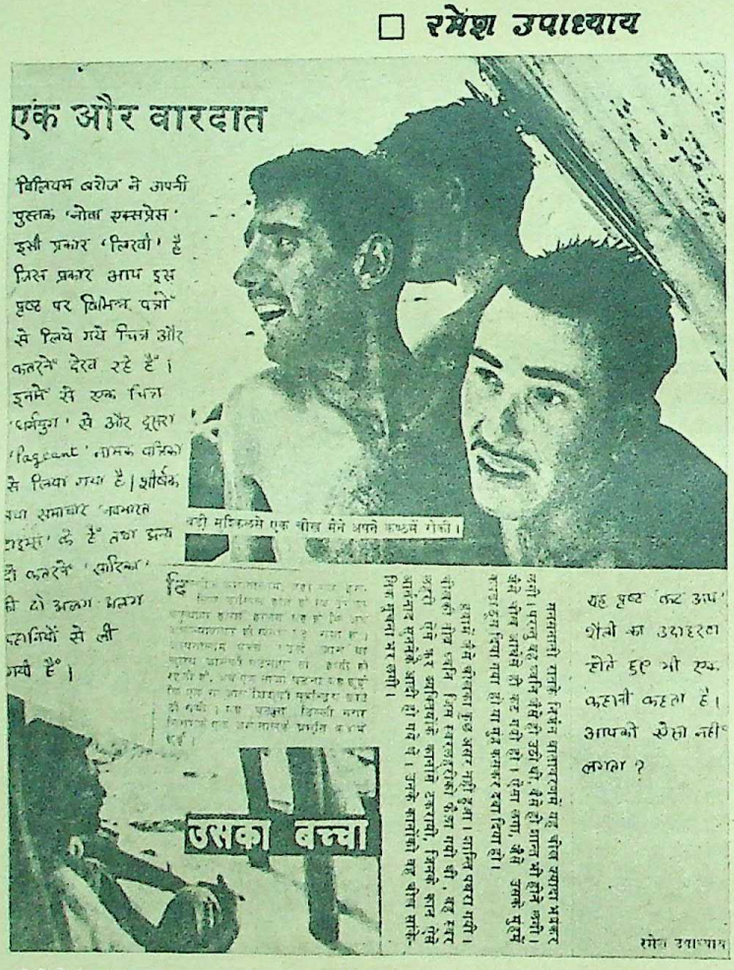
'नोवा एक्सप्रेस' एक सचित्र पुस्तक है, जिसमें विलियम बरोजने अपने शब्दोंके साथ-साथ अन्य अनेक लेखकोंके शब्द, अनेक पत्र-पत्रिकाओंके चित्र तथा बहुतसे स्वयं खींचे हुए फोटो भरे हैं। अपनी पंक्तियों के साथ जहां-तहांसे काटी हुई कतरनें चिपका कर उसने अपने शब्दोंको अतिरिक्त सामर्थ्य देनेका प्रयत्न किया है और इस 'कारीगरी' को 'कट अप' शैलीका नाम दिया है।

'कट अप' लेखन की नयी शैली है या साहित्यिक डकैती

'कट अप' के विषयमें उसका कहना है : "मुझे नहीं मालूम कि कथा-साहित्यका उत्स कहां है, किन्तु मेरा अपना कथा-क्षेत्र समूचा स्वप्न-जगत है। संक्षेपमें, स्वप्न क्या है ? शब्दों और बिम्बोंकी सन्निधि। यही सन्निधि 'कट अप' शैलीमें होती है। उदाहरणके लिए मान लीजिए मैं अखबारमें कोई ऐसी चीज पढ़ता हूं, जिसे पढ़कर मुझे अपनी लिखी हुई किसी चीजकी याद आती है, या उससे इस चीजका कोई सम्बन्ध दिखायी देता है, तो मैं अखबारमेंसे उस चित्र या लेखको काट लूंगा और अपने लिखे हुए शब्दोंके सामने चिपका दूंगा। या मान लीजिए मैं कहीं जाते हुए कोई दृश्य देखता हूं, जो मेरी पुस्तकमें आया है तो मैं उसका फोटो लेकर पुस्तकमें चिपका दूंगा।"

दरअसल 'कट अप' शैली एक तरहका मानसिक और शारीरिक व्यायाम है। बरोज इस व्यायामको इसलिए आवश्यक मानता है कि वैज्ञानिक प्रगतिके कारण तेजीसे बदलते हुए विश्वमें लेखन और पाठनकी क्रियाएं पिछड़ी हुई न रह जायें। उसके विचारसे शब्दोंके द्वारा की गयी अभिव्यक्ति बड़ी सुस्त और कमजोर होती है। एक-एक वाक्य पढ़कर एक-एक बात समझते चलने को वह अत्यन्त मन्दगामी अध्ययन मानता है। स्वप्नोंपर वह इसलिए जोर देता है कि स्वप्नमें आदमी शब्दोंमें नहीं, बिम्बोंमें सोचता है। रचना-प्रक्रियामें किया गया चिन्तन यदि शब्दोंमें किया जायेगा तो उसकी अभिव्यक्ति भी मन्द होगी। वस्तुतः विलियम बरोजका उद्देश्य एक ही क्षणमें कई क्षणोंका साक्षात्कार करना है।

एक ही क्षणमें कई क्षणोंका साक्षात्कार करनेकी क्रियाको विलियम बरोज काल-यात्रा कहता है। मान लीजिए उसने एक सारी जानकारी इस प्रकार सजायेगा कि एक ही बारमें आपकी समझमें पूरी बात आ जाये। इस प्रकार कई क्षणोंको एक क्षणमें बांधनेका प्रयत्न करता है वह। उसका कहना है, "जब आप बिम्बोंमें सोचना आरम्भ कर देते हैं, तो आपको काल-यात्राका अनुभव होने लगता है।" उदाहरणके लिए वह कहता है, "आप किसी परिच्छेदका अर्थ ध्यानपूर्वक याद कीजिए और फिर उसे पढ़िए। आपको लगेगा कि अब आप उस परिच्छेदको शब्दों की सहायताके बिना, मस्तिष्कका श्रवणेन्द्रिय में कोई ध्वनि उत्पन्न किये बिना पढ़ सकते हैं। यह एक विलक्षण अनुभूति है। इसके द्वारा आप स्वप्न या बिम्बमें सोचनेकी स्थितिमें पहुंच जाते हैं।" इस प्रकार वह परिच्छेद शब्दों, वाक्यों और पंक्तियोंका क्रम न रहकर, एक बिम्ब बन जाता है। आवश्यकता है शब्दहीनताकी इस स्थिति तक स्वयंको ले जानेके लिए प्रशिक्षित करनेकी।



यह पृष्ठ 'कट अप' शैली का उदाहरण होते हुए भी एक कहानी कहता है। आपको ऐसा नहीं लगता ?

अर्थ अपना और शब्द पराया

शब्दहीनताकी यह स्थिति इतनी आवश्यक क्यों है ? बरोजके अनुसार यह स्वाभाविक विकासका एक मोड़ है। आधुनिक वैज्ञानिक विकासको देखते हुए शब्द पुराने जमानेकी बैलगाड़ियों जैसे बेढंगे उपकरण हैं, जो आज भी संसार भरमें अभिव्यक्तिके काम आते हैं। हो सकता है भावी मानव आकस्मिक रूपसे शब्दोंको छोड़-फेंककर अभिव्यक्तिका कोई अन्य माध्यम शीघ्र ही खोज निकाले। अधिकांश गम्भीर लेखक, तकनीकी प्रगति और साहित्य-सृजनकी सहगामितासे सहमत नहीं हो पाते, लेकिन विलियम बरोजको इसमें भयका कोई कारण नहीं दीखता। जब जीवनके सभी क्षेत्रोंमें तकनीकी प्रगति हो रही है, तो साहित्यकार ही क्यों पिछड़ा रह जाये ? वस्तुतः टेप रिकार्डर या किसी अन्य मशीनी चीजको पुस्तकोंके स्थानपर लानेकी बात अधिकांश साहित्यकारोंको ऐसी लगती है, जैसे किसी मन्दिरको अपवित्र करनेकी बात की जा रही हो। बरोजकी 'कट अप' शैलीके बारेमें भी यही बात है। दूसरोंके शब्दोंको अपने ढंगसे नया अर्थ देकर रखनेको वे चोरी या डाका कहते हैं और बरोजकी साहित्यिक ईमानदारीपर शक करते हैं, किन्तु बरोज सारे विरोधोंके बावजूद यह चोरी और डाका बन्द नहीं करता।

विलियम बरोज स्वयंको 'कट अप' शैली का आविष्कारक नहीं मानता। उसका कहना है कि ब्रायों गैसिन नामक एक अमरीकी कवि और चित्रकार (जो बरोजका मित्र भी था) सबसे पहला आदमी था, जिसने 'मिनट्स टु गो' नामक सर्वप्रथम 'कट अप' शैली की कविता लिखी थी। 'दि वेस्ट लैण्ड' को बरोज 'कट अप' की पहली महान कृति मानता है। त्रिस्तां त्जारा और दॉस पैसॉस को भी वह इसी धाराके कृतिकार मानता है। बरोजके अनुसार किसी कवि या लेखक की किसी पुस्तकका एक पृष्ठ लेकर 'कट अप' के अनुसार पुनर्नियोजित किया जाये तो

● शेष पृष्ठ ३५ पर →

Funding: Tattva Heritage and IKS MoE. Digitization: eGangotri

...ीय हिन्दी निदेशालय और हिन्दी प्रचार की योजनाएं

राष्ट्रभाषाके रूपमें हिन्दीकी उत्तरोत्तर प्रगति करने तथा थोड़े समयमें ही प्रशासनकी समृद्ध भाषा बनानेके लिए केन्द्रीय हिन्दी निदेशालयने गत पांच वर्षोंमें विभिन्न कार्यक्रमों का शुभारम्भ किया और आज उन योजनाओंपर सक्रिय कार्य किया जा रहा है।

राष्ट्रपतिके २७ अप्रैल, १९६० के आदेशके अनुसार गत पांच वर्षोंमें भारत सरकारके विभिन्न मन्त्रालयों और विभागोंसे हजारोंकी संख्यामें प्राप्त नियम पुस्तिकाओं, फार्मों और अन्य सरकारी कार्योंसे सम्बद्ध सामग्रीका अनुवाद निदेशालय द्वारा किया गया है। यह अनुवाद कार्य अपने आपमें अप्रतिम है क्योंकि यह उस 'दफ्तरी भाषा' का अनुवाद है, जिसे अंग्रेज छोड़ गये हैं। निदेशालय सरल तथा बोधगम्य हिन्दीमें यह अनुवाद कार्य करा रहा है।

कार्यालय-साहित्यके अनुवादका यह कार्य 'मेनुअल ऑफ ऑफिस प्रोसिजर' से आरम्भ हुआ। सरकारी कामकाजकी दृष्टिसे इस पुस्तकका विशेष महत्व है। कार्यालय पद्धति' के नामसे यह पुस्तिका द्वैभाषिक रूपमें प्रकाशित हो चुकी है। सरकारी कामकाजमें इस पुस्तिकाका उपयोग अतर्क्य है।

इसके अतिरिक्त, अब तक कार्यालय साहित्यके अन्तर्गत ४४६ 'मैनुअलों', नियमावलियों आदिका अनुवाद पूरा करके सम्बन्धित मन्त्रालयों और विभागोंको भेजा जा चुका है। इनके अतिरिक्त लगभग १२ हजार फार्मोंका भी अनुवाद किया जा चुका है। निदेशालयने वार्षिक प्रशासनिक रिपोर्टों, जांच आयोगकी रिपोर्टों आदिका भी अनुवाद करनेमें सहायता दी है।

निदेशालय तकनीकी साहित्यका अनुवाद भी कर रहा है। विभिन्न प्रकारके कोश बनानेकी दिशामें भी निदेशालयने पर्याप्त काम किया है। वह इस तरहके कामोंको पर्याप्त आर्थिक सहायता भी प्रदान कर रहा है। १६ भारतीय भाषाओंके कोशकार्यको प्रोत्साहित करनेके हेतु शिक्षा मन्त्रालयसे 'तदर्थ खरीद' के रूपमें सहायता पहुंचायी गयी है। निदेशालय द्वारा प्रकाशित 'शब्दार्थ मीमांसा' पुस्तक भी इस क्षेत्रमें विशेष उपयोगी है। प्रशासन तथा पदनाम शब्दावलियोंका प्रकाशन भी एक महत्वपूर्ण कार्य है। 'व्यावहारिक हिन्दी-अंग्रेजी शब्द कोश' भी तैयार किया जा चुका है और यह शीघ्र ही प्रकाशित होनेवाला है।

लोकप्रिय विज्ञानके प्रसारके लिए प्रकाशकोंके सहयोग से प्रकाशित की गयी पुस्तकें बहुत उपयोगी हैं। साथ ही निदेशालयकी त्रैमासिक पत्रिका 'भाषा' द्वारा भारतीय भाषाओं की समस्याओं तथा समस्त भारतीय भाषाओंके बीच तुलनात्मक तथा भाषावैज्ञानिक अध्ययन द्वारा भावनात्मक एकताका प्रचार एक उल्लेखनीय कार्य है।

भारतीय साहित्यकी एकरूपता तथा उसकी गरिमाका पर्यवेक्षण प्रस्तुत करनेके लिए शीघ्र ही एक 'संकलन' भी प्रकाशित किया जा रहा है, जिसमें सभी भारतीय भाषाओंके सुप्रसिद्ध कृतिकारोंकी महत्वपूर्ण कृतियोंको किसी दूसरी भारतीय भाषाके अनुवाद सहित प्रकाशित किया जायेगा। ये अनुवाद हिन्दी कृतियोंके हिन्दीतर भारतीय भाषाओंमें और हिन्दीतर भारतीय भाषाओंकी कृतियोंके हिन्दीमें किये गये हैं। संकलन विभिन्न भारतीय भाषाओंके प्रतिष्ठित कवि-कथाकारों यथा अम्बिकातनय बेन्द्रे, अण्णाभाऊ साठे, उमाशंकर जोशी, गजानन माधव मुक्तिबोध, जयशंकर प्रसाद, जि. शंकर कुरुप, जैनेन्द्र कुमार, धर्मवीर भारती, धूमकेतु, ना. सी. फड़के, बालकृष्ण राव, महादेवी वर्मा, मामा वरेरकर, रामधारी सिंह, 'दिनकर', वनफूल, विष्णु प्रभाकर सच्चिदानन्द वात्स्यायन 'अज्ञेय', सुन्दरम, सुब्रह्मण्य भारती, सुमित्रानन्दन पन्त, सूर्यकान्त त्रिपाठी 'निराला', हरिशंकर परसाई आदिकी कृतियोंसे संश्लिष्ट है।

प्रसन्नताकी बात है कि प्रसिद्ध हिन्दीसेवी, केरल निवासी प्रो. ए. चन्द्रहासनकी नियुक्ति मार्च, १९६६ से निदेशकके रूपमें हो गयी है। प्रो. चन्द्रहासनने दक्षिण भारतमें हिन्दीके प्रचारका कार्य जिस लगनसे किया, वह अविस्मरणीय तथा अनुकरणीय है। उनके संरक्षणमें हिन्दीके विकास और प्रसारमें उत्तरोत्तर वृद्धि होनेकी पूर्ण आशा है। •••

• विवरण : जगदीश चतुर्वेदी

पिछले दिनों हिन्दी निदेशालय द्वारा विभिन्न कार्यकलापों का पर्यवेक्षण करने के लिए एक प्रदर्शनी का आयोजन किया गया था। प्रदर्शनी में बायें से श्री जीवनदास (उपनिदेशक) श्री ए. चन्द्रहासन (निदेशक) श्रीमती डा. सौन्दरम रामचन्द्रन (उपशिक्षा मन्त्री) तथा श्रीमती तारा तिक्कू (सम्पादक)

बौद्ध-दर्शन महाविद्यालय लेह में प्रमाण-पत्र वितरणोत्सव

गत वर्ष दिसम्बर माहमें राष्ट्र भाषा प्रचार समिति के लद्दाख केन्द्रकी ओरसे 'बौद्ध-दर्शन महाविद्यालय', लेहमें प्रमाण पत्र वितरणोत्सव आयोजित किया गया। लद्दाखके राज्यमन्त्री श्री कुशोक बकुलने विद्यार्थियोंको प्रमाण-पत्र वितरित किये और राष्ट्रभाषा समितिकी चर्चा करते हुए कहा—"एक-दो सालके अल्प समयमें ही बौद्ध-दर्शन महाविद्यालयके छात्रों ने राष्ट्रभाषाकी परीक्षाएं प्रथम एवं द्वितीय श्रेणीमें जिस प्रकार पास की है, वह बहुत प्रशंसनीय काय है। इससे जहां इनके राष्ट्रभाषाके प्रति प्रेम और जागरूकताका पता चलता है, वहां ही हिन्दीका अत्यन्त सरल होना भी सिद्ध होता है। हिन्दी संसारकी सबसे आसान भाषा है। इसे बोलने और समझनेवालोंका संसारमें तीसरा स्थान है। तीस करोड़से भी ज्यादा लोग हिन्दीको व्यवहारमें लाते हैं।"

आपने आगे कहा, "कोई भी देश अपनी भाषा, सभ्यता, संस्कृतिको अपनाये बिना उन्नति नहीं कर सकता। देशकी उन्नतिका अर्थ कुछ लोगोंको शिक्षित करना नहीं है। हमारे विशाल देशमें अनेक भाषाएं, वेश-भूषाएं होते हुए भी हमें एक भाषाको हिमालयके इस भागसे सिन्धुके छोर तक विस्तृत भूभागमें रहनेवाले कोटि-कोटि जनोंकी मित्रता, एकता और विचार विनियमका माध्यम बनाना है। यह महत्वपूर्ण कार्य हिन्दी ही कर सकती है इसमें तनिक भी सन्देह नहीं। हिन्दी किसी जाति-वर्ग या प्रान्तकी भाषा नहीं है। हिन्दी लगभग तीन हजार वर्षसे भारतकी जन-भाषा रही है। भगवान बुद्धके समय इसे 'पालि' नामसे सम्बोधित किया जाता था। उस समय इस भाषाको अनेक धर्मों—जैन, बौद्ध, शैव आदिने इसे बिना किसी भेद-भावके अपनाया था। जनता द्वारा अपनायी गयी, रखी गयी, बनायी गयी भाषा ही 'पालि' हुई। वही 'पालि' अपने निरन्तर विस्तार और

• शेष पृष्ठ ३३ पर →

बौद्ध दर्शन महाविद्यालय लेह में छात्रों को प्रमाण-पत्र वितरित करते हुए श्री कुशोक बकुल

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विवाहके बादसे एक छाया मेरे और जूहीके बीच में बठी रहती है। इस कारण हम एक दूसरेके करीब आ ही नहीं पाते। न वह मेरा अन्तर जानती, न मैं उसका। मुखौटे पहने एक दूसरेको छलते रहते हैं।

जबसे मैंने जूहीको बच्चा दिया मेरे कमरेकी तस्वीरका चेहरा विरूप-सा हो चला। यह मेरे मनका भ्रम नहीं है। उसकी आंखोंमें घृणा व तिरस्कारके बल्ब जलते रहते हैं। तस्वीरसे निकल कर कोई रोज मेरे पास बैठ जाता है और कानमें कुछ फुसफुसाता है। मैं कुछ सुन नहीं पाता। केवल महसूस कर सन्तुलन खोने लगता हूं।

मेरा बच्चा तस्वीरका स्वरूप है। वही आंखें। वही बड़े-बड़े हाथ... भयसे मेरा मन डूब रहा है। तस्वीर मैंने फेंक दी। लेकिन बच्चेको कहां फकूं! कैसे फेंकूं! जूही, जूही, देखो। वह देखो। बच्चेके बड़े-बड़े हाथ मेरी ओर बढ़ रहे हैं। बढ़ते आ रहे हैं। वह देखो, वह देखो, दो बड़े-बड़े हाथ, दो हाथ।.....! •••

→ पृष्ठ ११ का शेष | अमस्तरदम

काफी हालैण्डको छोड़कर इतनी बढ़िया इटलीमें ही बनती है। लोग आलू बहुत खाते हैं और आलूके उतने ही शौकीन हैं, जितने हमारे यहां चना जोर गरम या बम्बईमें भेलपूरीके। यहां एक मछली होती है, जिसे हारींग कहते हैं। यह कच्ची मछली रास्तेमें खड़े होकर प्याजके टुकड़ोंके साथ खायी जाती है।

भाषाकी दृष्टिसे मुझे यहां कोई कष्ट नहीं हुआ। लगभग सभी लोग अंग्रेजीके अलावा दूसरी यूरोपीय भाषाएं भी बोल सकते हैं। हमारे आर्ट स्कूलके कला-इतिहासके प्रोफेसर तो सात भाषाएं अच्छी तरहसे जानते हैं। वे एक साथ तीन भाषाओंमें भाषण दे सकते हैं।

भूगोलकी दृष्टिसे अमस्तरदमकी स्थिति बहुत अच्छी है। इसका अनुमान इस बातसे लगाया जा सकता है कि हवाई जहाजसे लन्दन एक घण्टेकी दूरीपर है, छह घण्टे में ट्रेनसे पैरिस पहुंचा जा सकता है, बल्जियम तो पैरिससे आधी दूरीपर है। जर्मनी भी ढाई घण्टेका रास्ता है।

यहांके लोग बड़े उदार, दोस्तान और सत्कारशील हैं। इसका एक उदाहरण यह है कि जब मैं नया था तो आर्ट स्कूलमें किसी वजहसे मुझे स्टूडियो नहीं मिल पाया। एक विख्यात चित्रकार पीटर डीफेशने अपना स्टूडियो मुझे देनेकी बात की। मैं संकोचमें रहा, तो उन्होंने अपना 'गेस्टरूम' स्टूडियो के रूपमें इस्तेमाल करनेके लिए मुझे दे दिया। कालान्तरमें यहांकी नगरपालिका ने मुझे सबसे बढ़िया स्टूडियो दिया था। आर्ट स्कूलसे भी अधिक शिक्षा मुझे चित्रकार मित्रों, कला प्रदर्शनियों और संग्रहालयमें लगे चित्रोंने दी। यहांके चित्रकारोंमें कौन्स्टाण्ट, डीफेश, कोरन, हेबूर, पीयर फानसूस्ते, लतास्तर आदि कई श्रेष्ठ चित्रकार हैं।

कलाकी दृष्टिसे अमस्तरदम अन्तरराष्ट्रीय होता जा रहा है। कला साधना के लिए तो यहां बहुत अच्छा वातावरण है, पर कलाकी माकट नहीं है। यहांके चित्रकार आसपासके देशोंपर निर्भर रहते हैं! कला-सम्बन्धी गतिविधियां बहुत हैं। शराब और बीयरकी दूकानोंमें भी कला-कक्ष हैं, जहां बहुतसे चित्रकार प्रदर्शनियां करते हैं। एक अन्तरराष्ट्रीय सिगरेट कम्पनीका भी निजी संग्रह है। दक्षिण अमरीका जानेवाले एक जहाजमें भी चित्र प्रदर्शनी लगानेकी बात चल रही थी। हाल ही में एक सार्वजनिक बागमें एक कला प्रदर्शनी हुई थी।

अमस्तरदममें एक और बात आकर्षित करती है, लगभग हर घरमें आप बिल्लियां पायेंगे। बिल्लियोंसे मैंने भी प्रेरणा पायी थी। मेरी एक कलाकृति है 'अमस्तरदम में पांच हिन्दुस्तानी बिल्लियां'। मेरी उक्त कृति तथा बोटल प्रसंगसे प्रेरणा पाकर रची एक अन्य कृति 'अमस्तरदमकी नहरमें तैराकी' हेगके म्युनिसिपल म्यूजियममें संग्रहीत है।

वस्तुतः यह मिश्रित भावनाओंका नगर है। मैं तो इस नगरसे इतना प्रभावित हूं कि वह मेरी प्रेरणाका स्रोत रहा है। मैंने भारतीय सत्कार भावनाको पुनः उपलब्ध किया। सच तो यह है कि हरेकका अपना एक अमस्तरदम है, जो दूसरे व्यक्तिके अमस्तरदमसे भिन्न है। •••

Digitization: eGangotri

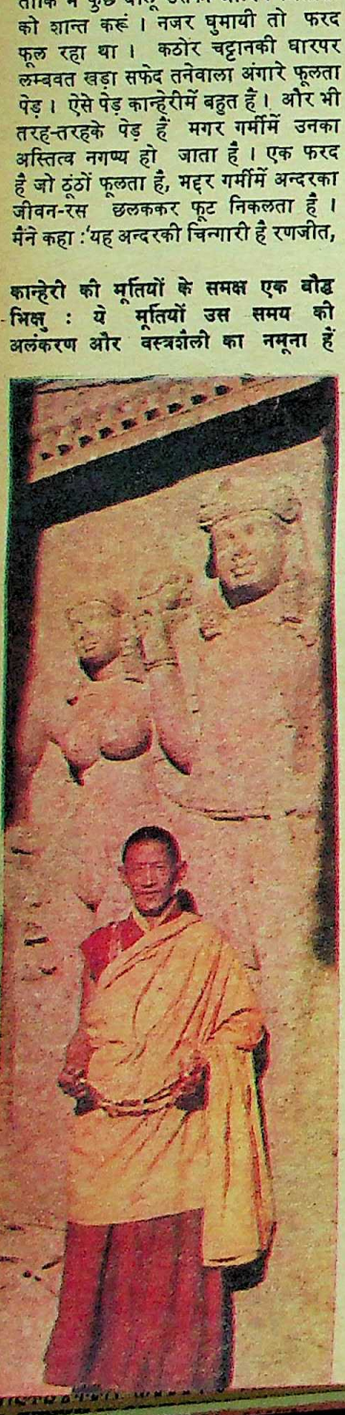
शामको जब सूरज करीब-करीब छिप जाता है तब भी कान्हेरीकी ऊपरी गुफाओंमें लाली छायी रहती है। हम लोग सीढ़ियां चढ़ते ऊपरको चले जा रहे थे कि उसने कहा : 'बम्बईसे कितने पास है, फिर भी कितना अलग। यहां आकर लगता है जैसे बिजलीकी रेलगाड़ी तो क्या, अभी साइकिलका भी आविष्कार होना बाकी है।' मैंने उसके इस अद्‌भुत विचारपर कोई गौर नहीं किया। वह गुफा-दर्शकोंकी आदि जिज्ञासाका शिकार था। इससे पहले वह गुफाएं देखते हुए इन गुफाओंको बनाने वालों का नाम आदि पूछने जैसे प्रश्न करता रहा था। इस बार मेरे उत्तर न देनेपर वह थोड़ी देर चुप रहा। थोड़ी सीढ़ियां और चढ़कर फिर एक पत्रहीन पेड़की डालोंपर फूले लाल-लाल गुच्छोंकी ओर इशारा करते हुए बोला : 'देखा साहब, तुलसी बिरवा बागमें सींचेते कुम्हिलाय। रहें भरोसे रामके परबत पर हरियाय।' इस बार उसने साहित्यको सामने रख दिया था। यह उसकी चाल थी ताकि मैं कुछ बोलूं उसकी आदिम जिज्ञासा को शान्त करूं। नजर घुमायी तो फरद फूल रहा था। कठोर चट्टानकी धारपर लम्बवत खड़ा सफेद तनेवाला अंगारे फूलता पेड़। ऐसे पेड़ कान्हेरीमें बहुत हैं। और भी तरह-तरहके पेड़ हैं मगर गर्मीमें उनका अस्तित्व नगण्य हो जाता है। एक फरद है जो ठूंठों फूलता है, भद्दर गर्मीमें अन्दरका जीवन-रस छलककर फूट निकलता है। मैंने कहा : 'यह अन्दरकी चिन्गारी है रणजीत, जिन्दगीको उजागर किये है। यह आग जहां भी होती है दबाये नहीं दबती। हुलास मारती है। ये गुफाएं भी तो उसी आगका एक नमूना है। उन बौद्ध शिल्पियोंमें अन्दर आग थी, चट्टानोंको चमका गयी वरना इस बियाबान जंगलमें देश-विदेशके दर्शनार्थी भटकने आते ?' वह इस व्याख्यासे बेहद प्रभावित हुआ और चुप हो गया। अब तक हम लोग कान्हेरीकी सबसे ऊंची चट्टानपर समुद्रतलसे लगभग १५०० फीट की ऊंचाईपर आ गये थे। दूर सामने अरब सागरका पानी सूरजकी लालीको अपनेमें समेट रहा था और गुफाओंमें चिंचियाते चमगादड़ोंकी चीख बढ़ती जा रही थी। सैलानियोंकी भीड़ कबकी जा चुकी थी। सच पूछा जाय तो मैं भी वहां नहीं था, मैं था सवा हजार साल पहलेकी दुनियामें खोया हुआ। मेरी आंखोंके सामन थी बौद्धों की वह एकान्त दुनिया, कान्हेरीकी कुल १०९ गुफाओंमें फैली हुई।

मैंने कान्हेरीको चमकती बरसातमें भी देखा है जब सोतोंसे झिलमिल सरकता पानी चट्टानोंकी छाती सींचती कान्हेरीको एक नया परिवेश देता है और हरीतिमाका अपार भण्डार उसे नये ढंगसे उभारता है, और भयंकर गर्मीमें भी, जब चट्टानोंपर बहता पानी सूखकर आंसू की धारा-सा ठहर जाता है। सुबह उठते सूरजकी किरन पकड़ते भी देखा है और आज डूबते सूरजकी विदाईमें भी देख रहा था। हर रंगमें कान्हेरी के गुफा मन्दिर अपनी एक छाप छोड़ गये हैं मगर कार्लासे सर्वथा भिन्न। लगता है कान्हेरीमें कार्लाकी अस्तव्यस्त स्मृतियां संजोयी गयी हैं। कार्लाने बौद्ध कलाका चढ़ता सूरज देखा, कान्हेरीने उतरता। कान्हेरीके गुफाशिल्प और मूर्तियोंमें मौलिकताका सर्वथा अभाव है। इतना निश्चित है कि ये गुफाएं अपने आसपासके तत्कालीन प्रसिद्ध नगरोंमें आने जानेवाले असंख्य तीर्थयात्रियों, भ्रमणार्थियों और भिक्षुओंके निवासकी एक बहुत बड़ी आवश्यकताकी पूर्ति करती थीं। कोनकनकी राजधानी सुपरक, समृद्ध बन्दरगाह कल्याण, ट्राम्बे द्वीपस्थित चेमूल (आजका चेम्बूर), वस्य (सम्भवतः आजका बसई), श्रीस्तानंक अर्थात् थाना और घोड़बन्दर अपने तत्कालीन महत्वके कारण इतिहासमें स्थान-स्थानपर मिलते हैं। कान्हेरीकी गुफाएं इन महत्वपूर्ण स्थानोंके बीच बम्बईसे १९ मील दूर बोरीवलीसे ५ मील पर पहाड़ियोंपर स्थित हैं। शायद बौद्धलेणोंमें कान्हेरीका ही लेण समूह ऐसा है जो सबसे अधिक बिखरा हुआ है और संख्यामें भी अधिक, १०९ गुफाओंका समूह है।

वास्तु तथा स्थापत्यकलापर प्रकाश डालने वाली इन गुफाओंमें प्राप्त सामग्री और अभिलेखोंके आधारपर इनके निर्माण की अवधि ईसाकी दूसरी शताब्दीसे लेकर ९ वीं शताब्दी तक ठहरायी जाती है। भिक्षुओंके लिए बनी छोटी - छोटी नितान्त सादी गुफाएं उससे भी पहलेकी ठहरायी जाती हैं। वे गुफाएं जिनमें दीवाल के साथ पत्थरको काटकर विश्रामके लिए बैठने अथवा लेटनेके लिए बेंचें भी बना दी गयी हैं, चौथी शती तक जाती हैं तथा जिन गुफाओंमें महायान कालकी मूर्तियां उपलब्ध हैं उनका समय ईसाकी ९ वीं शती तक पहुंचता है। सुप्रसिद्ध विद्वान, फर्ग्युसनने कान्हेरीकी गुफाओंको भारतकी बौद्धलेणोंमें सबसे बादकी गुफाएं माना है। उनका कहना तो यहां तक है कि इनमेंसे भिक्षुओं द्वारा बनायी हुई हैं जो अपने मुख्य केन्द्रोंसे अलग कर दि[illegible] किन्तु ऐसे एकान्त स्थानोंमें शरण पश्चात् भी अपने प्रमुख केन्द्रोंकी क[illegible] समृद्धिसे वंचित नहीं रहना चाहते थे। निश्चित है कि कार्लाकी जैसी कलात्मक समृद्धिको आंक सकनेमें इन्हें सफलता नहीं मिली, उनका कार्य अनुकृतिकी बेगार बनकर रह गया। कान्हेरीकी कलामें अजन्ता और कार्लाकी जैसी सफाई न आ पायी इसका एक कारण यह भी है कि कहीं-कहीं चट्टानके कणोंमें घनेपनका बिल्कुल अभाव है। कहीं-कहीं तो चट्टानके कणोंके इस बिखरावमें गुफाओंके प्लास्टर और पेंण्टिंगसको वर्षाके पानीसे सुरक्षित रख पानेकी क्षमता नहीं है। जहां पर चट्टानके कण घने हैं वहांके उत्कीर्णोंमें काफी सफाई और निखार है।

बौद्धशिल्पी जब लापरवाही बरतने लगे

इन एक सौ नौ गुफाओंमें कान्हेरीका विशाल चैत्यहाल और दरबार हाल अजन्ता एलोरा और कार्लाकी तुलनामें कलात्मक दृष्टिसे अत्यन्त हीन होते हुए भी हमारा ध्यान सबसे अधिक आकर्षित करते हैं। चैत्यहालमें वास्तुकी सादगी है किन्तु उसकी मूर्तियोंमें खासा अलंकरण है। वास्तुकी सादगी तो यहां तक है कि चैत्यके कुछ स्तम्भ बिल्कुल अधूरे जैसे छोड़ दिये गये हैं। यह लापरवाही आपको कार्लामें कहीं देखनेको नहीं मिलती। लगता है कान्हेरीके शिल्पियों में से कुछ बेहद लापरवाही बरतते गये हैं या बनाते-बनाते ऊबकर चल दिये और अपनी अपनी छाया युगों-युगों तकके लिए छोड़



कान्हेरी की मूर्तियों के समक्ष एक बौद्ध भिक्षु : ये मूर्तियों उस समय की अलंकरण और वस्त्रशैली का नमूना हैं

बुद्ध जयन्ती के अवसर पर

पुरातन बौद्ध केन्द्र कान्हेरी : जहां अन्तरराष्ट्रीय वाद-विवाद हुआ करते थे

● लेख : कन्हैयालाल नन्दन

● छाया : मुरलीधर जालान

गुफा दर्शक : सीढ़ियां-दर-सीढ़ियां

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

... तकका खयाल नहीं रखा। यह बिल्कुल कि कार्लाकी गुफाएं पश्चिम भारत भावसे ग्रसि र्मके उच्चतम वैभवका प्रमाण हिन्दुस्तान करती हैं जबकि कान्हेरीकी गुफाएं बौद्धकलाके उस जमानेका उदाहरण हैं जब पश्चिम भारत बौद्धकला और धर्मका ह्रास देख रहा था। फिर भी कान्हेरीकी अपने समयपर अपनी अलग शोभा थी। गुफाओं के बीच पत्थरपर कटी सीढ़ियां, जिसके लिए कान्हेरीको आज तक गर्व है, जब सजायी जातीं, वेदी और स्तूप तोरणों और बन्दनवारोंके बीच दीपोंसे जगमगाते, अगरुधूम और पुष्पोंसे सारा आसमान गमक उठता, यात्रियोंके झुण्डके झुण्ड सुसज्जित सीढ़ियोंपर उतरते चढ़ते और पीतवस्त्रधारी और भिक्षुणियां उस पहाड़ीकी चोटीपर चलते फिरते तो कान्हेरीकी वे गुफाएं अपनी उस कलात्मक हीनताको भूल गर्वकी सांस लेती थीं।

चैत्यगुफा कार्लाके चैत्यकी असफल अनुकृति है। गुफाके स्तम्भोंमें अंकित हाथियों को अपनी सूंड़ोंमें पकड़े हुए पानीके घड़ोंसे पानी गिराते हुए दिखाया गया है। और कुल खम्भोंमेंसे ६ एक ओर और ११ दूसरी ओर ऐसे अलंकरणका अवसर पा सके हैं, शेष सादे अष्टकोणकी आकृतिमें ही समाप्त कर दिये गये हैं। इस गुफाकी मूर्तियोंके अंकनमें भी वही लापरवाही दृष्टिगोचर होती है। जहां खम्भों और उनपर अंकित मूर्तियोंका आधार कार्लाकी चैत्यगुफा है वहीं पशु-आकृतियोंकी प्रेरणा अमरावतीसे ली गयी है जिसका निर्माण ईसाकी चौथी या पांचवी शतीमें हुआ था। चैत्यहालका पृष्ठ भाग गौतमीपुत्र गुफा, नासिकका अनुकरण है। हालके मध्यमें स्तूपमूर्तियोंसे रहित और अत्यन्त सादा है जिसका व्यास लगभग १६ फीट है। इसका लकड़ीके कामका भाग प्रायः नष्ट हो चुका है। बरामदा जो कि अब बिना छतका हो चुका है, सम्भवतः पहले लकड़ीके एक कामदार जंगलेसे सुसज्जित था। इसी बरामदेके दोनों छोरोंपर लगभग २३ फीट ऊंची बुद्धकी विशाल मूर्तियां हैं जो गुफाके निर्माण कालसे बहुत बादकी खोदी हुई मानी जाती हैं। गुफाकी सामने वाली दीवालपर खोदी गयी मूर्तियां कार्लाकी गुफाकी उसी स्थितिकी मूर्तियोंका अनुकरण हैं किन्तु ये मूर्तियां कार्लाकी अपेक्षा अधिक कलात्मक और सुन्दर ढंगसे खोदी गयी हैं। सम्भवतः कान्हेरी गुफाओंकी मूर्तियोंमें ये सबसे सुन्दर नमूने हैं, चट्टानके कण इस जगह आश्चर्यजनक ढंगसे घने हो गये हैं इसी कारण इस स्थानपर कलाकार अपनी कलाका निखार प्रस्तुत कर सके हैं। स्त्रियों के इयरिंग (कर्णफूल) और बाजूबन्द भारी और वजनदार हैं। पुरुषोंके सिरपर साफे बड़ी सावधानीसे बंधे मिलते हैं। इस प्रकारकी वस्त्र और आभूषण शैली चूंकि कान्हेरीकी समकालीन या इसके बाद की अन्य गुफाओंमें नहीं पायी जाती, इस कारण कान्हेरीकी गुफाओंका ऐतिहासिक महत्व और बढ़ जाता है। लगता है यह वस्त्र आभूषणशैली गुफा निर्माण कालमें बहुत प्रचलित थी। किन्तु उन मूर्तियोंके ऊपर अंकित बुद्धकी तमाम मूर्तियों और बोधिसत्व अवलोकितेश्वरकी दो खड़ी मूर्तियों के सम्बन्धमें यह नहीं कहा जा सकता, जो निश्चय ही बादके समयकी हैं। बरामदेके बायें छोरपर सामनेकी दीवालमें पायी जाने वाली बुद्धमूर्तिके सम्बन्धमेंभी ऐसा ही निश्चय किया जा सकता है जिसके नीचे ६७ वीं शतीके अक्षरों वाले एक अभिलेखमें बुद्धघोषका नाम अंकित मिलता है।

फर्ग्युसन तथा बर्गेसने कान्हेरीमें अंकित बुद्धमूर्तियोंके सम्बन्धमें एक निष्कर्ष निकाला है। उनका कहना है कि यहांके अधिकांश बुद्ध अपने पैर नीचे करके बैठते हैं, मात्र छोटे-छोटे बुद्ध पालथी मार कर बैठे नजर आते हैं और प्रायः समूहकी प्रमुख मूर्ति, बोधिसत्व मूर्ति, सिरके ऊंचे पहनावेके साथ खड़ी दिखायी देती है जिनके साथ दो परिचारिकाएं रहती हैं जबकि वास्तविक बुद्ध के साथ पुरुष मूर्तियां ही मिलती हैं।

अन्तरराष्ट्रीय स्तरका मिलन-स्थल

कान्हेरीकी इन बिखरी-बिखरी गुफाओं में बौद्धवास्तुकी क्या उपलब्धियां हैं यह कहना बहुत मुश्किल है। चैत्यगुफाएं छोटी-छोटी कोठरियोंसे प्रारम्भ होकर बड़ी 'चैत्य-गुफा' तक पहुंचती हैं और बिहारगुफाएं सादे बेंचदार विश्रामकक्षों और बरामदोंसे प्रारम्भ होकर 'दरबार' गुफामें अपनी चरम परिणति पाती हैं। कान्हेरीकी इन गुफाओं में एक विशेषता अवश्य है कि प्रायः प्रत्येक गुफामें एक कुआं अथवा जलाशय है, जो आज भी पानीसे भरे रहते हैं। अजन्तामें इनका सर्वथा अभाव है किन्तु कार्ला, एलोरा, एलीफण्टा और खण्डगिरि तथा ग्वालियरमें मन्दिरों अथवा विहारोंके समीप चट्टानोंको काटकर बने ऐसे जलप्राप्तिके साधन अवश्य मिलते हैं।

कान्हेरीकी दरबारगुफा हॉल बौद्ध गुफाओंके संयोजन और व्यवस्थापर नया प्रकाश डालती है। यह विहार नहीं बल्कि एक प्रकारका धर्मशाला अथवा सभाभवन है और यही एक ऐसी ज्ञात गुफा है जो राजगृहके समीप सतपन्नी गुफाके सामने अजातशत्रु द्वारा बनवाये गये बड़े हालकी वास्तु व्यवस्थाको जिसका निर्माण बुद्धकी मृत्युके शीघ्र बाद सबसे पहले दीक्षान्त समारोहके उपयोगके लिए हुआ था, समझनेमें कुछ सहायता कर सकती है। हाल का मध्यभाग ७३ फीट लम्बा और ३२ फीट चौड़ा है और आजकलके गणितके अनुसार—५ वर्ग फीट प्रति व्यक्तिके हिसाबसे—लगभग ४५० से ५०० आदमियोंके बैठनेके लिए पर्याप्त है। यद्यपि यह इससे बहुत छोटे पैमानोंपर किये गये उत्सवोंके लिए बना था। इसमें केवल दो पत्थरके बड़ी लम्बी बेंचें हैं जहां मुश्किल से १०० व्यक्ति स्थान पा सकते हैं। जिससे स्पष्ट हो जाता है कि यह गुफा 'विहार' नहीं धर्मशालाके रूपमें ही अधिक बनायी गयी है।

दरबार गुफा बिल्कुल सादी है। बरामदेके खम्भे अठपहल, सादे हैं जिनमें न मूलाधार हैं और स्तम्भशीर्ष। गुफाके अन्दरकी ओर स्तम्भोंमें थोड़ा परिवर्तन होता गया है। ऐसी सादगीके बीच देश देशान्तर के लोग अपने धार्मिक वाद विवादोंमें भाग लेने और विचार-विमर्श करनेके लिए जमा होते थे। उस समय कान्हेरी लगभग अन्तरराष्ट्रीय केन्द्र था, जहां मिस्र, रोम, यूनान, अरब और फारस तथा लंका आदिके लोग प्रायः आते और वहांके विहारोंमें अपनी धार्मिक और बौद्धिक समस्याएं सुलझाते थे। ये वाद-विवाद कार्लामें उतने अधिक नहीं होते थे जितने कान्हेरीमें होते थे। दरबार हालका निर्माण इसका सबसे बड़ा प्रमाण है।

उत्सवके दिनोंमें मुख्य चैत्य हालको तोरण पताकाओं और बन्दनवारोंसे सजाया जाता था और सुसज्जित आराधकोंसे जब हाल ठसाठस भरा होता तो कान्हेरीकी शोभा द्विगुणित हो जाती थी। सारे चैत्य, विहार, सीढ़ियां, स्तूप सारा वातावरण आलोकित किया जाता और यह सब कुछ एक सुनियोजनमें बंधा होता था। उच्चाधिकारियों द्वारा इस सबकी उचित व्यवस्थाकी जाती थी। सबसे उच्च अधिकारीको गन्धकुटी-विहार कहा जाता था जो सारे आश्रमका संरक्षक जैसा होता था। उसके बाद नवकर्मिका होता था जो भक्तों और आराधकों द्वारा प्रदत्त स्तूपों या बुद्धकी मूर्तियोंके धार्मिक कर्मकाण्डों (नवकर्म) का सुपरिण्टेण्डेण्ट होता था। नवकर्मिका के सहायतार्थ उपरक्षिका होता था जो पुनरुद्धार कार्यकी देखभाल करता था। इतने बड़े भिक्षु-आश्रमके लिए एक भोजनशाला आवश्यक होती थी। भोजनशालाका प्रबन्धक एक महान पदका अधिकारी माना जाता था।

कुल मिलाकर यह एक बहुत बड़ी दुनिया होती थी जो सामान्य जीवनसे भिन्न तो होती थी किन्तु जहां सामान्य जीवनकी उपेक्षा नहीं होती थी। ये भिक्षु आश्रम न केवल सामान्य जनजीवनके प्राचीन रीतिरिवाजों, तिथि त्योहारोंको समझनेमें हमारी सहायता करते हैं वरन् कला और संस्कृतिकी तत्कालीन बदलती स्थितियोंका भी परिचय कराते हैं। पश्चिम भारतमें इस प्रकारके परिवर्तन बहुत हुए जिन्हें इन गुफामन्दिरोंमें भलीप्रकार सुरक्षित रखा गया है।

हमारी सांस्कृतिक विरासतको मूर्त रूपमें संजोये खड़ी इन गुफाओंकी दुनियासे जब बाहर आया तो तारे टिमटिमा रहे थे और सर्प जैसी सड़क चांदनीमें चमकती हुई याद दिला रही थी कि चल रे मन अब यहां रातमें चमगादड़ोंकी आवाज सुननेसे क्या फायदा !

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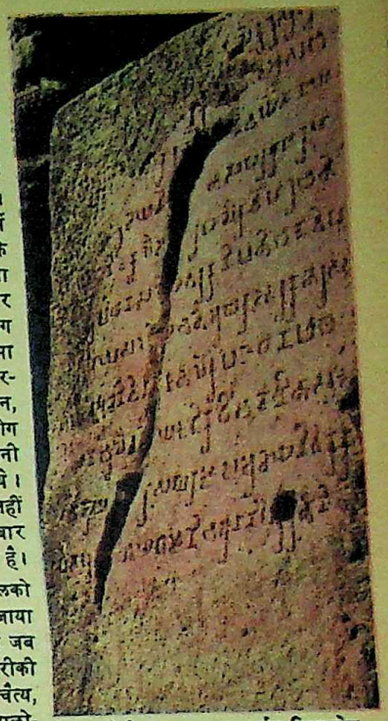
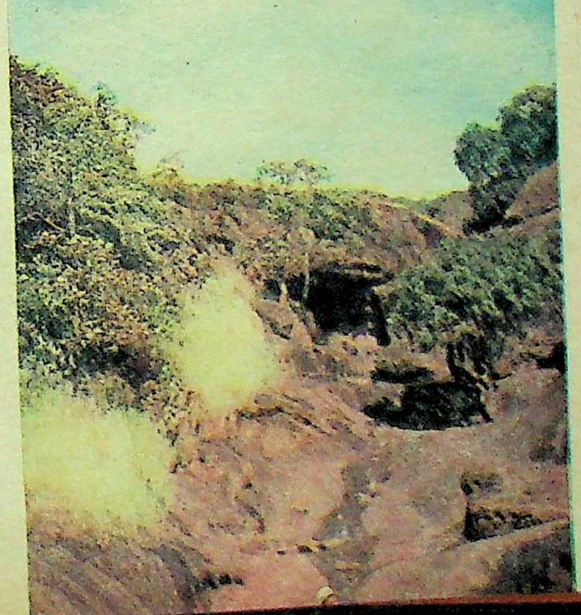
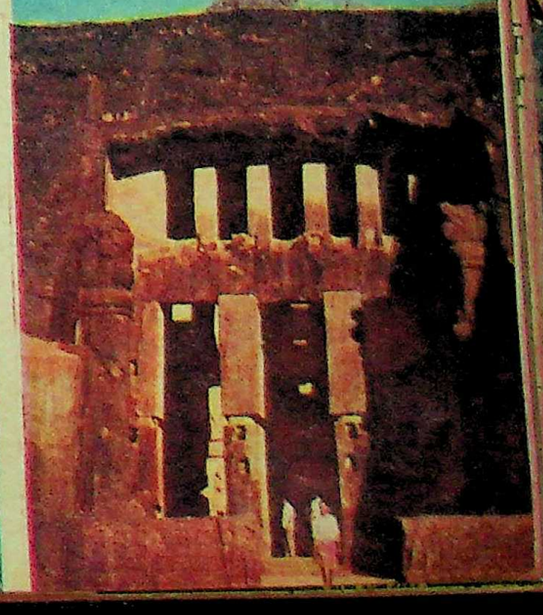


कान्हेरी का एक कालजर्जर शिलालेख

गुफामन्दिरों का प्राकृतिक सजाव शृंगार



कान्हेरी की शिल्प की सादगी का प्रमुख आकर्षण : चैत्यहाल



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दिल्ली का हिन्दी रंगमंच : इस सत्र की कुछ उपलब्धियां

● हबीब तनवीर

"हमें भारतीय रंगमंच में नवीन प्राण फूंकना है। इसके लिए हमें अपने क्लासिकल और लोक रंगमंच से तो प्रेरणा लेनी ही होगी, साथ ही दूसरे देशों के रंगमंच का भी अध्ययन करना होगा।" हबीब तनवीर के ये विचार आप 'धर्मयुग' के २४ अप्रैल के अंक में पढ़ चुके हैं। अब प्रस्तुत है, दिल्ली के हिन्दी रंगमंच का अध्ययन-विश्लेषण तथा इस सत्र के उपलब्धि-नाटकों ('सुनो जनमेजय' तथा 'कंजूस') का समीक्षात्मक विवेचन। 'मध्यम व्यायोग' की समीक्षा आप 'धर्मयुग' के १७ अक्तूबर, ६५ के अंक में पढ़ चुके हैं

सदियोंसे हमारे यहां नाटकका अकाल रहा है। ऐसेमें एक भी नया और अच्छा नाटक स्वाति नक्षत्रकी एक बूंद की तरह होता है, 'सुनो जनमेजय' ऐसी ही एक बूंद थी। यह एक कन्नड नाटक है, जिसे हिन्दीमें रूपान्तरित करके नेशनल स्कूल ऑफ ड्रामाने प्रस्तुत किया।

दिल्लीमें ही उन्हीं दिनों एक और भी रूपान्तरित नाटक देखनेको मिला। मोलियर के 'माइजर' का उर्दू रूपान्तर 'कंजूस'। यह भी नेशनल स्कूल का ही प्रयास रहा और अब तक दिल्ली रंगमंचके यही दो नाटक सर्वोत्तम कहे जा सकते हैं।

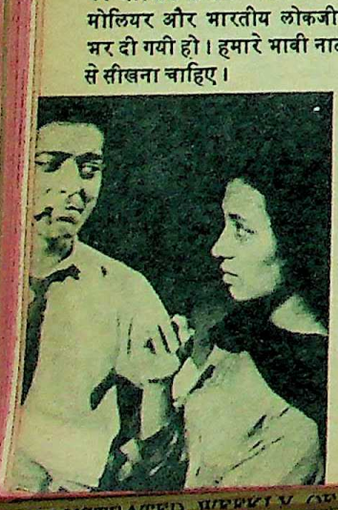
वैसे नेशनल स्कूलने इस मौसममें कुल चार नाटक प्रस्तुत किये। बाकी दो में से एक था भासके एकांकी 'मध्यम व्यायोग' का हिन्दी रूपान्तर (विवरण : 'धर्मयुग' १७ अक्तूबर, १९६५) और दूसरा ब्रेख्त की कवितासे सम्बन्धित एक कार्यक्रम। ब्रेख्तकी कविताओंका पाठ संगीत और स्लाइडके साथ अभिनीत हुआ।

दिल्ली रंगमंचकी स्थिति बड़ी हद तक अस्पष्ट है। उसमें नेशनल स्कूलका चयन सुरुचिपूर्ण ही कहा जायेगा। ब्रेख्त, भास, मोलियर, और एक समसामयिक भारतीय नाटक। यही सुरुचि कभी किसी और दिल्ली नाट्य मण्डलीने दिखायी थी। लेकिन इस बीच दिल्लीकी विभिन्न नाट्य मण्डलियोंमें जैसे सुरुचिसे विराग पैदा हो चला हो। नेशनल स्कूलने कुछ आशा बंधायी है, जगायी है। इस सुरुचिकी दिशा होगी, होनी भी चाहिए। जो मण्डलियां दिशाकी बातको बकवास समझती हों, उनसे झगड़ा भी क्या? उनके चयनमें भविष्य की ओर कोई दृष्टि नहीं होती, वर्तमानकी आवश्यकताओं की कोई समझ नहीं होती। अगर कुछ होता है, तो टिकट बेच लेनेकी धुन और जल्दबाजी।

नेशनल स्कूलको सरकारी सहायता मिलती है। वह प्रयोगके लिए भी प्रयोग कर सकता है। लेकिन इसमें बुराई भी क्या है? आखिर हमारा पूरा रंगमंच ही प्रयोगके दौर से गुजर रहा है। हां, जब हमारा रंगमंच लोकप्रियतामें सिनेमाकी जगह लेने लगे, तब शायद यह तर्क कमजोर पड़ सकता है। लेकिन, अभी हमारा रंगमंच उस लोकप्रियतासे उतनी ही दूर है, जितना बोलता सिनेमा अपने जन्म-कालमें आजकी लोकप्रियतासे दूर था।

सुनो जनमेजय : एब्सर्ड रंगमंच तथा भारतीय लोकजीवन का सम्मिश्रण

'सुनो जनमेजय' का मैं स्वागत करता हूं। इसके कई कारण हो सकते हैं। मुझे इसमें 'थियेटर ऑफ एब्सर्ड'के भी तत्व मिले, जिन्हें संस्कृत और कन्नड लोकनाट्य परम्परा की आत्मासे सजीव कर दिया गया था। इसमें भास, ब्रेख्त, मोलियर और भारतीय लोकजीवन—इन सबकी जैसे सुगन्ध भर दी गयी हो। हमारे भावी नाटककारोंको 'सुनो जनमेजय' से सीखना चाहिए।



'सुनो जनमेजय' का एक और दृश्य। अनुभवी राम तथा युवती की भूमिका में हरजीत तथा अंजला

नाटकका प्रारम्भ बड़ेही अनौपचारिक ढंगसे होता है। सूत्रधार और नटके बीच जैसे कोई संवाद हो, उसी रूपमें एक राजनीतिक नेता एक ऐसी दुनियाकी बात करते हैं, जो कल्पना और कलासे परेकी चीज है। वे एक सांसमें दर्जनों नाट्य परम्पराओं—पिरान्देलो, वाइल्डर, ब्रेख्त और भारतीय क्लासिक और लोक परम्पराओं—सबका नाम गिना जाते हैं। वे जीवन और कला, कल्पना और यथार्थकी चर्चा करते हैं और धीरेसे यह संकेत भी कर देते हैं कि कल्पनामें शायद जीवनसे अधिक जीवन होता हो।

यह संवाद कुछ खिंच-सा गया था। और यहां-वहां तर्क-जालका भी आभास खटकता था। लेकिन तभी नाटक शुरू हो जाता है, पात्रोंके आने की सूचना मिलती है और सूत्रधार नाटक जैसे पंख तोलने लगता है और फिर मानव-व्यवहार की गाथा खुलने लगती है—वह मानव-व्यवहार, जो सत्ताके बोझसे दबा हुआ है और जहां मृत्युका निरन्तर आवास है।

हर आदमी सत्तापर बैठना चाहता है, वह सत्ता, जो पैसेसे जन्म लेती है, जो किसी हसीन लड़कीका मालिक बन जानेसे हासिल होती है। अनुभवी राम किसी पुराने दफ्तर के बड़े बाबू हैं। युवक, युवती और मामूलीराम दफ्तरके बाबू और चपरासी हैं। चारों सत्ताके इस संघर्षमें गुथ हुए हैं। युवती भी सत्ता हथियाना चाहती है। वह खुद भी एक सत्ता है। उसे बाकी तीनों आदमी हथियाना चाहते हैं। तीनोंमें से हर एक अपनी हैसियतके मुकाबले दूसरेको नहीं गिनता। और यही हैसियत ही है, जो युवतीको खरीद सकती है। लेकिन हैसियतकी असल मालकिन दौलत है—दौलत, जो वर्गोंको जन्म देती है। उनके मतभेदोंको जन्म देती है और सारी यातनाओंकी फसल बोती है।

संघर्ष चलता है, तेज होता है और उसमें मामूलीराम विजयी होता है। मरियल, बूढ़े अनुभवी रामकी नहीं चलती। जोश और उमंगोंवाली युवती मामूलीरामकीजेबमें आजाती है।

लेकिन पर्दा गिरनेसे पहले सभीके चेहरोंको जैसे मौत सूंघ गयी हो। और हम देखने वाले जैसे कुछ-कुछ लज्जित हों, अपनी भाग-दौड़, उठा-पटक जैसे कुछ और बेकार लगने लगी हो और जैसे कोई इशारा कर रहा हो कि इस दुनिया को फिरसे संवारना होगा। और तभी उस नेताकी भी याद आती है और लगता है जैसे उसका पेशा भी कुछ खास शरीफाना नहीं। उसमें सृजनके तत्व नहीं। नाटकके बाद लोग निराशाके बोझ ढोते गये हों, या चारों तरफ फैली अव्यवस्था और नोच-खसोटमें अपनी भूमिकापर पछताते, दुखी होते या शरमाते गये हों—यह वे जानें। नाटककारका जो काम था, वह पूरा हो चुका था।

'सुनो जनमेजय' के रचयिता आद्य रंगाचार्यने इस क्रूर गाथामें हंसी-मजाक की बिजली दौड़ा दी है। यह नाटक मुझे उन फ्रान्सीसी नाटककारोंकी याद दिला गया, जिन्होंने अपनी बौद्धिक निर्दयता और काव्यमय सुरुचिके कारण फ्रान्सीसी रंगमंचमें अवांगार्द धारा चला दी थी।

मोहन महर्षिके हिन्दी रूपान्तरने मूल नाटककी आत्मा पकड़ी थी। अनुवादमें कुछ न कुछ तो हमेशा हाथसे निकल ही जाता है। नाटकका अभिनय और भी प्रभावशाली हुआ होता, यदि पात्रोंके वर्ग-विभेदमें निखार लानेके लिए यदा-कदा बोलियोंका प्रयोग कर लिया गया होता और सारे परिवेश को कुछ कम गम्भीर बनाया गया होता। अभिनयको पूर्व अभ्यस्त या सायास कम, अनायास अधिक बनाना था। इससे नाटककी गम्भीर उदासी और निर्दयता और बढ़ जाती। लेकिन इसके लिए निर्देशकमें आत्मविश्वास भी अधिक होना चाहिए।

मामूलीराम की भूमिकामें सुरेन्द्र सिद्धूका अभिनय अपनी शैली और जोर के लिए याद किया जायेगा। हरजीतने अनुभवीरामके तरस खाने वाले बुढ़ापेको सजीव बनानेमें कोई कसर बाकी नहीं छोड़ी। हरजीतके अभिनयमें प्रगतिके लक्षण मिलते जा रहे हैं।

नयी दिल्ली के नेशनल स्कूल ऑफ ड्रामा द्वारा प्रस्तुत 'सुनो जनमेजय' में ओ. पी. कोहली (युवक) तथा अंजला चिटनीस (युवती)

यही बात ओम शिवपुरीके लिए भी कही जा सकती है। 'सुनो जनमेजय'में सूत्रधारकी भूमिका उनकी दूसरी सफलतम उपलब्धि है। एक बार ऐसा ही कमाल उन्होंने मोलियरके नाटकमें दिखाया था। ओम शिवपुरी परिश्रमी अभिनेता हैं, वे हमेशा अपने पात्रोंके चरित्रोंमें कुछ न कुछ ऐसा भर देते हैं कि उनमें ईमानदारी और आवेग मुखर हो उठते हैं।

इससे ओम शिवपुरीकी प्रतिभा और परिश्रम दोनोंका सुबूत मिलता है। लेकिन दुर्भाग्यवश वे अपनी हर भूमिका में कुछ घिसी-पिटी चीजें रखना नहीं भूल पाते, जैसे गला फाड़ना, मुंहका टेढ़ा करना, पीठ झुकाकर चलना आदि। और कभी-कभी यह भी दिखायी पड़ जाता है कि यह सब वे कितनी मेहनतसे, सायास कर रहे हैं।

यहींसे मोलियरकी चर्चा शुरू हो जाती है। कंजूस जब अपनी पूरी दौलतसे हाथ धो बैठता है, तो शिवपुरी भाव-भंगिमाका उपयोग करते हैं। 'लियर' में भी उन्हें ऐसे प्रदर्शनकी जरूरत पड़ती है। सन्दर्भ भिन्न है। लेकिन शिवपुरीकी भंगिमाओंमें बस कुछ अंशोंका ही अन्तर मिलता है। हालांकि इन दोनों स्थितियों और उनसे उत्पन्न 'मूड' में बुनियादी अन्तर होना चाहिए था।

कंजूस : रूपान्तर की समस्या

मोलियरके नाटक अतिरंजित कामेडी हैं—अतिरंजित विदूषक। इनके अभिनयमें बुद्धू और बेवकूफके अन्दाजके अन्दर कटु सामाजिक आलोचना होना चाहिए; ऊपरसे देखने पर गंवारू और भोंडा, लेकिन फिर भी अनुशासित। मौतकी तरह सादा और भयानक। ऐसी कामेडीमें हंसते-हंसते बच्चोंके पेटमें बल पड़ सकते हैं और चिन्तनशील व्यक्ति उदास हो सकता है। कामेडीके नामपर इसके अलावा और सब कुछ हंसोड़ अश्लीलता है।

'कंजूस' में ये चीजें काफी मात्रामें देखनेको मिलीं, खासकर नौकरों वाले दृश्यमें या उस समय जब कंजूस दलालसे सौदा करता है। शिवपुरी इस चीजको पकड़नेमें काफी सफल रहे।

अल्फू (रामगोपाल बजाज) और नब्बू (सोन्ताके) मोलियर-आत्माके निकट थे। सुधा शर्माकी फर्जीनाकी भूमिका बहुत ही सफल रही। अवधसे दूरकी इस लड़कीमें लखनवी अन्दाज, तकल्लुफ और अदा बहुत ही सही उतरे।

सुधाके अलावा और किसीसे लखनऊको जबान न चल सकी और एक ऐसे नाटकमें, जहां देशके सभी हिस्सोंके अभिनेता काम कर रहे हों, यह अपेक्षा की भी नहीं जा सकती। लेकिन एक दूसरी कमी भी दिखी, जिसे आसानीसे दूर किया जा सकता था। जिस वेश-भूषाका इस्तेमाल किया गया, उसे कोई लखनवी देखे तो हाय-तोबा मचाने लगे। कंजूसके लड़के ने आसमानी रंगका कुर्ता और उसपर शोख लाल साटिन का वास्केट पहन रखा था।

लेकिन ये सब रूपान्तरकी समस्याएं हैं। मोलियरके फ्रान्सको भारतमें कैसे तब्दील किया जाये? विदेशी नाटक के किस चरित्रमें किस परिस्थितिमें कौन-सा विश्वजनीन मूल्य उभरता है, उसीको पकड़ लेना कुछ कम बात नहीं।

और यही बात है, जिसके कारण अल्काजीको इतनी सफलता मिली। तमाम कमियोंके बावजूद अल्काजी उन दोनों नाटकोंकी मूल आत्माको पकड़नेके लिए सदा प्रयत्नशील दिखे।

('तुगलक' शीर्षक नाटक का विवरण किसी आगामी अंक में)

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यह बिल्कुल सच है कि हिन्दुस्तानी आज भी तीव्र हीनता भावसे ग्रसित हैं और यह भी बिलकुल सही है कि अक्सर हिन्दुस्तानी, वे खुद कितने ही काबिल क्यों न हों, कितनी ही जिम्मेदार हस्तियां क्यों न हों, बम्बईके विलिंग्डन क्लब या दिल्लीके अशोका होटलमें किसी महफिलमें जब किसी अंग्रेज या अमरीकीसे विचार-विनिमय करते हैं तो चेहरोंपर अजब रौनक आ जाती है और वे विदेशियोंको बड़े हास्यास्पद और दयनीय मालूम होते हैं। नैपालको इनसे घिन आती है और डाम मोरेस वतन छोड़कर चला जाता है। इस हीनता भावका एक नमूना यह भी है कि अपनी संस्कृतिकी महानता प्रमाणित करनेके लिए पश्चिमका सर्टिफिकेट हासिल किया जाये। शकुन्तला इसलिए महान नाटक है कि गेटेने उसकी तारीफ की। गीता—? — अजी जनाब, गीताने ईलियट तकको प्रभावित किया। हिन्दुतानी संगीत ? यहूदी संगीतकार मैन-विनने उसकी तारीफ की है। सत्यजित राय ? उसकी तो बात ही मत कीजिए, सारी दुनिया उसका कलमा पढ़ रही है।

मगर जहां तक मैं समझती हूं, नये पश्चिमी पाठकके लिए भारत विरोधी पुस्तकें इस हीनता भावके कारण नहीं लिखी जा रही हैं; उनमें विदेशियोंकी खुशामदके अलावा एक जहीन कारोबारी नुक्ता भी शामिल है, जिसका जिक्र मैं पहले कर चुकी हूं।

हकीकत से दूर की तस्वीर

पृष्ठभूमि और रवैयेके बाद अब चरित्र चित्रण और परिवेशके चित्रांकनकी तरफ आइए। हिन्दुस्तानी रहन-सहन और आम बोलचाल अंग्रेजीमें किस तरह पेश की जाये कि वह यथार्थके निकट रहे, अच्छा अंग्रेजी उपन्यास भी हो और उसमें टूरिस्ट अन्दाजका 'लोकल कलर' भी न आने पाये ? यह एक अहम मसला है। जब अहमद अलीने अंग्रेजीमें इस किस्मका वाक्य लिखा कि बिलकीसने कहा कि 'यू हैव बिकम द मून आफ ईद !' यानी तुम ईदका चांद हो गये हो, तो उर्दू मुहावरा भी आ गया, संवादमें यथार्थ भी रहा और पश्चिमी पाठकके लिए पूर्वीय ऐश्वर्य भी आ गया (मुल्कराज आनन्द तो 'अबे ओ साले' का अनुवाद सीधा-सादा 'ओ यू ब्रदर-इन-ला' कर देते हैं), दूसरी तरफ पी. लाल संस्कृत नाटकोंके अंग्रेजी अनुवादोंमें अमरीकी स्लैंग इस्तेमाल कर रहे हैं। जब मशहूर भारतीय आंग्ल उपन्यास लेखिका मिसेज झबवाला (इनको भारतीय आंग्ल इस लिहाजसे कहना चाहिए कि वे एक हिन्दुस्तानीसे शादी करके हिन्दुस्तानको अपना वतन बना चुकी हैं) दिल्लीके मध्यमवर्गीय जीवनके बारेमें उपन्यास लिखती हैं, तो यह जाहिर होता है कि सारा हिन्दुस्तानी मध्यमवर्गीय जीवन बेहद हास्यास्पद है। इसके लिए हम यह कह सकते हैं कि बहुत-सी बातें, जो हमारे माहौलका हिस्सा हैं और हम उनके सम्बन्धमें सोचते भी नहीं, एक विदेशी व्यंग्यकारकी हैसियतसे उनकी निगाह फौरन उन पहलुओंकी तरफ पहुंच जाती है। जब मिसेज झबवालाकी नायिका कमला या राधा या मोहिनी अपने करौलबागके मकानमें खाटके नीचेसे ट्रंक बाहर घसीटकर, उसमेंसे साड़ी निकालती है या कमलाकी सास पलंगपर बैठकर लड्डू खाती है तो हमें यह अजीब नहीं लगता, मगर पश्चिमी पाठकके लिए यह 'इण्डियन वे आफ लाइफ' बेहद अनोखा और शायद हास्यास्पद है (मिसेज झबवालाके एक उपन्यासके अन्तमें लड्डू और जलेबी वगैरह बनानेकी तरकीबें भी लिखी हैं।)

तो फिर आखिर क्या किया जाये ? क्या इन सब बातों का यह मतलब है कि अंग्रेजी उपन्यासमें विदेशियोंको दिखाने के लिए हिन्दुस्तानकी बेहद रोमाण्टिक और हकीकतसे दूर तस्वीर पेश की जाये ? क्या हिन्दुस्तानी किसानों और मजदूरों से आक्सफोर्ड इंग्लिशमें संवाद बुलवाये जायें ?

जाहिर है कि कोई समझदार और ईमानदार उपन्यास-कार ऐसा नहीं करेगा। एक सच्चा कलाकार अपने वतन क्या दुनियाके किसी मुल्ककी भी गलत और गैर-दयानतदार तस्वीर पेश नहीं कर सकता। हम किप्लिंग और उसके चेले-चांटोंसे खफा थे, हम जान मास्टर्सके लिए कहते हैं कि वह खालिस साम्राज्यवादी रवैयेके साथ अपने उपन्यासोंमें हिन्दुस्तानके बारेमें शदीद गलत-बयानी करता है, और अब अन्तर-राष्ट्रीय ख्याति और लाभके लिए हम खुद ऐसा कर रहे हैं !

मैं इस सिलसिलेमें मनोहर मुलगांवकरके नये उपन्यास 'ए बैण्ड इन द गेन्जेज' का जिक्र करना चाहती हूं। यह उपन्यास इंग्लैण्ड और अमरीकामें बेहद लोकप्रिय हुआ है और वहां

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विदेशों में भारतीय अध्यात्म : दो अनुभव

● यशपाल

१९५५ जूनमें 'विश्व शान्ति कांग्रेस'में भाग लेनेके लिए फिनलैण्डकी राजधानी हेलसिंकीमें था। हेलसिंकीके नागरिकोंने कांग्रेसमें आये विभिन्न राष्ट्रोंके लोगोंसे परिचय और मेल-मिलापके लिए एक सन्ध्या मिलन समारोह किया था। भारतीय लेखकके नाते मैं भी निमन्त्रित था। ऐसे अवसरपर कार्यक्रम अधिकतर पीना-खाना, गाना, नाचना और निस्संकोच बातचीत होता है। समारोह प्रायः बारह-एक बजे तक चलता रहता है। इसलिए मैं समारोहमें कुछ विलम्ब से ही गया। हमारे पहुंचने तक महफिल खूब गरमा चुकी थी। बड़ा हाल संगीत और वाद्योंके स्वरसे गूंज रहा था। स्त्री-पुरुष परस्पर बाहें फंसाये, गोल बांधे, दूसरे हाथमें प्याले थामे, अपने-अपने प्यालोंसे दूसरोंको पिलानेके बाद स्वयं पीकर सामूहिक मैत्रीका उच्छ्वास प्रकट कर रहे थे। कुछ टोलियां परस्पर हाथ पकड़े गोल बांधे नाच रही थीं। कुछ लोग हालके किनारे-किनारे लगी छोटी मेजोंके साथ बैठे सिर भिड़ाये बातचीतमें लीन थे। एक कोनेमें खाली मेज देखकर मैं दुभाषियेके साथ बैठ' ही था, मेजबान पूछ ही रहे थे कि क्या लाया जाये, एक पृग युवा पुरुष लपकता हुआ हमारी ओर आ गया। उसने अंग्रेजीमें सम्बोधन किया, "श्रीमान, अपने साथ बैठनेकी अनुमति दीजिए।"

युवक बैठते ही बोला, "आप भारतीय लेखक हैं ?"

स्वीकार किया और पूछा, "आप भारतके विषयमें क्या जानना चाहते हैं ?"

"बहुत समयसे किसी भारतीयसे मिलनेकी साध है," युवक बोला। उसका चेहरा और आंखें मदिराके प्रभावसे आरक्त थीं। स्वरमें भी मद्यजनित शिथिलता थी। दोनों हाथों के पंजे परस्पर जकड़, होंठोंको दांतसे काटकर संयत होनेका प्रयत्न कर बोला, "मुझे योगके सम्बन्धमें गहरी जिज्ञासा और उत्सुकता है। मैंने उसके विषयमें कुछ अध्ययन किया है, परन्तु पर्याप्त ज्ञान और अभ्यासके लिए व्यावहारिक ज्ञान नहीं पा सका हूं।"

योगाभ्यासके प्रति युवककी उत्सुकतासे कौतूहल हुआ। पूछ लिया, "योगाभ्यास और अध्यात्ममें आपकी रुचिका प्रयोजन क्या है ?"

"मैं योगसे प्राप्त होनेवाली सांसारिक निस्संगताकी शान्ति (पीस बाई डिटैचमेण्ट) अनुभव करना चाहता हूं" युवकने उत्तर दिया।

मैं देख रहा था कि युवक नशेके प्रभावसे अवश होकर बहुत यत्नसे अपने आपको सम्भालनेका यत्न कर रहा था और योगाभ्याससे प्राप्य सांसारिक निस्संगताके लिए उत्सुक था। युवकसे प्रश्न किया, "आपको क्या पसन्द है—वाईन या शैम्पेन ?"

"मुझे सफेद वाईन ज्यादा पसन्द है।"

"कितनी पी है ?" उससे प्रश्न किया।

"लगभग दो बोतल।" उत्तर देते समय युवकके होंठ नशेके प्रभावसे फैलते जा रहे थे।

"तुमने दो बोतल पी है, अभी सांसारिक निस्संगताकी शान्तिकी आधी मन्जिल तक पहुंचे हो। एक बोतल और पी लेते, तो पूर्ण रूपसे अपने आपमें डूब कर संसारसे निरपेक्ष और निस्संग हो जाओगे।"

युवकने अपनी अस्थिर गुलाबी आंखें मेरे चेहरेपर केन्द्रित करनेका यत्न किया, "हां, कुछ समय के लिए।"

युवकको उत्तर दिया, "योगी भी तो सीमित समय या काल विशेषके लिए ही समाधिसे लौकिक निस्संगता और विस्मृति प्राप्त कर सकता है।"

युवकने माथेपर त्योरियां डाल ध्यानसे मेरी ओर देखा, सोचनेका यत्न किया और उठकर मेरे गलेसे लिपट गया, "आओ, इकट्ठे पियें और सांसारिक निस्संगता प्राप्त करें।"

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सन् १९५६ अप्रैल-मईमें चेकोस्लोवाकियाके भीतरी भागोंमें घूमनेका अवसर मिला था। इस देशका याबलोनेत्स नगर गहनोंके अन्तरराष्ट्रीय व्यापारके लिए प्रसिद्ध है। याबलोनेत्स २५–३० किलोमीटरपर हरे-भरे टीलोंके बीच कोजाकोव, एक बहुत छोटा-सा कस्बा है। स्थानके प्राकृतिक सौन्दर्यको मनुष्यके श्रमने संवार कर चार चांद लगा दिये हैं। कस्बेके बीचसे बहुत स्वच्छ नीले जलकी धाराके दोनों तट पत्थरोंसे मढ़े हैं और दोनों किनारोंपर प्रायः एक ही आकारके पोपलरके वृक्षोंकी कतारें हैं। सर्दीसे बचकर भी प्राकृतिक दृश्य देख सकनेके लिए होटलके कमरोंकी खिड़कियां और बारजे आदमकद कांचसे मढ़े हुए हैं। उस स्थान पर पहुंच, पौन घण्टेके लगभग इधर-उधर घूमकर दुभाषिया मारिया और मैं होटलके बरामदेमें बैठ गये, चायकी प्रतीक्षा थी।

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कस्बेमें बस्ती बहुत कम थी। स्थान शान्त, बहुत शान्त और विश्राममें ऊंघता—सा लग रहा था। वैसी ही मुद्रा होटलकी भी थी। एक सज्जनने होटलमें प्रवेश किया— गहरे कत्थई रंगका सूट और हाथमें पोर्टफोलियो। हमारी ओरही से चले आ रहे थे। चेहरेपर इष्टको पा लेनेकी-सी प्रसन्नताका भाव था। आगन्तुकने मुझे अंग्रेजीमें सम्बोधन किया, "आप भारतीय हैं ?" मेरे स्वीकार करनेपर उनका चेहरा और भी खिल उठा, "अपने नगरमें एक भारतीयके आनेका समाचार पाते ही दौड़ा आया हूं। इससे पूर्व ऐसा अवसर नहीं हुआ। भारतके प्रति मेरे मनमें विशेष अनुराग और आदर है।"

सज्जनसे भेंटकर मुझे भी बहुत प्रसन्नता हुई। अपने राष्ट्रके प्रति अनुराग और आदर किसे अच्छा नहीं लगता ? यह व्यक्ति अंग्रेजी सरलतासे बोल रहा था। चेकोस्लोवाकिया के अन्तर प्रदेशमें घूमते समय सप्ताह भरसे दुभाषिया मारिया के अतिरिक्त अंग्रेजीमें सरलतासे बात कर सकने वाला व्यक्ति न मिला था। आगन्तुकको उत्तर दिया, "यह भेंट मेरे लिए ही अधिक सन्तोषका कारण है। मेरे देशके प्रति आपकी जो भी जिज्ञासा हो, समाधानका यत्न करूंगा।"

आगन्तुकका चेहरा गम्भीर हो गया, बोला, "मुझे भारत के अध्यात्म ज्ञानके प्रति बहुत जिज्ञासा, अनुराग और श्रद्धा भी है, विशेषकर डिवाइन सांग (भगवदगीता)के प्रति। मैंने उसका अध्ययन अंग्रेजीके माध्यमसे किया है। मुझे संस्कृत भाषासे भी बहुत प्रेम है।" उन्होंने अपना पोर्टफोलियो खोला, सुन्दर आर्ट पेपरपर छपा हुआ एक पैम्फलेट मेरे हाथमें देकर बोले, "मैं गीता और भारतीय अध्यात्मका परिचय यूरोपके लोगोंको देनेका यत्न कर रहा हूं। यह पैम्फलेट अंग्रेजीमें है, आप इसे देखिए। अपने अवकाशका सम्पूर्ण समय इसी काममें लगाता हूं।"

उत्सुकतासे पैम्फलेटपर नजर डाली। पैम्फलेटमें भगवदगीताके सम्बन्धमें तीन-चार पैरेका बहुत स्तुतिपूर्ण परिचय था। विशेष विस्मय यह देखकर हुआ कि पैम्फलेटमें कुछ पंक्तियां देवनागरी अक्षरोंमें संस्कृत भाषामें भी छपी हुई थीं। पैम्फलेट पढ़कर विनोदकी गुदगुदी अनुभव हुई, परन्तु आगन्तुकको ठेस न पहुंचानेके विचारसे मुस्कानको वशमें कर बताया, "हमारे देशके प्राचीन आध्यात्मिक ज्ञानके प्रति पश्चिममें जो अनुराग और श्रद्धा है, उसके लिए हम आभारी हैं, परन्तु अनेक शताब्दियों तक अध्यात्म ज्ञानका अवगाहन करनेके पश्चात् हमारे राष्ट्रकी जनता भौतिक ज्ञान और सामर्थ्यका महत्व भी समझने लगी है। आज हमारे राष्ट्रकी प्रवृत्ति आध्यात्मिक कल्पनाओंकी अपेक्षा भौतिक सामर्थ्य प्राप्त करनेकी ओर अधिक है। इसलिए हमारी जनताने अपने संविधानमें अपने राष्ट्रको धर्म-निरपेक्ष (सेक्यूलर) राष्ट्र स्वीकार किया है।"

सज्जनके चेहरेकी मुद्रा उत्तेजनापूर्ण गम्भीरतामें बदल गयी, "इसका अर्थ है कि आप पश्चिमकी भौतिकतासे आक्रान्त हो गये हैं। आप भारतीय अध्यात्मके वास्तविक महत्वको समझते ही नहीं।"

विनयसे मुस्कराकर सज्जनको उत्तर दिया, "परन्तु मैं तो भारतीय ही हूं और मैंने भगवदगीता और उपनिषद् आदिका भी कुछ अध्ययन किया है। मैं स्वयंको आध्यात्मिक चिन्तनके आधारसे सर्वथा अपरिचित नहीं समझता।"

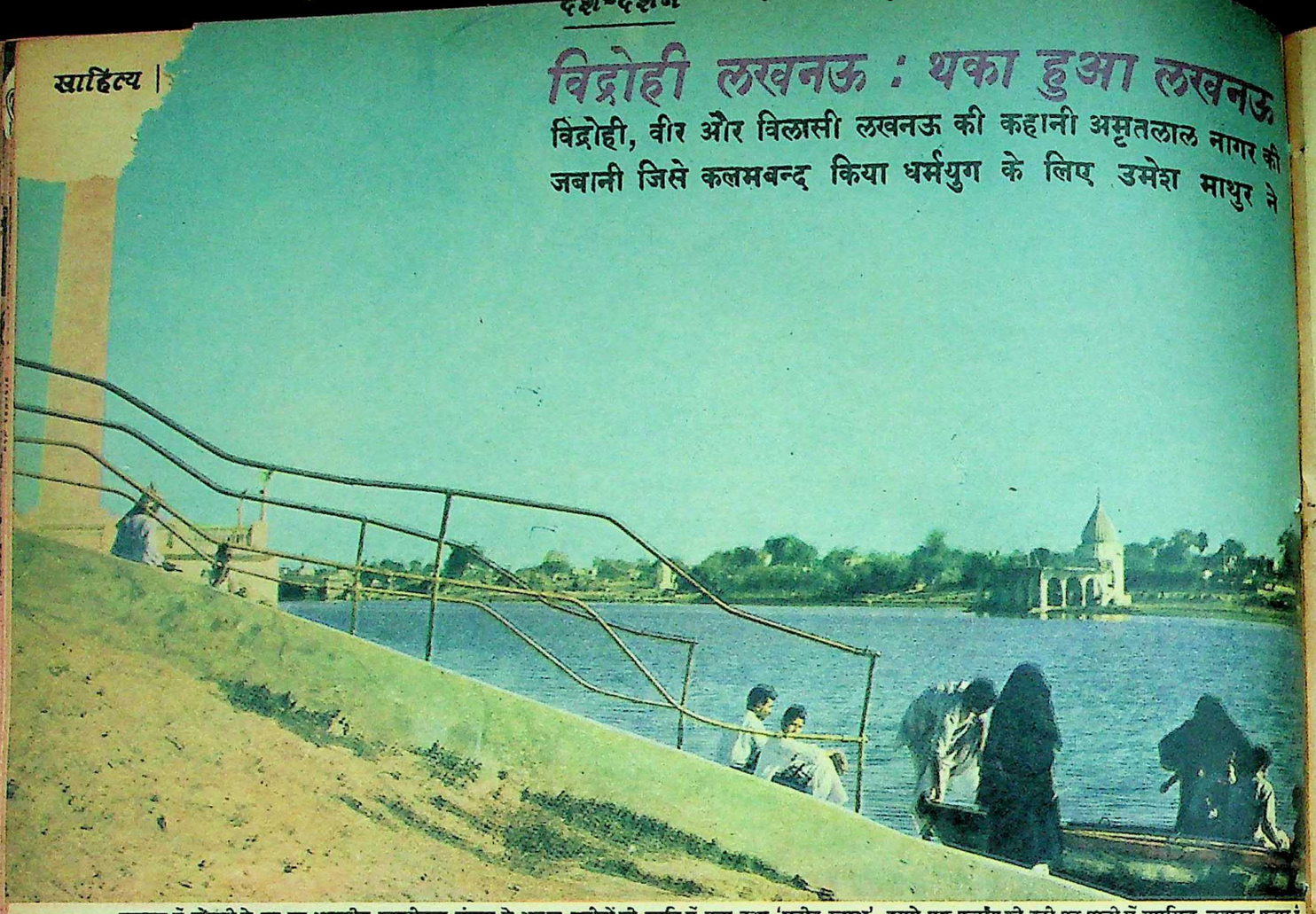
सज्जनका स्वर और भी उत्तेजित हो गया, "नहीं, आप भारतीय अध्यात्मके महत्वको नहीं समझते।" उसने आग्रह

● शेष पृष्ठ २६ पर ⟶

-MoE. Digitization: eGangotri.

विद्रोही लखनऊ : थका हुआ लखनऊ

विद्रोही, वीर और विलासी लखनऊ की कहानी अमृतलाल नागर की जबानी जिसे कलमबन्द किया धर्मयुग के लिए उमेश माथुर ने



लखनऊ में गोमती के तट पर भारतीय स्वाधीनता संग्राम के अज्ञात शहीदों की स्मृति में बना हुआ 'शहीद स्तम्भ', इससे एक फर्लांग की दूरी पर पानी में सुप्रसिद्ध जवाहर-फुहार है। बड़ा इमामबाड़ा लखनऊ, जिसे भयानक दुर्भिक्ष के समय नवाब आसफुदौला ने बनवाया था, इसी में दूर-दूर तक विख्
भूल-भुलैया स्थित है

कानपुरका गंगापुल पार करते ही ट्रेनकी अडम्-धडम् कम हुई तो कम्पार्टमेण्टमें आये लोगोंकी बातें सुनायी देने लगीं, "अमां कमलेश भाई, अब लखनऊ वह लखनऊ नहीं रहा। न वह बटेरोंकी पाली, न वह कनकव्वोंके पेंच, न मुर्गों की लड़ाइयां, न कबूतरबाजी। न बुलबुल-अगिन, तूती-शामाकी चहक और न उनके पिंजरोंपर जुही-चमेलीके कण्ठे। न वह सोहबतें और . . ."

"ऐसा न कहिए, अख्तर भाई। अब भी निशातगंज और चौकमें उसी लखनऊकी छब है। कहीं-न-कहीं बैतबाजी, पाजेबकी छम-छम, तबलेकी थाप और बायेंकी गमक सुनायी दे जाती है।"

"इसपर एक शेर मुलाहिजा हो. . ."

"इरशाद ! इरशाद ! !"

"तो हुजूर, अर्ज किया है :

खुदा आबाद रक्खे लखनऊ फिर भी गनीमत है,
नजर कोई न कोई अच्छी सूरत आ ही जाती है।"

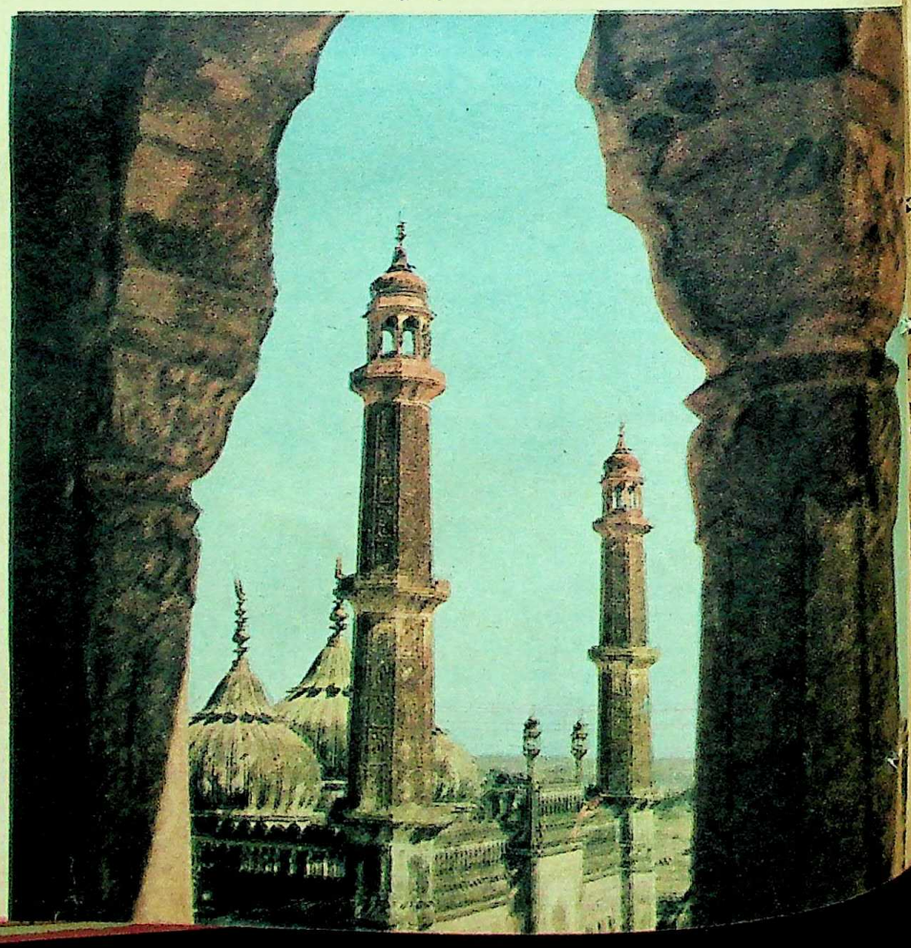
"वाह वाह !"

"सुभान अल्लाह !"

"बहुत अच्छे !"

"मगर कुछ भी कहिए हजरत, अब वह बांके रहे न रईसजादे, न अशरफियोंकी खनाखन-छनाछन। जाम छलक चुके, तलछट बाकी है, सो वह भी बदलता जमाना सोखे ले रहा है।"

तभी चांदीकी नक्शीं डिबिया खुलती है, जाफरानी तम्बाकू और किवामकी खुशबूसे पूरा कम्पार्टमेण्ट महक उठता है। बर्थपर लेटे-लेटे उपन्यास 'कोठेवालियां' और 'शतरंजके मोहरे' के पात्र मेरे मस्तिष्ककी आंखोंके सामने आते-जाते हैं। उनके शौक और उन रंगीनियोंकी थाह पानेके लिए मेरी नजर बेकरार हो उठती है। डा. धर्मवीर भारतीकी बात याद आती है—'अगर इसके बारेमें कुछ जानना चाहते हो, तो नागरजीसे मिलना और बस छेड़ भर देना



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छोटा इमामबाड़ा जिसे नवाब मुहम्मद अली शाह ने बनवाया। फाटक खोलने व बन्द करने की लोहे की जंजीर द्वार पर की इस मूर्ति के हाथ में लटकी रहती है

उसके बाद....'

लखनऊ पहुंचते ही साहित्य संसदकी उर्दू-हिन्दी कवि गोष्ठीमें श्री अमृतलाल नागरसे मुलाकात हो जाती है। मैं डा. भारतीका पत्र उन्हें देता हूं, "इसे पढ़ लीजिए। लाइट इस तरफ किये देता हूं।"

"अरे भैया, ये पत्र लाइटसे नहीं दिलसे पढ़े जाते हैं।"

'दिलसे पढ़े जाते हैं' और 'अरे भैया' कहनेके अन्दाजमें केवड़ेके शर्बत-सी मिठास और अपने ढंगकी आत्मीयता पाकर मेरा हृदय खसके पर्देसे छनती तरावट महसूस करने लगता है।

"आपसे कुछ बातें करनी है, कब समय देंगे?"

"समय, भैया मेरे चाहे जब चले आओ, तुम्हारा घर है।"

"कल सुबह?"

"हां हां, सुबह सही... तुम्हारी मर्जी। मगर देखो खाने-वानेका प्रोग्राम कहीं और न रखना, कहे देते हैं, हां। साथ बैठेंगे, साथ ही खाना खायेंगे, हां...."

"खाने-वानेका तकल्लुफ रहने दीजिए।"

"नहीं, यह नहीं हो सकता।"

उनकी बुजुर्गाना डांटमें स्निग्धताकी चाशनी थी।

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दूसरे दिन उनके पुत्र श्री कुमुद नागरके साथ चौक, बान वाली गलीमें प्रवेश करता हूं, जिसके दोनों तरफ लखौरी ईंटोंके मकान नजर आते हैं।

"वाह, यहां आते ही तबीयत खुश हो गयी। अब इन ईंटोंकी चिनाई देखनेको भी नसीब नहीं होती।"

"हां, दरअसल यही पुराना लखनऊ है जिसने नवाबी दौरकी शान-ओ-शौकत और सन् ५७ का गदर देखा।"

एक ऊंची हवेलीका दरवाजा खुलता है, आंगनमें पांव रखते ही जाना-पहचाना स्वर, "आओ, भैया रे, आओ..."

बैठकमें पहुंचते ही नागरजीके अनुज श्री मदनलाल नागरकी मार्डन पेण्टिंग्स और एक कोनेमें रखी भग्न मूर्तियों और विभिन्न आकृतियोंके पत्थरोंपर मेरी दृष्टि रुक जाती है और फिर आंख दीवारपर लगी तस्वीरोंको पर्देपर नक्श करती जाती है—रवि बाबू, शरतचन्द्र, प्रेमचन्द, जयशंकर प्रसाद, निराला और उन साहित्यकारोंको पाता हूं, जिनके नाम सुने और पढ़े थे, मगर दर्शनके सौभाग्यसे अब तक वंचित था।

"अमां, उधर भी तो देखो, वह नवाब वाजिद अली शाह की बेगम हजरत महल हैं— गदरकी हीरोइन।"

शबीहके सामने खड़े होते ही नफासत और नवाबी सभ्यता-संस्कृतिकी गिरती दीवारोंके गंगा-जमनी साये उभरने लगते हैं।

गलीके नुक्कड़से ही इण्टरव्यूकी शुरुआत हो गयी थी, "मैं जानना चाहूंगा कि यह मुहल्ला जहां इस समय हम और आप...."

"समझ गये... तो भैया मेरे अकबर बादशाहकी हुकूमतमें जब मिर्जा सलीम यानी शहजादा जहांगीर लखनऊ तशरीफ लाये, तो ये मुहल्ला उनके आनेकी खुशीमें मिर्जा मण्डीके नामसे आबाद हुआ और जब यहां सआदत अली खां का राज आया, तो खजानेकी देखभालपर एक हिन्दू सज्जन थे, जिन्हें शर्फुद्दौलाका खिताब था। उन्हीं दिनों एक निहायत ही हसीन तवाइफ हुआ करती थीं— बिग्गन, जो अपने उरुजपर थीं। शर्फुद्दौला और बिग्गनकी हो गयी मुहब्बत। मगर होता यह है कि शर्फुद्दौला रुपये-पैसेके किसी मामलेमें घरे गये और भिजवा दिये गये जेल। बिग्गनकी पहुंच नवाब साहब तक थी। उन्होंने शर्फुद्दौलासे कहा कि मुझसे शादी कर लो, सारा मामला रफा-दफा कराये देती हूं। वे मान गये। तो जेलमें ही कलमा-पढ़ाई भी हो गयी और निकाह भी। जेलसे छूट-छाटकर आये, तो भला बिग्गनको लेकर अपने घरमें कैसे रहते! तब यह महल तामीर कराया गया। हमारी हवेली जहां तुम बैठे हो, उस महलकी जनानी ड्योढ़ी है। यहां ताजियेदारी भी हुई है। यानी यह पूरा घरका पाईं बाग है। यह जो बरामदा देख रहे हो, इसके सामने हौज है। आंगनमें एक कुआं हुआ करता था, जो अब पाट दिया गया। कुएंके अन्दर-ही-अन्दर खिड़कियां थीं, जिनमें हवा गोल घेरा लेकर और ठण्डी होकर बारहदरीमें आया-जाया करती। तो यह हुआ इस इमारतकी बुनियादका किस्सा, मगर अब यह साह बिहारी लाल महाजनकी कोठी कहलाती है, जो अपने जमानेके बहुत बड़े बकर थे। इनके पूर्वजोंके पास ही तख्ते-ताऊस बनवानेका ठेका था।

"तो सन् १८१४ में जब गाजीउद्दीन हैदरको शाहे-अवधका खिताब दिया गया, तो उनके लिए ताज और तख्त बनवानेकी बात उठी और दरकार हुई ऐसे महाजनकी जिसपर शाहे-अवधको भी एतबार हो और ईस्ट इण्डिया कम्पनीको भी। साह बिहारी लाल महाजनको ठेका दे दिया गया और बड़े-बड़े जौहरियोंको बुलवाकर अवधका खजाना खोला गया। अवधके बारह जिलोंकी गोरी पलटन पहरेपर तैनात हो गयी, जहां परिन्दा भी पर न मार सके। सिंहासनके लिए रत्न छांटे जाने लगे और इस तरह बहुत-सों की छटनी भी हो गयी। यह जो चौकमें कम्पनी बाग देखा होगा, बस इसी जगहपर साह बिहारी लाल महाजनकी रिहाइश थी, मगर चीफ कमिश्नर सर हेनरी लॉरेंसने गदर छिड़नेसे छह महीने पहले यहांके तमाम मकान तुड़वा दिये थे और गढ़ी मच्छी-भवनपर, जहां इमामबाड़ा है, कब्जा कर लिया था। इसलिए कि सर हेनरीको पहलेसे ही सुन-गुन हो गयी थी कि कुछ होनेको है।

"१७ फरवरी, १८५७ से गढ़ी मच्छी भवनको लश्करी गढ़ी बनानेके लिए मरम्मत चालू की गयी और २१ फरवरी तक उसे गोला-बारूद और तोपोंसे लैस कर दिया गया। तभी हुसेनाबाद तक जो इलाका था, खाली करवा दिया गया और साहजीको भी हटना पड़ा।

"हां, एक बात खास है, २१ मार्च, १८५८ को जब बेगम हजरत महल हारकर भागी हैं तो आखिरी रात

● शेष पृष्ठ ४९ पर ⟶

पिछली शताब्दी में बना सुप्रसिद्ध ऐतिहासिक घण्टाघर, लखनऊ, इसके पास 'पिक्चर गैलेरी' है जिसमें अवध के पुराने नवाबों के तैलचित्र सुरक्षित हैं

★ छाया : मुरलीधर जालान

● कहानी

पेड़ की मछलियां

● सोमा वीरा

उर्सलाके लिपस्टिक लगे प्लास्टिक अधरोंकी मुस्कराहटका रहस्य क्या कोई पुरुष कभी समझ सका है ? कभी समझ सकेगा ?

हमारी इस दूकानमें वस्त्र-प्रदर्शन करने की जितनी 'डमी' हैं, उनमें वह सबसे अधिक सुन्दर है और इस शोकेसमें वह अकेली है। उसके प्लास्टिक-शरीरको वस्त्र पहनाते, मैं बोल उठता हूं– उर्सि, काश तुम मेरी पत्नी होतीं, या प्रेमिका।

सड़कपर मोटरें गुजरती हैं, उनकी हेड-लाइट्स, स्पॉटलाइट बन, उसकी नीली आंखों में छिपे व्यंग्यको मुखर कर डालती हैं—तुम ! पुरुष ! स्वामित्वका दावा किये बिना क्या तुम नारीके निकट आ ही नहीं सकते !

मन चिढ़ जाता है—पुरुषपर यह व्यंग्य क्यों ! क्या नारीके मनमें अधिकारजनित भावनाएं नहीं, केवल किसी गहरी कन्दरामें गूंजती-सी पुरुष कण्ठ-स्वरकी प्रतिध्वनियां हैं ?

उर्सलाकी स्थिर, प्लास्टिक-आंखोंमें झलकते व्यंग्यका प्रतिबिम्ब दो सजीव आंखों में देखा था। ट्रैफिकके कोलाहलके बीचोबीच फ्लोरा-फाउण्टेनकी छाया में दुपट्टेके उड़ते छोरको कसकर पकड़ते, उसने कहा था, "तुम भी पुरुष हो न ! नारीको केवल प्लास्टिक की गुड़ियाके रूपमें ही देख सकते हो। ऐसी गुड़िया जिसे किसी न किसी रूपमें एक स्वामी चाहिए ही—कह दो यह झूठ है।"

उसकी आंखें मुझे चुनौती दे रही थीं। विप्लवके बाद, मनु और अदितिने जिस बालिकाको जन्म दिया था, उसकी सृष्टि तकती आंखोंमें वैसी ही चुनौती भरी होगी।

और उर्सला, प्लास्टिककी गुड़िया !

वह पाश्चात्य नारीकी सजीव प्रतिमा है। चिकनी-सुडौल, लम्बी टांगें; पतली कमर; उभरा हुआ वक्ष, लम्बी-लम्बी बांहें। किस दिन उसके बाल काले रहें और किस दिन लाल, भूरे या सुनहले– यह उसे वस्त्र पहनाते समय मैं निश्चित करता हूं। मेरी रुचि कितनी परिष्कृत है, इसका मापदण्ड, उर्सला के प्लास्टिक-मनकी खुशी नहीं, उन नारियों की आंखोंकी चमक है, जो हमारी इस दूकान पर वस्त्र खरीदने आती हैं।

पहले-पहले दिन, शोकेसमें पैर रखते, स्टोरके मैनेजरसे कहा था, "यह शोकेस छोटा है। इसमें केवल एक ही 'मॉडल' के लिए स्थान है। और 'मॉडल' की खूबसूरती उभारनेके लिए इसके निकट कुछ प्राकृतिक वस्तुओंका होना आवश्यक है।"

स्टोरके मैनेजरने मेरी ओर कुछ ऐसे भावसे देखा था, मानो मैं भी प्रकृतिके बीचो-बीचसे निकल कर चला आ रहा, कोई वहशी जन्तु हूं। किन्तु मेरी बातपर कोई आपत्ति न कर, उसने मुझे मेरी मांगी हुई सभी वस्तुएं दिलवा दी थीं।

शोकेसकी पृष्ठभूमिमें, मैंने पतझड़का खाका खींचा था। एक किनारे डाला था, एक कटा, सूखे पेड़का तना और उसके निकट ही खड़ा किया था उर्सलाको—मानो पतझड़ की गोदमें सपने लेती, वह वसन्तकी कली, अंगड़ाई लेते उस सूखे ठूंठपरसे उठ खड़ी हुई हो।

उसकी पीठ पीछे, एक सूखे पेड़की टहनियोंको करीनेसे बेतरतीब करते, उससे कहा था– उर्सि, मुझे पता है, अपने घरकी यह नयी सजावट, अपना यह नया रूप, तुम्हें पसन्द आयेगा।

उसकी नीली-नीली प्लास्टिक आंखोंने मुझे घूरा था– क्यों ? क्यों तुम्हें यह विश्वास है ?

—क्योंकि तुम 'दादी-नानी-मॉडल' नहीं हो। तुम 'बेटी माडल' हो।

मनकी आंखोंके आगे घूम रही थी पांच वर्षकी मीनू। उस दिन वह अपना नया चित्र मुझे दिखाने लायी थी—मोटे तनेका भूरा वृक्ष। बरगदकी शाखाओं-सी लम्बी-लम्बी टहनियां। इधर-उधर झूलती हरी-पीली पत्तियां। और उनके बीच बैठी, बड़ी-बड़ी आंखोंवाली, रुपहली-सुनहली मछलियां।

जैसे दौड़ते-दौड़ते कदमोंसे वह कमरेमें घुसी थी, जैसे गहरे विश्वाससे उसने कागज का वह मोटा टुकड़ा मेरे सामने फैला दिया था, उसीसे पता लग रहा था कि उसके नन्हे-से मनमें, अपने उस चित्रके प्रति कितना गहरा अभिमान था।

कुछ देर पहले ही भय्यासे कहा-सुनी हो चुकी थी। मन खिन्न था। उसमें बालिका को प्रोत्साहन या आनन्द दे सकने योग्य कुछ शेष नहीं था। झुककर उसे गोदमें उठा लिया था, "मछलियां क्या पेड़पर चढ़ती हैं, मीनू ?"

"चढ़ती हैं, अंकल, गौरसे देखो–ये दादी-नानी मछलियां नहीं हैं। ये बेटी मछलियां हैं।"

आज मन रह-रहकर पूछता है– मुझे चुनौती देनेवाली, वह अदिति-मनु कन्या-सी तेजस्विनी भी क्या 'बेटी-मछली' है ? और यह उर्सला ?

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जिन वस्त्रोंको उर्सला पहनती है, उनकी बिक्री खूब होती है। मैनेजर मुझसे प्रसन्न है। दो-तीन बार संकेत कर चुका है– शीघ्र ही वेतन-वृद्धि होगी। पद-वृद्धि भी।

किन्तु घरपर भाभी नाराज हैं। हर चिट्ठीमें लिखती हैं, "यह क्या काम लिया है तुमने ! पूरे कदकी गुड़ियाको औरतोंके कपड़े पहनानेका ! छि:! इससे तो तुम सबेरे-शाम अखबार बेचनेका धन्धा कर लो, वह अधिक अच्छा...।"

भाभी आधुनिका हैं। वे 'दादी-नानी मछली' नहीं हैं। किन्तु वे 'बेटी-मछली' भी नहीं हैं। वे बीचकी कोई मछली हैं– अतीत उनसे छूटा नहीं है। भविष्य अभी उनके हाथ नहीं आया है। वे किसी वृक्षकी मजबूत डाल पर नहीं बैठी हैं। अधरमें लटक रही हैं।

उर्सलाके सिरपर, सुनहले बालोंकी 'विग' करीनेसे सजाते हुए मैं उसे पूरी बात सुनाता हूं। फिर 'विग' का 'इफेक्ट' देखनेके लिए उसके सामने आ खड़ा होता हूं। वह खुश है। उसके लिपस्टिक लगे प्लास्टिक अधरोंपर मुस्कराहट है।

—यदि, तुम बोल सकतीं, उर्सला, तो तुम क्या कहतीं ? आजकी पाश्चात्य नारी केवल अधरमें लटकती मछली है, या पेड़की डालपर बैठी, 'बेटी-मछली ?'

सड़कपर जलती-बुझती, हरी-नीली नियॉन लाइट्सकी रोशनियां उसकी नीली-नीली आंखोंमें छिपे व्यंग्यको मानो मुखर कर डालती हैं।

एक दिन ऐसे ही व्यंग्यसे भाभीने कहा था, "लड़कियोंके कहनेसे ही, उन्हें हर ऐरे-गैरे नत्थू-खैरेके साथ घूमनेकी इजाजत मिलने लगे, तो यह दुनिया चल चुकी, बीबी रानी। अरे, आज रो रही हो। कल दो बेटियोंकी मां बनोगी तब देखूंगी। तब भी तुमने लड़कियों की स्वतन्त्रताका पक्ष लेकर ऐसी ऊंची-ऊंची बातें की, तो मैं मीनूकी मां नहीं।"

मैंने विरोध करना चाहा था, किन्तु... बड़ी भाभी मांके बराबर होती है।

तब मन ही मन सोचा था– यह हमारी ही भूल है। हम पुरुषोंने नारीको 'मां' कह कर, अपने सारे अधिकार उसके हाथोंमें सौंप दिये हैं। वह अपने चूल्हेकी पटरीपर बैठकर, हमपर शासन करती है और हम भीगी बिल्ली-से, चुपके-चुपके उसकी प्रत्येक आज्ञा मान लेते हैं। पाश्चात्य नारी ऐसी नहीं है। वह 'मां' कम, 'सहेली' अधिक है। उसको संगिनी बनानेसे, हम दोनोंकी ही स्वतन्त्रताके दायरे सुरक्षित रहेंगे।

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पासपोर्ट बनवाने दिल्ली आया। वहां मिली वह मनु-अदिति कन्या-सी तेजपुंज किशोरी।

विश्वास डगमगा-से गये। लगा– नारी के हाथोंमें थोड़े-बहुत अधिकार होना कोई उतनी बुरी बात नहीं है।

यह मति परिवर्तन अकारण नहीं था।

पहले-पहले दिन उससे भेंट हुई बुआके कमरेमें। राधा-गोविन्दकी मूर्तिके सामने शीतलपाटीपर बैठी, वह सेंवई तोड़ रही थी। बुआने परिचय कराया। कहा, "यह फ्रेंच भाषा ऐसी सुन्दर बोलती है, कि कोई फ्रेंच लड़की भी क्या बोलेगी। जो कोई भी फ्रेंच व्यापारी या 'डिप्लोमैट' (कूटनीतिज्ञ) आता है, दुभाषियेका काम करनेके लिए इसीको बुलाता है। लेकिन देशके लगभग सारे नगरों का चक्कर काटकर भी, यह दम-आलू और फुलके बनाना नहीं भूली है। इसके हाथका बना भोजन जो एक बार खा ले, उसे फिर किसी औरके हाथ बना भोजन अच्छा नहीं लगता।"

बुआकी बात सुनते, वह असीम लाजसे दोहरी हो गयी, सिर नीचा किये-किये ही बोली, "तुम भी खूब बातें करती हो, बुआ। फ्रेंच भाषाका ज्ञान क्या यह कहता है कि हम दूसरे काम न करें ! और फिर भोजन बनाना तो हमारा जन्मसिद्ध अधिकार है। वह हम कैसे छोड़ या भूल सकती हैं ?"

दूसरी बार वह दिखायी दी कनॉट सर्कसमें। पांच-छह विदेशियोंकी अगुआ बनी उन्हें कहीं ले जा रही थी। देखकर चकित रह गया – क्या यह वही किशोरी है, जो उस दिन शीतलपाटीपर बैठी सेंवई तोड़ रही थी। पल भरको विश्वास नहीं हुआ– ऊंची एड़ीके जूते। कसी हुई साड़ी। चुस्त चाल– ऐसी कि फ्रेंच हवाई जहाजोंमें काम करने वाली परिचारिकाएं भी उससे चुस्ती सीख लेनेको आतुर हो उठें।

लगा– पत्नी बनकर, यह किशोरी अपने अधिकारोंका दुरुपयोग नहीं करेगी।

किन्तु... थोड़ा परिचय होनेपर स्पष्ट हो गया कि जिस संसार के सपने वह देख रही है, उसमें पति-पत्नी जैसी संस्था या सम्बन्धके लिए कोई स्थान नहीं है।

मैं भुलक्कड़ व्यक्ति। पत्र लिखना भूल जाता हूं, किन्तु उसके पत्र आते रहते हैं। लिफाफा खोलकर पढ़ने लगता हूं तो हरी रोशनाईसे लिखी उन पंक्तियोंके बीच उसका उत्साह-प्रदीप्त चेहरा झलकने लगता है। शब्दोंके संग-संग, उसकी आंखोंके भाव सत-रंगी इन्द्रधनुष-से बदलते हैं। किसी बातपर अतिरिक्त जोश आ जाता है, तो कानों के लम्बे कर्णफूल हिल उठते हैं और साथ ही बालोंकी एक लट झुककर भवोंका क्रोध समेट लेना चाहती है। वह असहिष्णुताभरे भावसे उसे हटाकर कानके पीछे डाल देती है, किन्तु सिर हिलते ही, वह हठीली लट फिरसे झुक आती है।

पुरुष जातिकी आलोचना किये बिना उसका कोई पत्र समाप्त हो ही नहीं सकता। किन्तु, इन पिछले कुछ पत्रोंमें तीक्ष्णताकी अपेक्षा, मधुरता ही अधिक रही है। एक प्रकारका कौतुक, जो मानो दोनों सुनहले पंख फैलाकर मुझ तक उड़ आना चाहता है। मनका अहं बहुत ही तुष्ट होकर कहता है– उसका यह भाव-परिवर्तन तुम्हारे ही कारण है, बन्धु ! किन्तु दिमागकी किसी पर्तमें कहीं जो 'रीजन' अर्थात तर्क नामक भूखा राक्षस छिपा बैठा है, वह पलक मारते ही इस तुष्टि को चूरा-चूरा कर डालता है। निर्दयता-पूर्वक अट्टहास करके वह कहता है —तेरी उस धरतीपर, तुझसे कहीं अधिक योग्य और होनहार युवक हैं, रे मूर्ख। उन्हींमेंसे किसी की अंजुरीमें थमे, जूहीके गमकते फूलोंको उसने स्वीकार कर लिया है। उस स्वीकृति की सुगन्ध ही, भटकती-सी, इन शब्दोंपर छायी हुई तुझ तक आ पहुंची है।

कोई पत्र खोलकर पढ़ता हूं, तो बार-बार पढ़ता ही रह जाता हूं। लिखा है—"....और यूं आकाश पहियोंके नीचे फिसलता चला गया। पहले 'रन वे' छूटा फिर नगर। और जब काले-धौले बादल भी नीचे छूट गये, तो सहसा मन न जाने कैसा भर-सा आया। लगा – धायुयान नहीं भाग रहा है, यह मेरा जीवन भाग रहा है। उसमें जो कुछ हरा-भरा, नीली-पीली वत्तियों-सा चमकीला था, वह 'बचपनके रन-वे' के साथ ही, कहीं बहुत नीचे छूट गया है। अब स्मृति की खिड़कीके सहारे खड़ी हो नीचे झांकती हूं, तो प्रत्येक वस्तुपर विस्मृतिकी काली-धौली तहोंका जाल ढका हुआ मिलता है... और जब मन यूं भटक गया था, तब एक सहयात्रीकी दृष्टि अपनी ओर उठते देख, मैंने झटसे आंखें मूंद, अपना सिर सीटपर टिका लिया। (एक बार तुमने कहा था न, "आंखें मनकी खिड़कियां होती हैं।" सहसा वही बात याद आ गयी थी) और हाथ सीट के हत्थेपर भटका, तो ध्यान आया, पासकी सीट खाली है। उस समय, जानते हो, मन में क्या बात उठी थी ? रहने दो, क्या करोगे सुनकर ! सुनकर तुम हंसोगे, पुरुष जो ठहरे। नारीकी कमजोरियोंको तुम लोग समझते नहीं, केवल उनपर हंसना जानते हो– कह दो, यह झूठ है....?"

●●

सहसा दरवाजेकी घण्टी बज उठती है।

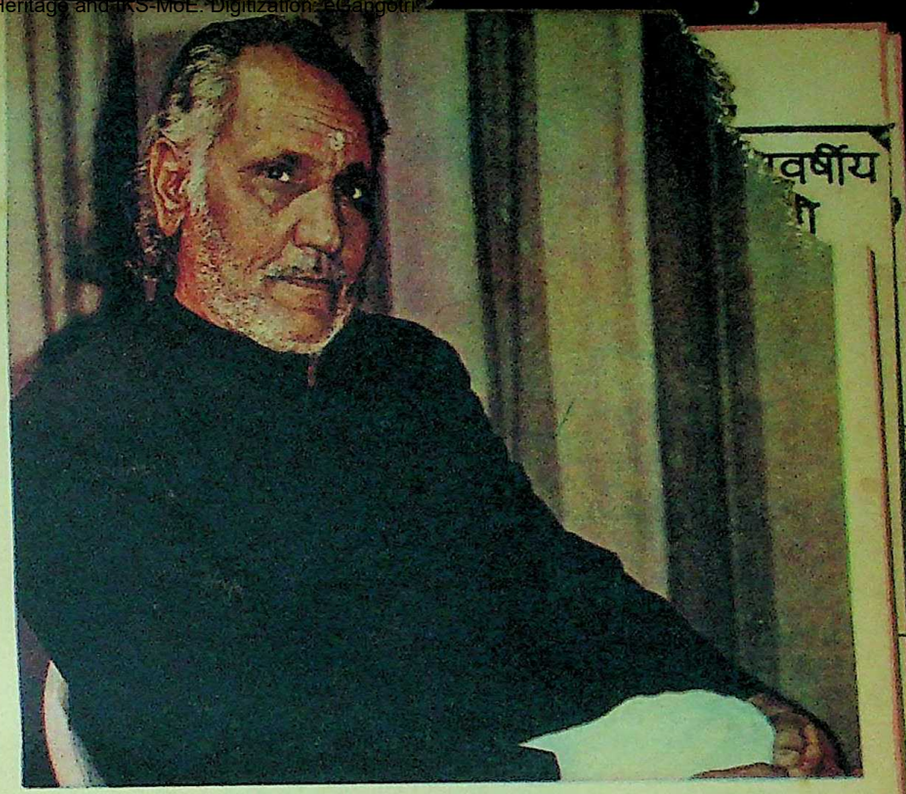
पत्र मेजपर रख द्वार खोलता हूं। सामने जो युवती खड़ी है, वह मानो उर्सला ही है। प्लास्टिककी वह गुड़िया, मानो अपने शो केसकी दीवारें तोड़कर, अपने पैरों चलकर, यहां आ गयी है। शरीरमें प्राण पड़

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

गत मास ३ जुलाईको जयपुरके रवीन्द्र मचपर राजस्थान संगीत-नाटक अकादमीके तत्वावधानमें 'अमेच्योर आर्टिस्ट्स एसोसिएशन' तथा 'राजस्थान तरुण कलाकार परिषद' द्वारा संयुक्त आयोजित ग्रीष्मकालीन नृत्य प्रशिक्षण शिविरका समापन समारोह सम्पन्न हुआ। इस अवसरपर राजस्थानके शिक्षामन्त्री श्री बृजसुन्दर शर्माने जयपुर घरानेके विख्यात कत्थक नृत्य कलाकार नृत्याचार्य पं. सुन्दरप्रसादजी को राजस्थानकी कला-सेवा संस्थाओं, कला-प्रेमियों एवं कलाकारोंकी ओरसे अभिनन्दन पत्र भेंट किया, जिसमें कि वयोवृद्ध नृत्य कलाकारकी कला-सेवाओंकी प्रशंसा करते हुए, कामना की गयी कि वे अपनी जन्मभूमि राजस्थानको अपनी कला तथा अनुभवोंसे अनुप्रेरित कर, लुप्त हो रहे कलाकारके सम्मानको पुनः प्रतिष्ठित करें।

यह शिविर कुशल कत्थक नृत्य शिक्षक श्री कुन्दनलाल गंगानीके निर्देशनमें आयोजित हुआ। इस शिविर में ७१ प्रशिक्षणार्थियोंने भाग लिया। वस्तुतः नृत्य कलाके प्रचार एवं प्रसारणकी दृष्टिसे इस प्रकारके प्रशिक्षण शिविरोंका विशेष महत्व है।

• विवरण : भानु भारती



नृत्याचार्य पण्डित सुन्दर प्रसाद जी

कत्थक कथा : जयपुर घराना

□ गजानन वर्मा

आप कत्थक के लखनऊ घराने की कथा श्री उमेश माथुर से सुन चुके हैं। कुछ विद्वानों का कहना है कि कत्थक का मूल घराना बीकानेर घराना है, जो अब जयपुर शैली के नाम से प्रख्यात है। जयपुर शैली के प्रख्यात आचार्य सुन्दरप्रसादजी से भेंट आपके सुपरिचित गीतकार और नृत्य समीक्षक गजानन वर्मा द्वारा

बात सैकड़ों वर्ष पुरानी है। कहते हैं गांव जैतासर (बीकानेर क्षेत्रके जिला चूरूमें रतनगढ़ तहसीलका एक गांव जिसे जैतासर नाथान भी कहते हैं, क्योंकि यह गांव तत्कालीन महाराजाने नाथोंको दे दिया था) से एक गायक जातिके लोग जो शिवभक्त तो थे ही,साथ ही कृष्ण-रुक्मिणीके ब्यावलेको नृत्यके माध्यमसे प्रकट किया करते थे और गाने बजानेका पेशा किया करते थे, अकालसे प्रभावित होकर जयपुरकी तत्कालीन राजधानी आमेरमें आ बसे। भक्तिरसके साथ-साथ राज्याश्रयमें रहकर इनमें वीर-रसका परिपाक भी हुआ (वीर रसकी अनेक गतें प्राप्य है) और तत्कालीन जयपुर नरेश सवाई मानसिंह और जयसिंहने इन्हें अपने गुणिजन खानेमें रखकर सम्मान दिया। कहते हैं यहींसे इन कलाकारोंको जब-तब ब्रजभूमिमें विचरण करनेका समय-समयपर अवसर मिला और कालान्तरमें इनकी नृत्य-कलाको राधा-कृष्णकी प्रेम लीला और रासलीलाओंने प्रभावित किया। यहींसे ये लोग तीर्थ लाभके लिए जब प्रयाग गये,तो अपने कला प्रदर्शनके कारण इन्हें वहांके जनसाधारणको प्रभावित करनेका अवसर मिला और बादमें इलाहाबादके पास ही ये लोग हण्डिका ग्राममें बस गये। जयपुर घरानेके नृत्याचार्य प्रायः यह स्वीकारते हैं कि यहींसे ये लोग कथाकार या कथावाचकसे कत्थक कहलाये। कत्थक अर्थात कथा कहने वाले। कालान्तरमें इन कत्थक नृत्यकारों और गायकोंकी कलाको देखने-सुननेका अवसर लखनऊके नवाबोंमें वाजिदअली शाह और उनके दादा परदादाओंको मिला और इन लोगोंको लखनऊ बस जानेका अवसर मिला। स्व. श्री ठाकुरप्रसाद, भैरवप्रसाद और बिन्दादीन महाराजका यह घराना वाजिदअली शाहके राज्याश्रयमें रहकर लखनऊ घराना कहलाया।

आज यह बीकानेर घराना जयपुर घरानेके नामसे जाना जाता है। जयपुर घरानेके वयोवृद्ध आचार्य पं. सुन्दरप्रसादसे मिलने मैं गया। वे आजकल भारतीय कलाकेन्द्र दिल्लीमें जयपुर शैलीके आचार्य हैं। उनके घरपर शामको पहुंचा।

मैंने चारों ओर नजर दौड़ायी, दीवारपर एक ओर अपनी धर्म-पत्नीका चित्र और अपनी जवानीका चित्र टांग रखा है और पास ही जयपुर घरानेके प्रवर्तक आचार्य अपने बड़े भाई श्री जयलालजी का चित्र टांग रखा है और सामने एक छोटे-से मंचपर आसीन महाराज बिन्दादीन जी का चित्र, जिसकी वे सुबह-शाम पूजा करते हैं और दोनों वक्त उन्हें भोग लगाकर ही बादमें खुद खाने बैठते हैं। कौतूहलवश मैंने जयपुर घरानेके बारेमें तथा—गुरुजी से इस आस्थाके पीछे जो भी पृष्ठभूमि रही है, उसकी जानकारी चाही और वे अपने गुरु महाराज श्री बिन्दादीन जी की श्रद्धामें कानको छूते हुए अपनी बचपनकी सुखद स्मृतियोंमें खो गये। हर्षसे विभोर, आंखोंकी कोरमें आये अश्रुकणोंको पोंछते हुए, जो बातें उन्होंने कहीं, वे ज्योंकी त्यों यहां दे रहा हूं——

पं. सुन्दरप्रसादजीने बताया—सन् १८९१ में मेरा जन्म पिता श्री चुन्नीलाल जी के घर जब वे कड़वारी गांवसे महाराज माधोसिंह जी (जयपुर नरेश) के यहां आ गये थे, हुआ। मैं अपने चचा श्री दुर्गाप्रसाद जी के यहां गोद चला आया था। उन्हीं दिनों हमारे पिताजी के ननिहाल वालोंमें स्व. नायक नत्थूलाल जी जो गांव मोड़ा (रतनगढ़ तहसील) के निवासी थे, का बड़ा नाम था। वे ब्रह्मचारी जी के नामसे विख्यात थे और नृत्यमें निपुण थे। ये महात्मा थे और गुरु महाराज श्री बिन्दादीनजीके समकालीन थे। नायककी इनको उपाधि थी और यह महाराज टीकमगढ़के यहां नौकर थे। उस जमानेमें इनका वेतन ६० रुपये माहवारी था, जो आजके जमानेमें कितना होता है, आप हिसाब लगा लीजिये। मेरे पिताजी मुझे और हमारे बड़े भाई साहब

नृत्यांगना सुश्री उर्मिला नागर

आचार्य पण्डित सुन्दरप्रसादजी अपनी प्रमुख शिष्याओं

• छाया : धर्मयुग कला विभाग

को वहां ले गये। यहींसे हम दोनों भाइयोंको ...ऊ ले गये और हम गुरु महाराजके दरवाजेपर समय हमारे भाट, जो अजमेरके पास हीके निवासी ...वका नाम तो मैं भूल गया) वहां मौजूद थे और ने हमारी विरुदावली पढ़ी। मेरे पिताजीको उन्होंने ...दावली पढ़नेके बाद बताया कि लखनऊका यह घर (महाराज बिन्दादीनजीके घरसे तात्पर्य) और आपका घर एक ही है। जैतान या जैतासर, ऐसा ही कुछ बताया जो पूरी तरह मुझे याद नहीं, लेकिन पता चला कि गुरु महाराजने भाट-को इशारा कर दिया है ताकि वंशगत बात कोई नहीं उघड़े। क्योंकि गुरु महाराज थे नवाब वाजिदअली शाहके दरबारी नृत्यकार और गुरु, सो मेरे पिता श्री चुन्नीलालजी और उनके मामा श्री नत्थूलालजी जिनका जिक्र मैंने पहले किया है, गुरु महाराजसे मिले और कहा, आपकी शरण आये हैं, इन बच्चोंको अपने पास रख लें और इन्हें किसी लायक बना दें तो आपके देशका नाम रोशन हो। हमें, महाराज जिस मकानमें रहते थे, उसके सामनेके मकानमें रहनेका हुक्म हुआ, जहां इन दिनों बिरजू महाराजकी मां रहती है। हमारे साथ मामा रावता जी, जो पखावज बहुत अच्छी बजाते थे और उनके बहनोई शिवजी जो सारंगी बजाते थे, रहते थे। २० रुपये माहवारीसे हमारा काम नहीं चलता था सो ये दोनों गाने-बजानेकी फेरी करके, जो-कुछ फल-फूल लाते, हमारा पालन-पोषण होता।

मैंने प्रश्न किया गुरुजी कृपया अब यह बतावें कि आजकल गुरु अपनी विद्या अपने शिष्यको सम्पूर्ण रूपसे देनेमें जो कंजूसी कर जाते हैं, क्या यह भावना महाराज बिन्दादीनजी में भी थी?

श्री सुन्दरप्रसादजीने जवाब दिया—ऐसी बात होती तो है, झूठ क्यों कहूं, लेकिन गुरु महाराजमें यह बात नहीं थी। फिर हमारे साथ तो एक बात और हो गयी। बात यूं है, शम्भू महाराज और अच्छन महाराजकी मां बीमार पड़ीं। सर्दी के दिन, दस्त लगे तो ऐसे लगे कि कपड़े हर वक्त गीले ही रहते। उन दिनों हमारी मां हमारे पास थीं। उन्होंने उनकी रात-दिन सेवा की। ज्यों ही कपड़े खराब होते, रातोंरात ठिठुरती सर्दीमें धोती और सूखे कपड़े बदलतीं। मां की इस सेवाका उन्होंने बड़ा एहसान माना और गुरु महाराजको बुला-कर कहा—आपसे एक बचन मांगती हूं, आप इन्कार नहीं करेंगे। 'गुरु' महाराजने जब हां भरी तो कहा, इस बहन-के दोनों बच्चोंको आप जरूर सिखाओगे। मैं पास ही खड़ा था और उसी वक्त हुक्म हुआ—इस सुन्दरके लिए डोली खोल दो और उस दिनसे हमारा जनानखानेमें तथा घरमें पूरी तरह से आना-जाना हो गया। मेरा उठना-बैठना तो गुरु-महाराजके चरणोंमें ही होता और खाना-पीना भी गुरु महा-राजकी जूठनका प्रताप। जो कुछ भी उनकी थालीमें बच जाता, मैं खाता।

मुझसे एक दिन गुरु महाराजने पूछा—बेटा क्या चाहता है, मैंने अर्ज की महाराज बचन दे दो, कि जो जूठन आपकी आज खाता हूं, वह उम्र भर खाऊं। यह कहते-कहते सुन्दर-प्रसादजीकी बूढ़ी आंखोंमें पावसकी-सी घटा घुमड़ आयी और अपनी धोतीकी लांगसे उन्होंने वे हर्षाश्रु पोंछ डाले। कण्ठावरोध वाणीमें उन्होंने कहा सो बेटा आज भी यह नेम निभ रहा है। सबसे पहले गुरु महाराजको भोग लगता है, और फिर हम सब खाने बैठते हैं। इतना कहकर उन्होंने भंवरजीको आवाज लगायी और प्रसाद-स्वरूप हलवा हाजिर हो गया, जो बैठकमें रखी महाराज बिन्दादीनजी की तसवीर-के सामने रखा गया। मैंने उस प्रसादको माथेसे लगाकर ग्रहण किया और गुरुजीसे अगला प्रश्न किया।

गुरुजी, उन दिनों अपने शिक्षण-कालमें आप कहीं नाचे हों तो वह बात बतायें। एक पल सोचने में लगा और सुन्दर-प्रसादजीने कहा, सुनो बड़ी मजेदार कहानी है। जब हम १५ वर्षके हो गये तो ओयल महाराजका निमन्त्रण आया नाचनेका अच्छन महाराज जी के लिए। उस दिन अच्छनजी कहीं और गये हुए थे शायद। आ नहीं सके, तो गुरु महाराजने हम दोनों को ओयल महाराजके दरबारमें भेज दिया। वहां अच्छनजीका नाम सुनकर एक-दो नक्काल भी आये हुए थे, जो बड़े निराश हुए। महफिलमें नाचे और ओयल महाराजसे अर्ज की कि महाराज आपके दरबारमें हम तो उम्रभर नाचे हैं, लेकिन आज तो अच्छनजीके साथ कम्पीटीशनमें नाचनेके इरादेसे हाजिर हुए थे। महाराजने कहा भई अच्छनजी तो नहीं आये, महाराज बिन्दादीनजी (गुरुजीने अपना कान छूते हुए कहा) के दो शागीर्द जरूर आये हैं। इसपर नक्काल हंसे तो मुझसे नहीं रहा गया। भाई साहब जयलालजी तो कुछ शर्मालू थे, लेकिन मैं बड़ा नटखट था, मुझसे बोले बिना रहा नहीं गया, तो तबलिये आबिद हुसेन खांने घिस्सा मारा, लेकिन मेरे मुंहसे निकल पड़ा, जनाब जो गरजते हैं, वे बरसते नहीं, अच्छन महाराजजी तो नहीं आये, लेकिन जैसे हम हैं, हाजिर हैं। यदि महाराजका हुक्म हो जावे तो अच्छे-बुरे का नतीजा सामने आवे। ओयल महाराजने इजाजत दी तो नक्कालने अकड़कर कहा तो आ जाओ मैदानमें। मैंने अर्ज किया कत्थक होता तो साथ में नाचते, नक्कालों के साथ क्या नाचना, ये तो हमारी नकल करते हैं। इसपर दरबारमें मेरी नादानीपर सब हंस पड़े। आबिद हुसेनने फिर घिस्सा मारकर मुझे चुप करना चाहा, लेकिन मेरी जुबान तो कतरनी हो चली थी कि काटती ही जाती थी। मैंने कहा महाराज छोटे-मुंह बात कर रहा हूं, इनसे कहें कि ये तो घुंघरू बांधे खड़े हैं और हम अभी घुंघरू बांध रहे हैं, कोई ऐसी चीज नाचें, जो हमें न आती हो तो घुंघरू बांधना ही छोड़ दें।

परन की पढ़त : सीढ़ी दर सीढ़ी

नक्कालोंने एक परन पेश की—ठाहसे दुगुन और फिर चौगुन किया। मैंने फिर कहा महाराज इन्हें कहिए कि सीढ़ियां उलांघे नहीं, सीढ़ी दर सीढ़ी चढ़ें। महाराजने 'हां' भरी तो नक्कालोंने सीढ़ी दर सीढ़ीका मतलब पूछा। मैं कब चुप रहनेवाला था, कहा ठाहके बाद सवाई, ड्योढ़ी फिर पौने दो गुनी और फिर दुगुनपर नाचकर सीढ़ी दर सीढ़ी चौगुन तक जाइए जनाब। सारी महफिल वाह-वाह कर उठी और फिर तो दांव हमारे हाथ था। नक्काल चारों खाने बिना नाचे ही चित्त। अब हम दोनों भाई एक परन नाचे। पहले ठाह, फिर उसकी सवाई, ड्योढ़ी और पौने दोगुनी लयके बाद चौगुन तक गये। इस दंगलमें ५०० रु. इनामके रखे थे, उसमें ५०० और मिलाकर पूरे १००० रुपये हमें मिले। गुरु महा-राजके लिए ओयल महाराजने ५५१ रुपये और सिरोपाव, सोनेके कड़े उसी वक्त भेजे और २–३ दिनों बाद जब हम विदा हुए तो गुरु महाराजके लिए ५०१ रुपये और एक प्रशंसा का खत हमारे साथ और दिया। हमने जाकर अपनी सारी भेंट गुरु महाराजके चरणोंमें रख दी। वे बहुत खुश हुए और खतका मजमून पढ़कर फूले नहीं समाये।

गुरुजीसे मैंने फिर प्रश्न किया, गुरुजी आपके ही समय महाराजजी से सीखने वाले अन्य शिष्य और कौन-कौन थे? इसपर उन्होंने कहा, बहुत थे, अब याद नहीं, लेकिन गत-भावमें अच्छन महाराज, शिवनाराण, शिवलाल थे। एक अच्छन महाराजके मामाका लड़का, नाम भूल रहा हूं, रामनारायणका बड़ा भाई और एक थी बिग्गन। बिग्गनका नाम आते ही मैंने कौतूहलवश बात छेड़ी—गुरुजी इस बिग्गनका नाम मैंने शम्भू महाराज जी से भी सुना है, आप भी तो बतावें, इसपर वे कुछ मौन हो गये और बातको थोड़ा दबाकर इतना ही कहा कि अच्छन महाराजजी की वह खास शागिर्द थी, मटियारिन थी मोटी और खब लम्बी चौड़ी। रंग ऐसा कि काली-कलूटी और मुंहपर चेचककी इतनी मेहरबानी कि ५ सेर पक्का कीमा हो तो चेचकके गड्ढे भरे, लेकिन जब नाचती थी तो कमाल करती थी। कसक-मसक, चमक-दमक और घुरन-मुरन कोई सीखे तो उससे सीखे। लयकारीमें तो बस उसे कमाल ही हासिल था। फिर उनको एक नेपाली भी याद आया और बाइयोंमें धोलपुरकी जद्दन बाई और लखनऊकी ननवा-बिछवा।

मेरी जिज्ञासा और आगे बढ़ने लगी। पूछा—गुरुजी क्या कभी बिन्दादीन जी राजस्थानमें भी आकर नाचे थे? उत्तरमें उन्होंने फौरन कहा, हां-हां- अब गुरु महाराजकी कहानी भी सुनो। नाथद्वारा वे पधारे थे। वहां श्रीनाथजी-मन्दिरके गुसाईं महाराजने इनको बुलाया था। पहले दिन अच्छन महाराज नाचे। गुसाईंजीके एक भाईने तो पखावज, एक भाईने बीणा और एकने खरताल बजायी। दूसरे दिन पता नहीं, क्या प्रोग्राम था, लेकिन तीसरे दिन जब गुसाईंजी के कहने पर गुरु महाराज नाचे तो वो नाचे कि क्या कहने। मुरलीकी गत बांधकर जब खड़े हुए तो स्वयं गुसाईंजी को लगा जैसे श्रीनाथजी ही खड़े हैं। आकृष्ट होकर जब वह चरणोंमें आकर गिरने लगे तो गुरु महाराजने उन्हें गलेसे लगा लिया। होलीके दिन थे। फिर तो गुसाईं जीने महाराज जीके साथ वह होली खेली और गुसाईं जी ने कहते हैं प्रतीज्ञाकी कि होली खेलूंगा तो महाराजजीके साथ ही खेलूंगा और फिर होली खेली ही नहीं। गुरु महाराजको हजारों रुपये मिले, लेकिन उन रुपयोंको वहीं श्रीनाथ जी की भेंट चढ़ाकर आते समय सिर्फ प्रसाद ही साथ लाये।

गुरुजीसे मैंने अन्तिम प्रश्न किया। गुरुजी नृत्य-शिक्षामें लड़कियोंको दीक्षित करनेका प्रारम्भिक श्रेय आपको है, इस बारेमें आपके जो शिष्य-शिष्याएं अब-तक हुए हैं, उनके बारेमें कुछ बताइए। इसपर गुरुजीने कहा—मेरी सबसे पहली शिष्या थी बच्छला कुष्टेकर (शायद वत्सला कुष्टे-करसे उनका तात्पर्य था), ओपेरा हाउसमें मेरा नाच देखा था और मेरी शागिर्द बनी थी। छह महीनेकी तालीमने ही वर्षोंका-सा काम दिखाया। ओपेरा हाउसमें मेरा प्रोग्राम था सो पहले वत्सलाको नचाया। बादमें मैं खुद नाचा। हरीन्द्र नाथ चट्टोपाध्यायकी बहन सलोलनी (सुनालिनी देवीसे उनका तात्पर्य था) मौजूद थी। नाचके बाद फिल्मी नायि-काओंने मुझे घेर लिया। इन्हीं दिनों फिल्मी गौहर और सुनालिनी दोनों एक साथ शिष्य बनीं। एक साल बाद ही सुनालिनी नाची तो उसे देखकर बड़े-बड़े परिवारोंकी कन्याएं भी नाच सीखने आयीं और घरके दायरे सिकुड़ने लगे। इन्हीं दिनों में मोहनराव कल्याणपुरकर शिष्य बने थे। कल्याणपुरकरने और रोशनने खूब मन लगाकर सीखा। मोहनरावने तो ५–६ हजार रुपये लगाकर महाराज बिन्दा दीन स्कूल आफ इण्डियन डांसिंग बाबुलनाथमें हमें खुलवा दिया। स्कूलका खुलना था कि गुजराती, दक्षिणी, पारसी, हिन्दू और मुसलमान व अनेक फिल्मी नायिकाएं और लड़-कियां मेरी शागिर्द बनीं, जिनमें सैवन्ती, भोंसले, नसीम, वनमाला, स्वर्णलता, कुमुदिनी लाखिया और रानी कर्णा प्रमुख हैं। लड़कोंमें बी. सोहनलाल, हीरालाल, राम गोपाल और मोहनराव कल्याणपुरकर तो हैं ही, जो मेरे प्रमुख शिष्योंमें हैं और जिन पर मुझे नाज है। अब दो सालसे अपनी यह उर्मिला नागर है, जो बड़ी मेहनत कर रही है, इससे मुझे बड़ी आशाएं हैं।

श्री मोहनराव कल्याणपुरकर इन दिनों दिल्ली छोड़कर वापस लखनऊ चले गये हैं और कुमारी उर्मिला नागर इन दिनों भारतीय कला केन्द्रमें ही हैं। श्री कल्याणपुरकर तो भारतीय कला-केन्द्रमें ही कत्थक-नृत्य-कॉलेजके डॉइरे-क्टर पदपर नियुक्त होकर लखनऊसे पधारे थे। जब-तब दिल्ली आते जाते उनके साथ बैठनेका अवसर मिलता रहा है। उनसे पूछनेपर पता चला कि सुन्दरप्रसादजी ने महाराज बिन्दादीनजी से जो नृत्यकी उत्कृष्ट शिक्षा हासिल की है, वह तो है ही, साथ ही उनका अपना मौलिक प्रयत्न भी है, जिसके कारण वे आज भी बहुत विख्यात हैं, यद्यपि इस उम्रमें उन्होंने नाचना छोड़ दिया है, फिर भी अपने शिष्य और शिष्याओं को शिक्षा देते समय जब-तब ये उन्हें स्वयं नाचकर अपना अनुसरण करनेको कहते हैं।

बम्बईमें इनका आखिरी कार्यक्रम २० जून, १९४८ को संध्या ५–३० बजे सुन्दरबाई हॉलमें हुआ था, जिसमें इन्होंने बताशोंपर नृत्य किया था, गुलालका (स्टेजपर गुलाल बिछाकर ताल और लयकारीके साथ नाचते-नाचते पांवके अंगूठे और एड़ीसे) हाथी चित्रित किया था। साथ ही मलमलका कपड़ा बिछाकर बिना उसमें किसी प्रकारका सल डाले उसपर नाच करके दर्शकोंको मन्त्र मुग्ध कर दिया था।

लेखक के समक्ष घूंघट का भाव बतलाते हुए नृत्याचार्य पंडित सुन्दरप्रसादजी

पण्डित सुन्दरप्रसाद की शिष्या रानी कर्णा (नायक) एक नृत्य मुद्रा में

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समरकन्द का विशाल वर्षीय और तैमूर की लाठी के बारे

● डॉ. भगवतशरण उपाध्याय

इतिहास एवं पुरातत्ववेत्ता डॉ. उपाध्याय के साथ समरकन्द की यात्रा, जहां संसार के सबसे बड़े गुम्बदके नीचे आज भी तैमूर सोया पड़ा है।

अभी जब पाकिस्तान न था, कराकोरमके दर्रेको खच्चर पर पार कर गिलगितकी धाराके सहारे उधर उतर जाते थे, उधर चितरालकी तरफ, पामीरोंको बगली देते। और अगर सिन्धुनदकी धारा पकड़े तो काबुल और कुर्रमकी कगारें सीनेपर बादामों-अखरोटोंकी झुरमुटें धरे कुछ ऐसी लगती हैं कि मुसाफिर रम रहे, मन्जिल मारने या वहांसे गुजरनेका फिर नाम न ले। इसी राह सन् ३३–३४ में उधर गया था।

और इसी राहमें एक और राह दक्खिनकी ओरसे आ मिलती है, पुरानी, इतिहासकी—तक्षशिला होती, तख्ते बाही के पहाड़ी महलोंकी ओर, शहरे बहलोलकी ओर, जिनके कलश-कंगूरोंको पण्डितोंकी कुदालोंने खोद निकाला था। हिन्दुकुशकी ढालोंपर यह राह भी सिन्धुनदकी घाटीमें चित्रालकी दिशासे आयी राहसे जा मिलती है। और वहां खड़ा होकर इन्सान, कमसे कम सिरकपके टीलोंपर खड़ा होकर अपने आपको भूल जाता है। कालको भूल जाता है, जमानेका दौर जैसे तब ठमक जाता है और निगाह सदियोंकी परतें भेदती वह देखने लगती है, जिसे दिखाना सदियोंको मंजूर नहीं।

बामे-दुनिया पामीरोंको देखा था, पर कुछ दूरसे, अफगानिस्तानकी ओरसे, जब उसी ओरसे चलकर उन केसरकी क्यारियोंमें जा सोया था, जहां आमूदरिया अफगानिस्तान और सोवियतकी सीमा बनाता है। हिमालयमें जोरकुल झील है जहांसे, पुराने अरबोंके अनुसार, एक ओरसे सिन्धु निकलती है, दूसरी ओरसे गंगा, तीसरी ओरसे आमू, चौथी ओरसे सीता। सीता उसे वहांवाले कहते हैं, बाहरी दुनियाके लिए उसका नाम आर है, यारकन्द।

वहींसे अखरोटोंकी दुनिया उतर चलती है, वखांके फैले मैदानोंमें, जहांकी ढलानोंपर अखरोटोंके साये अगर लेट जाओ तो कुदरती दाखोंकी फुनगियां जिस्मको सहला-सहला सफरकी थकान हरेंगी और दाखोंके गुच्छे, सुन्दर नारीके मुखकी तरह, नीचे मुंह-पिरामिडोंकी तरह, तिकोने, ऊपर चौड़े, नीचे नुकीले, मुंहपर ढुलक आयेंगे, और मुसाफिर फिर थका-मांदा होकर भी उन्हें इन्कार न कर सकेगा, मंजूर करेगा।

कभी शहर मुंजानकी राह उधर निकल गया था। शहर मुंजान, जहां गोमेदकी खानें हैं, जिन खानोंके लाल कभी ताजमहलके लिए आगरेकी राह गये थे। वहींसे वखांके फैलावको देखा था, बदख्शाँ-फरगनाकी ओर रुख कर। और बलख-बुखारा देखनेका सपना सच किया था। पर तब तो बस टोपधारी सोवियत सन्तरियोंकी गश्त करती संगीनें ही देखी थीं, सपना सही सच न हो सका था, सच वह तब हुआ, जब सन् ६२ की मईमें बृहत सोवियत विश्वकोशका मेहमान हो रूस गया।

ताशकन्द, समरकन्द मास्कोसे दूर है, बहुत दूर, उजबेकिस्तानमें। देश है कि एक फैली दुनिया, जिसका एक सिरा पच्छिम बाल्टिक सागरसे लगा है, दूसरा पूरबमें प्रशान्त

एक उजबेक परिवार

महासागरसे, दूरके पूरबसे, जिसे अमरीकावाले पच्छिम कहते हैं, क्योंकि गोल धरती वहां पहुंच अपना घेरा खत्म कर देती है। और दोनों सिरोंके बीच, पच्छिमसे पूरब, रूसी प्रजातन्त्र यूराल, तुर्कमानिस्तान, कजाकिस्तान, उजबेकिस्तान, ताजिकिस्तान और जाने क्या क्या फैला है।

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हवाई जहाजसे पहुंचे ताशकन्द, उजबेकिस्तानकी राजधानी। सुबह ही बुलावा आया रेडियोसे, भारतके लिए, रूस के लिए, सन्देश चाहिए। रेडियो पहुंचा। निदेशकने स्वागत किया। उजबेकिस्तानके सांस्कृतिक मामलोंके मन्त्री भी थे। निहायत मधुर हिन्दीमें सुन्दर लड़कीने हिन्दीमें सन्देश रेकर्ड करानेको कहा। तत्सम शब्दोंमें रेकर्ड करा दिया। तभी चाय पीते समय एक दूसरी लड़कीने कहा—अब मेरी अर्ज सुनें, बमहरबानी उर्दूमें भी कुछ फरमायें जो रेकर्ड कर लिया जाये। मुझे भी शरारत सूझी। ऐसी जबानमें सन्देश इस बार रेकर्ड कराया, जिसकी इबारतमें न अरबीके तत्सम थे, न फारसीके। यह क्या? लड़कीने पूछा, यह तो वह जबान नहीं जिसके लिए दरखास्त की थी। फिर एक ऐसी इबारत भी रेकर्ड करायी, जिसमें अरबी-फारसी-तुर्कीके लफ्ज भरे थे। उसी जबानमें सालमें दो दफे रेडियो-ताशकन्दसे बराबर शुभकामनाएं चली आती हैं।

ताशकन्दमें शामको पहुंचे थे, कपड़े बदलकर, सड़कोंपर निकल गये थे। मेरे साथ बृहत सोवियत विश्वकोशके ही दुभाषिये थे, जिनकी बीवी रूसी थीं, पर जो स्वयं तातार थे। रूसमें, रूस यानी वह प्रदेश, जो मास्कोके इर्द-गिर्द है, उसमें भी, तातारोंकी संख्या खासी है, क्योंकि एक जमाना था जब चंगेज खां के मंगोलोंने मास्को-ओस्लो तकके देश जीत लिये थे, मास्को लेनिनग्राद तकमें मस्जिदें बनवायी थीं, जो आज भी खड़ी हैं। पर उस धर्म निरपेक्ष देशमें वही मंगोल, जो तातार कहलाते हैं, रूसी नागरिक हैं, रूसी नागरिकाओंके शौहर हैं।

समरकन्द की मस्जिद में भारतीय शिष्टमण्डल के सदस्य। कहते हैं इस मस्जिद को तैमूर की बीवी ने बनवाया था।

सड़कोंपर देर रात गये घूमते रहे। कहीं कैफे थे, (यूरोपके केफेसे बिल्कुल भिन्न) कहीं आपेरा, कहीं बेले। कुछ घण्टे उनमें गुजार जब रातके एक बजे होटल पहुंचे और बिस्तरमें घुसने ही वाले थे कि दुभाषियेने खिड़कीके नीचे झांकर कहा– जरा इधर देखिए। खिड़कीसे देखा– नीचे कुछ लड़कियां, कुछ लड़के थे, होटलकी फैली सीढ़ियोंके बाजुओंपर बैठे, एक दूसरेसे उलझे-उलझते, मचलते-हंसते चुहल करते दिखे– लड़के सारे काले थे, अफ्रीकाके, लड़कियां सारी गोरी थीं, रूस या रूसी इलाकोंकी।

दुभाषियेने कहा– आये ये घानासे हैं, यहां पढ़नेके लिए, पर इनकी पढ़ाई देख लें। अगर इनको सही राह दिखायी जाये, तो गोरे-कालेके बीच भेदका सवाल खड़ा हो जाये, एक खासा बवाल खड़ा हो जाये!

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दिनकी बात याद आयी। साढ़े तीन घण्टेकी पिछली उड़ान की। हमारे जेटमें एक दल अफ्रीकी लड़कोंका था। उनमेंसे एकके हाथमें मय डण्ठल लिलोका एक सफेद फूल था और उसे घुमा-घुमा वह अपने दोस्तोंसे कह रहा था— ए लव्ली लेडी गेव इट टु मी! (एक सुन्दर लड़कीने इसे मुझे दिया है)– जब हम दोनोंने, दुभाषिये और मैंने, उसे हवाई अड्डेके रेस्तरांसे चुपके उठाते देखा था और अपने मुंह फेर लिये थे। अब जब दुभाषियेसे न रहा गया– वह भी उसमें कुछ ज्यादा न थे, यही कोई ३०-३२ सालके—वे बोले, बट आइ सा यू टेक इट क्वायटली फ्राम द फ्लावर पाट इन द लोंज (पर मैंने तो आपको इसे लोंज-ड्राइंग रूम– के गुलदस्तेके पात्रसे चुपकेसे उठाते देखा था!) लड़का चिढ़कर बोला– शटअप यू टारटार, ह्वाट डु यू नो अबाउ लव आर लव-मेकिंग? (चुप करो, तातार तुम भला प्यार या प्यार करना क्या जानो?)—तातारोंकी शक्ल कसियों से बड़ी आसानीसे अलग पहचानी जा सकती है, लम्बी आंखें, ऊंची गालोंकी हड्डियां, कुछ भारी पीला चेहरा। दुभाषिये बेचारे जाहिरा चुप हो रहे, पर धीरेसे मुझसे बोले– बेल, आइ मे नाट नो एनीथिंग आब लव आर लव-मेकिंग, बट आइ डु नो वेल एनफ दैट यू स्टोल द फ्लावर! (मैं प्यार या प्यार करना चाहे न जानूं पर यह बखूबी जानता हूं कि तुमने वह फूल चुराया था!)

नींद नहीं आयी, बेचैनीसे काटी, उधर मूटके दूसरे सामने वाले कमरेमें दुभाषिया बेखबर सोते रहे। मासूम रात बेखबर सोकर उसने गुजार दी,

सुबह सुहावनी थी, पूरबकी सुबह, मईकी। चाय पी, तोश खाया, एक सेब भी, जो कजाकिस्तानकी राजधानी अलमाअता (सेबोंका बगीचा) से आया था। और दिनका कार्यक्रम पूरा करने चल पड़े—सांस्कृतिक मामलोंके मन्त्रालयमें स्वागत था, भारत और रूसकी दोस्तीपर कुछ व्याख्यान हुए, फिर ओरियंटल इन्स्टिट्यूट पहुंचे। बड़ी आवभगत हुई। निदेशक एक महिला थीं। उन्होंने अमीर खुसरूके दीवानपर 'बकलम खुद' उनकी दस्तखत दिखायी और काफीके प्यालों को गवाह बना बातें करने लगीं।

'रानी लक्ष्मी कुमारी चूण्डावतको जानते हैं? पिछले लेखक सम्मेलनमें आयी थीं।' उन्होंने पूछा।

'जी, मेरी बड़ी मेहरबान हैं।' मैंने जवाब दिया।

'उनकी किताब देखी है— हिन्दुकुशके उस पार?'

'जी। पर है क्या वह किताब यहां?'

'हां, हां, यह रही। हिन्दीका लेखक, देखिए।' और उन्होंने किताब मंगवा दी।

● शेष पृष्ठ ३५ पर →

ऊबे हुए लोग

• हरीश तिवारी

• छाया : रणबीर एस. बख्शी

चिरौड़ा खांने अपने बोरीबन्दर वाले अड्डेमें [illegible] तौरपर चाइयांसे कहा था—"बेटे, ये है शहर [illegible], जहां समन्दरी हवाएं चला करती हैं, जो सांसके साथ [illegible]में घुसकर सिरिफ एक ही खयाल पैदा करती हैं—पैसा, [illegible] पैसा . . ."

पाकिटमार मैकू, जो चिरौड़ाके करीब ही बैठा हुआ हल्की आवाजमें कोई गीत गुनगुना रहा था, एकाएक बोल पड़ा—"यहां हर चीज़का पैमाना पैसा है मेरे यार ! यहां तक कि बुखार भी बजाय थर्मामीटरके पैसेसे नापा जाता है . ."

"तो समझा बे पुत्तर . . ." बीच हीमें बिना पगड़ीका सरदार बोल उठा—"ऐत्थे फुटपाथ दे बिच सोणं वाले दी नजर उंच्चे फलेट ते रैंदी है और फलेट वाले दी नजर अपने तों उंच्ची कोठियां ते लगी रैंदी है। पर इक गल तुसीं नोट करके रख लओ, एत्थे फुटपाथसे फलेट और फलेटसे फुटपाथ आणे विच इनसान नूं कोई देर नईं लगदी। इक बात ता दस्स अपणी मां दे पुत्तर, तू बीब्बी छड्डके आया है या छड़ा है . . . !"

चाइयां बड़े असमंजसमें पड़ गया। माथेपर पसीना झिलमिला उठा। लजाकर उसने सिर झुका लिया। उसकी यह हालत देखकर तीनों ठठाकर हंस पड़े।

"अबे शरमाता काहेको है रे . . ." मैकू बोल पड़ा—"शादी बन गयी है तो साफ बोल दे। मैं भी एक दिन ऐसे ही आया था। मेरी जोरुवा सोचती होगी—आयेगा . . . आयेगा, और अपुन भी सोचता रह गया—जायेगा . . जायेगा . . . सच बोलू बे सरदारा जोरू क्या थी मेरी, बिल्कुल हीरेसे छिटकी हुई कनी . . . आये हाय . . ." एक पलके लिए ठिठक कर, फिर वह हंसता हुआ चाइयांके कन्धेपर हाथ मारता हुआ बोला—"अब तो सुसरीने किसी औरसे ठिकाना बना लिया होगा . . . परवाह नहीं अपुन कौन बेठिकाने बैठे हैं, यहां तो चालू चायकी तरह चालू छोकरियां भी मिलती हैं बेटे . . . !"

चाइयांको लगा जैसे उसके भीतर ही भीतर एक जहर-सा उतरता जा रहा है। एक पलके लिए उसकी आंखोंके आगे छल्लोका चेहरा कौंध उठा, पर दूसरे ही पल चिरौड़ाने एक वजनदार पत्थर उसकी छातीपर दे मारा—

"जो एक बार बम्बई आया वह गया कामसे। कुछ दिनों आदमीको अपने मुल्क और बीवीकी याद आती है जरूर, पर बादमें वह सब भूल जाता है। एक दिन मैं भी ऐसे ही आया था रे . . . यह मैकू भी . . . पर अब अपुन लोगोंको कुछ मालूम न रहा, कि किधरसे आये . . ."

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पांच साल पहले चिरौड़ेने कितनी सही बात कही थी। धूपसे बचनेके लिए ग्राण्ट रोडकी दूकानोंके सायेमें मरियल टट्टू-सा आगे बढ़ता हुआ चाइयां सोच रहा था। पहले-पहले कई दिनों तक उसकी बड़ी इच्छा रही, चाहे कस्बे में उसपर कितनी ही लानत-मलानत क्यों न बरसे, उसे वापस लौट ही जाना चाहिए, पर दूसरे ही पल जब कल्पनामें वह अपने आपको वहां पाता, तो उसका दिल दहल उठता। जो इन्सान अपनी बीवीको ही इज्जतकी रोटी न दे सके, वह कोई इन्सान है। धत् तेरेकी। ऐसा सोचते-सोचते वह कसकर अपनी दोनों आंखें मींच लेता, मगर मनकी वीरान घाटियोंमें एक सुनहरा कुहरा धीरे-धीरे उतरता जाता।

जब उसे छोड़ आया था, तो उसके पैर भारी थे। कारखानेके पतेपर धुंधली-सी रोशनाईसे लिखा हुआ एक मैला-सा पोस्टकार्ड उसके पास आया था, कि वह फौरन चला आये, नहीं तो सौ रुपयेका मनीआर्डर कर दे। शायद बच्चा जननेका मौका आ गया था। बच्चा हुआ या बच्ची, आज तक उसे कुछ पता न हो सका। न तो वह जा ही सका और न पैसा ही भेज सका। लड़का हुआ होगा, तो पूरे चार बरसका हो गया होगा। अब तो चलने भी लगा होगा और बोलने भी लगा होगा। न जाने क्या नाम रखा होगा—मोहन, गौतम या देवपाल . . . या कोई देहाती नाम रख दिया होगा—टिल्लू, घसीटू या गब्लू . . . ! अगर लड़की हुई होगी तो . . . ! पर तभी अन्तरमें समाया रंगीन कोहरा विषैले धुएंमें तब्दील होने लगता। अक्सर लड़की बोझ समझी जाती है, पहली बार डोलीमें ससुराल जाती है, दुबारा उसकी लाश बाहर निकलती है। छल्लोका झोंटा पकड़कर घसीटता हुआ उसका बाप कह रहा होगा—"निकल मुसरी . . . मने पीले हाथ करने थे सो कर दिये . . . तुझे ऐसा पाजी आदमी मिला तो तेरा मुकद्दर . . . जा-जा डूब मर कुएंमें . . ."

बड़ी तेजीसे आगे बढ़ती सोचकी लकीर एकाएक आग पकड़ लेती। मन-ही-मन संजोयी भावनाएं एक प्रबल विस्फोटके साथ इधर-उधर छितर उठतीं। एक मर्मान्तिक पीड़ाके वशीभूत वह छटपटा उठता। और, तभी रेगिस्तानमें भटकते भूखे बवंडरके झोंकेकी तरह उसके मनमें एक खयाल उतर आता, छल्लो उससे धोखा नहीं कर सकती। मायकेमें उसे जितना झेलना पड़ेगा वह झेल लेगी, आखिर एक-न-एक दिन चाइयां वापस लौटेगा ही . . . !

पर अब तो यह खयाल भी टूट गया। बीती बातें अब वह जरा भी याद नहीं करना चाहता। छल्लोको भूलनेके उसने कई रास्ते ढूंढ़ लिये हैं। वह जैसे सपनेमें आयी थी और सपनेमें ही चली गयी। जाने दो सुसरीको, देशी नौटांकका गिलास और सस्ता मार्का चालू औरत बड़े-से-बड़ा गम गलत करनेके लिए काफी है।

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अच्छा आदमी निकला गुलजारी।

एक दिन जब चाइयां धोबी-तलावमें मारा-मारा फिर रहा था, तो वह अचानक टकरा गया। पहली नजरमें ही दोनों एक-दूसरेको पहचान गये। पहले गुलजारी चाइयांके कस्बेवाली शुगर मिलमें था। दोपहरकी छुट्टीमें उसके बड़े भाईके होटलमें आता था। चाइयांको देखते ही वह ठिठक कर बोला—"अरे कब आया . . ."

"एक महीनेसे ऊपर हो गया," एक मुर्दा-सी आवाज चाइयांके मुंहसे निकली।

आगे गुलजारीने कुछ भी नहीं पूछा, क्योंकि चाइयां खुद अपनी हालतका इश्तहार बना हुआ था। गुलजारीने कुर्तेकी भीतरी जेबसे दो रुपयेका एक नोट निकाला और उसके हाथोंमें रखता हुआ बोला—"कल दाढ़ी-बाल बनवाकर मेरे पास आ जाना। मिलमें कुछ नये मजदूरोंकी भर्ती होने वाली है। तेरे लिए कोशिश करके देखूंगा . . . आगे तेरा नसीब . . .," फिर उसने सिगरेटकी खाली डिब्बीमें अपना पता लिख कर उसे दे दिया।

इन दिनों चाइयांका भगवानपरसे विश्वास उठ चुका था। पर अब उसे लगा जैसे गुलजारी नहीं, स्वयं भगवान उसके सामने खड़े हैं। बड़े जतनसे उसने पता जेबमें डाला, फिर सीधा एक ईरानी होटलमें घुस गया।

वह रात फुटपाथपर करवटें लेते-लेते उसने बिता दी। कल जैसे ही उसकी नौकरी लगेगी, तो फौरन ही वह छल्लो के नाम एक चिट्ठी डाल देगा। फिर उसकी खुली आंखोंके आगे कई सपने तैर उठे। हर सपनेमें उसे एक ही आकृति दिखलायी दी। पहली बार जब छल्लोको ब्याहकर वह घर लाया था, तो हर वक्त उसका मन एक अनजानी पुलकसे धड़कता रहता था। बड़े भाई दरसनके होटलमें घड़ी भरके लिए भी दी लगाना उसके लिए मुश्किल हो गया। प्यालीमें चम्मच घुमाते-घुमाते वह उसकी यादमें इतना डूब जाता कि उसे यह ध्यान ही न रहता कि ऐसा करते-करते उसे न जाने कितनी देर हो गयी है। इधर ग्राहकोंको उससे शिकायत होने लगी।

"इधर जबसे ब्याह हुआ है देख रहा हूं तेरा भेजा ठिकाने न रहा !" दरसनने कई बार खीरियाये स्वरमें उससे कहा था।

पर उसपर दरसनकी डांटका कोई असर नहीं पड़ा। उल्टे वह बुरी तरह झुंझला उठता, कि अपना तो दिन भर टांगें पसारे लेटा रहता है और रात भर दारू पीता रहता है। चाइयां उसका भाई नहीं बल्कि खरीदा हुआ गुलाम हो गया। सारी कमाई पर हक दरसनका ही। अब तो चाइयांने ठान ली है, चाहे उसे शुगर मिलमें भाड़ झोंकनेको ही नौकरी क्यों न करनी पड़े, पर वह यह गुलामी हर्गिज नहीं करेगा। कम-से-कम पांच बजे बाद तो वह आजाद रहेगा। छल्लोको सिनेमा दिखानेका मन्सूबा तब तक पूरा नहीं हो सकता, जब तक वह सुबहसे शाम तक होटलमें जुता रहेगा। वैसे दरसन है तो उसका भाई मगर निहायत बदचलन। दो शादियां की थीं उसने। एक तो शादीके छह महीने बाद ही जेवर-पत्ता समेट कर चम्पत हो गयी, दूसरीको मार-मारकर उसने खुद ही निकाल दिया। ऐसे गिरे हुए आदमीका क्या भरोसा कभी . . .

चाइयां जानबूझकर उस दिन दरसनसे भिड़ गया। एक हंगामा-सा उठ खड़ा हुआ।

"भाग सुसरे अगर ऐसी ही मर्जी है," शेरकी तरह दहाड़ता हुआ दरसन दुबले-पतले चाइयां पर झपट पड़ा—"कमीने . . . अपने लिए चला रहा हूं यह होटल . . ." फिर लात और घूंसोंकी बौछारके साथ उसने गालियोंकी झड़ी लगा दी। लोग बीच-बचावको न कूदते तो शर्तिया मारा गया था चाइयां उस रोज।

पुरानी बातें याद करते-करते अचानक चाइयांके पैर ठिठक उठे। अगर सचमुच वह उस दिन मर जाता, तो कितना अच्छा होता। दरसनकी जहर भीगी बातें उसे एक-एक कर याद आती जा रही थीं। उसकी नाक फूट गयी थी, कपारमें गहरा घाव हो गया था और होंठ फट गये थे। उसके कानोंमें जैसे कोई उबलता हुआ सरसोंका तेल उंड़ेल रहा था—"कोई सुसरा अपना नहीं होता . . . मैं तो सिरिफ इसलिए होटल चला रहा था, कि मुर्गीवाला चार पैसे कमाना सीख सके . . . मुझे अपने लिए क्या चाहिए . . . कल ही इस होटलको नीलाम कर दूंगा . . ."

दरसनने होटल नीलाम कर दिया होगा या खुद

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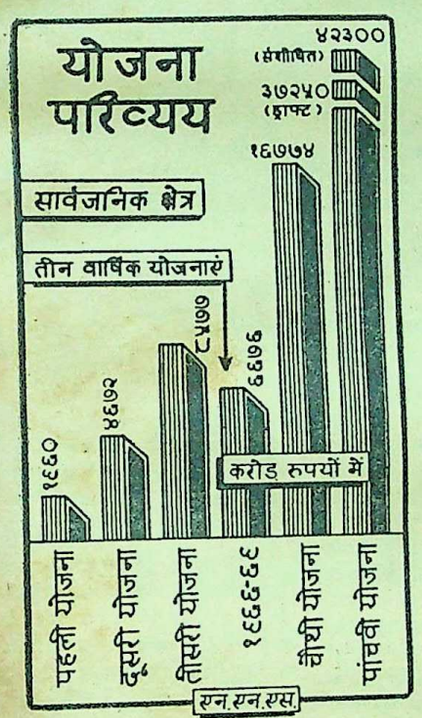
अंतिम दो वर्षों में खर्च करने का प्रावधान किया गया है। इस तरह हमारे निजी स्रोतों के मुकाबले विदेशी सहायता काफी कम है। योजना का करीब ८१.७ प्रतिशत यानी ३२११५ करोड़ रुपए घरेलू स्रोतों से उपलब्ध किए जाएंगे।'

'घोष साहब, आपके विचार में इस योजना के सही ढंग से क्रियान्वयन और सफलता के लिए प्रमुख रूप से किन बातों की आवश्यकता है?'

श्री घोष— 'योजना न तो केवल आंकड़ों का खेल है और न ही अर्थव्यवस्था को चलाते रहने की धुरी मात्र। यह जन कल्याण और आर्थिक समृद्धि की एक महत्वपूर्ण शक्ति है। इसलिए योजना के क्रियान्वयन और सफलता के लिए सर्वाधिक महत्वपूर्ण बात है—जन सहयोग और जन रुचि। पिछले एक वर्ष में हुए आर्थिक परिवर्त्तनों से भी यह स्पष्ट हो गया है कि जनता द्वारा पूरा सहयोग दिए जाने पर कल्याणकारी कार्यक्रम अधिक अच्छी तरह और तेजी से सफल होते हैं। कोई भी कार्यक्रम चाहे राष्ट्रीय स्तर का हो या ग्रामीण स्तर का, यदि उस



क्षेत्र के लोग यह अनुभव करने लगें कि यह उनका काम है, तो उसे बहुत ही कम खर्च और बहुत ही कम समय में कहीं अधिक कुशलतापूर्वक सम्पन्न किया जा सकता है। इसीलिए हम जन-जागृति और प्रत्येक कार्यक्रम के साथ जनता को जोड़ने के लिए विशेष ध्यान दे रहे हैं। योजना को सही ढंग से क्रियान्वित करते रहने के लिए हमारे सामने दूसरी प्रमुख बात है—मूल्य स्थिरता। मूल्यों की स्थिरता ही वह आधारशिला है, जिस पर योजना की सफलता निर्भर करती है। इसलिए सरकारी और गैर सरकारी स्तर पर मूल्यों को नियंत्रित रखने के लिए पूरा ध्यान दिया जाएगा। इस दृष्टि से आवश्यक वस्तुओं के पर्याप्त वितरण की भी समुचित व्यवस्था की जाएगी। इससे ही जुड़ी हुई एक बात है—जनसंख्या में वृद्धि की। यदि आबादी बढ़ने की वर्तमान गति बनी रही, तो आर्थिक विकास की दर अनिश्चित काल तक नहीं बढ़ सकती। इसलिए हमारा लक्ष्य है कि छठी योजना के अन्त तक जन्म-दर २५ प्रति हजार हो जाए। इसीलिए परिवार-नियोजन कार्यक्रम के लिए पांचवीं योजना में हमने ४९७ करोड़ रुपए का प्रावधान किया है। योजना की सफलता का एक और महत्वपूर्ण पहलू है—बचत अभिकर हम प्रयास करेंगे कि राष्ट्रीय विकास के कार्य में हर व्यक्ति का योगदान हो। बचत से प्रत्येक नागरिक केवल खुद का भविष्य सुरक्षित नहीं करता, वरन राष्ट्रीय विकास के भविष्य में भी महत्वपूर्ण योगदान देता है। कुल मिला कर मतलब यही है कि योजना आपका 'चार्टर' है, मेरा 'चार्टर' है और प्रत्येक नागरिक का 'चार्टर' है। इसका क्रियान्वयन जनता की इच्छा और सच्चे सहयोग से ही सम्भव है। एक नए आदर्श समाज की स्थापना के लिए समाज के हर वर्ग को इसकी सफलता के लिए जुट जाना होगा।'

'घोष साहब, क्या इस योजना को अन्तिम रूप देते समय कृषि तथा कुछ अन्य क्षेत्रों में भी अधिक करारोपण करने के सुझाव आए हैं और ऐसा होने पर क्या कृषि उत्पादन में वृद्धि में रुकावट नहीं आएगी?'

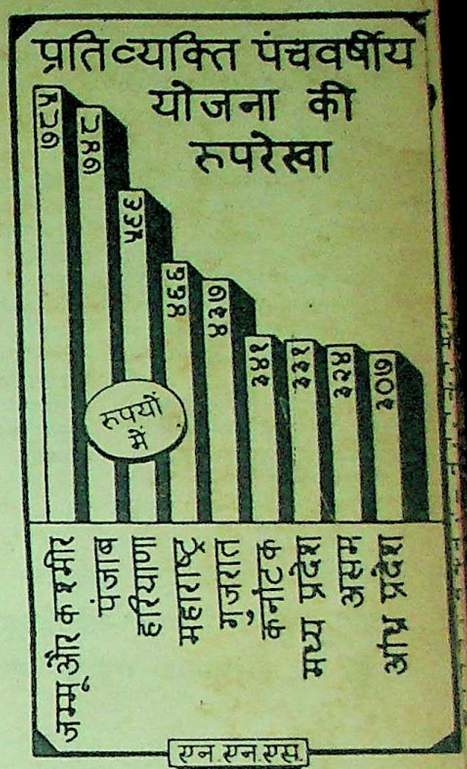
श्री घोष—'यह बात सच है कि पांचवीं योजना को अन्तिम रूप देते समय आर्थिक संसाधनों के विकास पर विस्तार से चर्चा हुई और करारोपण सम्बन्धी सुझाव भी आए। इनमें से एक सुझाव कृषि क्षेत्र में भी कुछ अधिक कर लगाने का था। किन्तु यह विषय राज्य सरकारों की अधिकार सीमा का है और वे अपने क्षेत्र की स्थितियों के अनुसार निर्णय लेंगी। फिर भी मैं यह स्पष्ट करना चाहूंगा कि कृषि क्षेत्र में अधिक कर लगाने का मतलब छोटे-छोटे किसानों पर भार डालने से कदापि नहीं है। जहां ऐसे करों का प्रावधान किया भी जाएगा, वहां बड़े-बड़े धनाढ्य किसान प्रभावित होंगे। इसके विपरीत छोटे किसानों को अधिकाधिक प्रोत्साहित करने और सहायता करने का प्रयास किया जाएगा। हमने तो बड़ी और मध्यम सिंचाई परियोजनाओं से ५८ लाख हेक्टर और छोटी सिंचाई परियोजनाओं से ६० लाख हेक्टर की सिंचाई करने का लक्ष्य निर्धारित किया है। इसी तरह बिजली का उत्पादन भी ३१ हजार मेगावाट तक बढ़ाने का लक्ष्य है, ताकि उत्पादन में अधिकाधिक वृद्धि हो। तभी तो खाद्यान्न उत्पादन का न्यूनतम लक्ष्य १२.५ करोड़ टन पूरा हो सकेगा। हम तो कृषि उत्पादन में बराबर वृद्धि करना चाहते हैं। इसलिए इसमें आने वाली हर रुकावट दूर ही करेंगे।

'इस योजना के क्रियान्वयन से क्या बेरोजगारी की समस्या भी पूरी तरह समाप्त हो सकेगी?'

श्री घोष—'हमारी योजना विकास और सामाजिक न्याय के आधार पर खड़ी होती है। हम समाज की जड़ों तक इसका लाभ पहुंचाना चाहते हैं और इसका एक प्रमुख भाग होता है—लोगों को रोजगार उपलब्ध कराना। परन्तु केवल सार्वजनिक व्यय में वृद्धि करके और कम उत्पादक परम्परागत क्षेत्रों में खर्च करके रोजगार नहीं दिया जा सकता। ग्रामीण युवकों को इसी तरह रोजगार देना होगा, ताकि राष्ट्रीय उत्पादन में उनका सहयोग हो सके। वैसे छोटे किसानों, कृषि मजदूरों और शहरी क्षेत्र के बेरोजगारों को काम देने के लिए पांचवीं योजना में काफी कुछ प्रावधान किया गया है। स्वत: प्रेरणा से रोजगार के अवसर ढूंढ निकालने और छोटे-मोटे काम-काज के लिए लोगों को सहायता करने में हम पर्याप्त सहायता करेंगे। फिर भी यह कहना कठिन है कि हम पूरी तरह बेरोजगारी की समस्या को समाप्त कर सकेंगे। बेरोजगारी समस्या का स्थाई समाधान आधारभूत विकास ही है, जिसे सही ढंग से सफल करने का प्रयास किया जाएगा।'

'घोष साहब, एक अन्तिम सवाल। आपकी नजर में अन्तिम रूप से बनी पांचवीं योजना के सफल होने से देश को कौन से प्रमुख लाभ होंगे?'

श्री घोष—'पांचवीं योजना की सफलता से देश में आत्मनिर्भरता और आत्मविश्वास का एक नया वातावरण बन जाएगा। अधिकाधिक जन-सहयोग होने पर सबको प्रगति की धारा में जुड़ने का गौरव प्राप्त होगा। इस योजना से लोगों को प्रगति के नए



के लक्ष्य की पूर्त्ति होगी। पिछड़े हुए क्षेत्रों, विशेष रूप से पहाड़ी, आदिवासी, अनुसूचित जाति-जन जाति के उत्थान के लिए अनेक कार्यक्रम क्रियान्वित होंगे। कृषि और उद्योग में समन्वित विकास होने और इन क्षेत्रों के आधुनिकीकरण से सन्तुलित विकास की प्रक्रिया में तेजी आएगी। रोजगार के अवसर बढ़ने और उत्पादन में वृद्धि होने से सम्पूर्ण देश को एक नई शक्ति और स्फूर्ति मिलेगी।'

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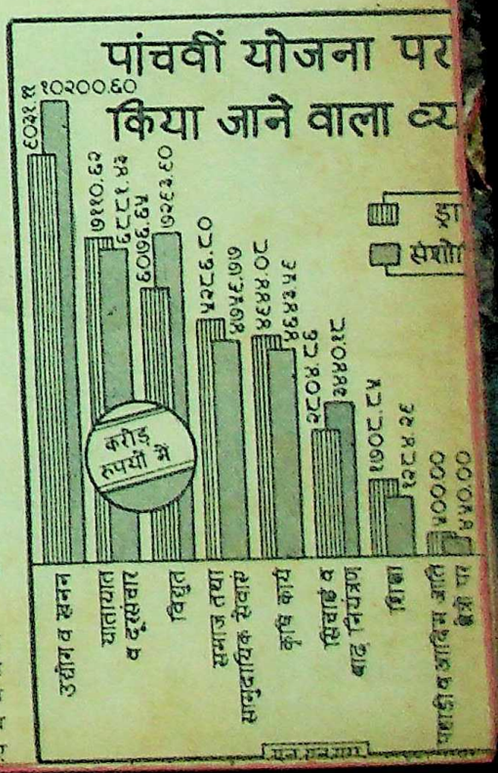


भारतीय लोकमंच का भविष्य

● जगदीशचन्द्र माथुर

हाल ही में नेशनल स्कूल आफ ड्रामा के खुले रंगमंच पर नौटंकी 'लैला मजनू' का अभिनय देखने का अवसर मिला। हाथरस के स्वर्गीय पं. नत्थाराम गौड़ की इस नौटंकी का राजधानी की आधुनिकतम और प्रतिष्ठित मण्डली द्वारा प्रस्तुतीकरण मानो किसी सुरुचिसम्पन्न धनिक के ड्राइंगरूम में ग्रामदेवता की अनगढ़ मूर्त्ति का सुसंस्कृत प्रदर्शन था। चौबोले, दोहे, बहरे-तवील, लावनियों की अनवरत लहरें झिमड़ी, लेकिन करीने से। वियोग-संयोग और विदा का इन्द्रधनुष रंगशाला पर छाया, लेकिन बिना बिखराव के। "शक्कारे" और ढोल गरजे और तड़क उठे लेकिन शाइस्ता फासले पर से। लहरों, रंगीनियों और निनाद की उस धारा के बीच राजधानी का सुविज्ञ (अंग्रेजी में जिसे सोफिस्टिकेटेड कहते हैं) दर्शक-समाज, प्रशंसा के संयत और नपे-तुले राशन बांट रहा था। रसभीनी प्रशंसा, रसभीनी नहीं। जैसे बिहारी की नायिका जो 'परसि फुरहरि लै फिरति, बिहंसति, धंसति नीर।'

डुबकी से डरपोक दर्शक-समाज नगरों में कला-मर्मज्ञ-समाज माना जाता है। उल्लास की खुली अभिव्यक्ति पर समुचित रोक लगा कर 'लैला मजनू' को प्रस्तुत करने वाले प्रोड्यूसर ने उसे नई दिल्ली के कला-मर्मज्ञ प्रेक्षक-समाज के लिए स्वीकार्य बना दिया। दोनों में ठीक तालमेल बैठा। यों पं. नत्थाराम गौड़ की नजर में सब दर्शक अभिनन्दनीय थे — चाहे हाथरस कस्बे की मण्डी के पल्लेदार, चाहे देहाती मेले में अपना शौक पूरा करने वाली किसान-वधू। नत्थारामजी ने अपने 'पूरन भगत' सांगीत में लिखा है—'जो कि आला व अदना गुणी मूढ़ नर, सभी श्रोतागणों के मैं चूमूं कदम।'

राष्ट्रीय नाट्य महाविद्यालय का यह प्रयोग उसी भांति महत्त्वपूर्ण है जिस भांति चित्रकला के क्षेत्र में बरसों पूर्व जामिनी राय द्वारा कालीघाट के कुम्हारों की पद्धति में पुष्ट रंगीन रेखाओं में चित्रांकन। ऐसे प्रयोग नागरिक समाज के लिए एक दर्पण हैं, जिसमें वह अपनी मूल लोक-संस्कृति के परिष्कृत स्वरूप देख सकता है।

परिष्कृत स्वरूप! यह वह नश्तर है जिसे लगाते समय यदि सावधानी न बरती जाए तो उन नाजुक नसों के कट जाने का डर है, जो लोकनाट्य की संजीवनी बूटी हैं। उदाहरणतः नागरिक रंगमंच पर प्रकाश के करिश्मे और ध्वनि-विस्तार की सुविधाएं — ये दो आधुनिक जादू परिष्कार और आधुनिकता के नाम पर लोकनाट्य की कई विधाओं पर हावी होने लगे हैं। कुछ वर्ष हुए मैंने तमिलनाडु के मेलात्तूर नामक गांव में सुविख्यात भागवतमेल का परम्पराशील अभिनय देखा। तीन सौ वर्ष पुरानी परम्परा के अनुसार गली में मंच। तीन तरफ दर्शक। अत्यन्त शास्त्रसम्मत अभिनय और ध्रुव पदों एवं वचनों से संयुक्त सूत्रधार-शैली में कथानक का काव्यमय प्रवाह। पारम्परिक शैली के इस मनोहर वातावरण में कल्पना कीजिए पीतल के तैल दीपों की जगह बिजली के लैम्पों पर रंग-बिरंगी स्लाइडों की बौछार। मासूम परम्परा पर अविचारी आधुनिकता के ऐसे और भी प्रहार मैंने देखे हैं। रासलीला की कलापूर्ण पिछवई के स्थान पर मखमल के भड़कीले पर्दे, जिनकी कृत्रिम जगमगाहट में श्रीकृष्ण के मुकुट और मधुरवेश की दीप्ति खो जाती है। महाराष्ट्र के 'तमाशे' की लावनियों के तीखे स्वरों को कर्णकटु चीखों में बदल देने वाले लाउड स्पीकरों को भी बर्दाश्त करना पड़ा है।

मैं आधुनिकीकरण के विरुद्ध वकालत नहीं कर रहा हूं। मैं मानता हूं कि लोकनाट्य परम्पराशील होते हुए भी परिवर्त्तन की धड़कन पर ताल देता है। लेकिन उस धड़कन की गति और स्वरूप फूल के प्रस्फुटन की भांति सहज भावेन विकसने चाहिएं। नेशनल स्कूल आफ ड्रामा द्वारा नौटंकी का प्रयोग परिवर्त्तन के आग्रह को यही सहज गति और स्वरूप दे सका।

बीसवीं सदी से पूर्व नाट्य, संगीत तथा अन्य ललितकलाओं में परिवर्त्तन की गति मन्थर होती थी — समतल मैदान के ढलान पर नदी के बहाव की भांति। लेकिन बीसवीं सदी में मास-मीडिया (रेडियो, फिल्म, टेलि-

असाधारण तौर से त्वरित हो गई है। हठात विविध और अनजान दिशाओं से सन्देश पहुंचने लगे। एक के बाद एक प्रभाव। सागर की उन्मत्त तरंगों की भांति धक्के देने लगे। इस अधीर दबाव से होने वाले परिवर्त्तनों में रुचि-विवेक हो नहीं पाता। अनर्गल परिवर्त्तनों की धारा पर सुरुचि के बांध नेशनल स्कूल-जैसी संस्थाएं लगा सकती हैं। अतः भविष्य के लोकनाट्य का एक स्वरूप होगा परम्पराशील शैलियों का आधुनिक नागरिक कलाकारों द्वारा सुरुचिसम्पन्न अनुकरण।

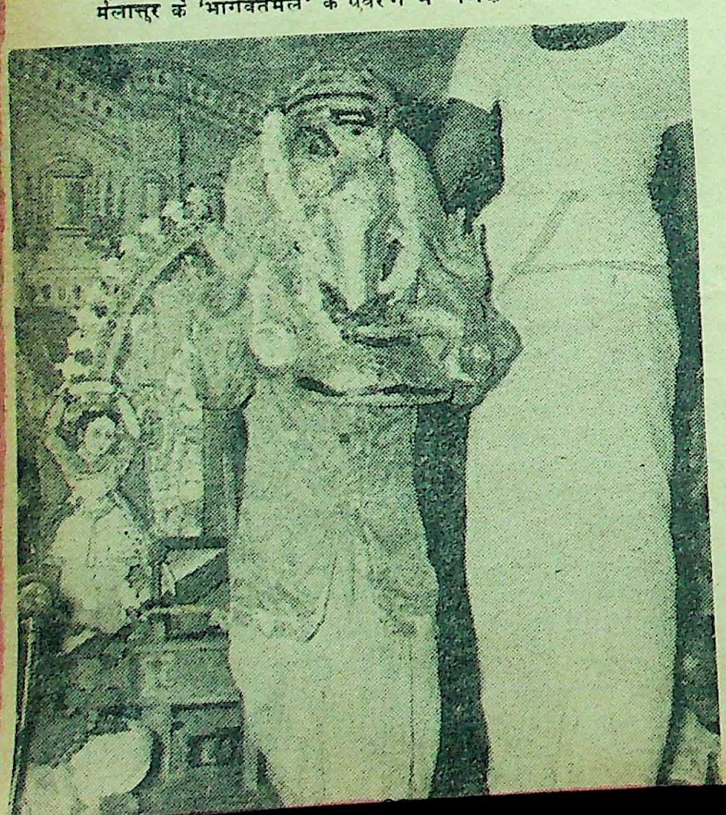
लोकनाट्य पर अनुसन्धान के लिए पिछले दिनों बहुत कुछ किया गया है। टेप पर रेकॉर्डिंग और वृत्तचित्र बनते रहे। संगीत नाटक अकादमी के पास अब विभिन्न आंचलिक नाट्य-विधाओं पर दुर्लभ सामग्री एकत्र हो गई है। विदेश से अनेक शोधार्थी आधुनिक साधनों से लैस हो कर आते हैं और देहातों, छोटे कस्बों और मेलों में लोकनाट्य के उजड़ते वैभव की झांकियां लेकर विद्वत्तापूर्ण थीसिस लिखते हैं और डाक्टरेट पा कर लोकनाट्य के अधिकारी विद्वान बन जाते हैं। भारतीय विश्वविद्यालयों में भी लोकनाट्य पर अनुसन्धान की प्रगति हो रही है।

अनुसन्धान द्वारा लोक-कलाओं का दोहन अच्छी बात है। लेकिन जिस जीव का दोहन होता है, उसके लिए चारा भी तो चाहिए। उन्नीसवीं सदी में अनेक पाश्चात्य विद्वानों ने भारतीय पण्डितों, शास्त्रियों, आचार्यों से संस्कृत भाषा और वाङ्मय पर सामग्री प्राप्त की। वैज्ञानिक ढंग से उस सामग्री का विश्लेषण किया। और यों प्राचीन भारतीय संस्कृति पर विशाल ज्ञानभण्डार प्रस्तुत किया। लेकिन वे पण्डित और आचार्य वहीं के वहीं रहे। न उन्हें खोज के वैज्ञानिक साधन मिले

परम्पराशील लोकनाट्य वर्त्तमान काल में इसलिए भी विशेष महत्त्वपूर्ण है कि आंचलिक होते हुए भी इस के सूत्रों में देशव्यापी एकता का बोध होता है

असम के 'अंकियानाट' की रंगस्थली। बीच में गायन-वायन। पीछे 'मणिकूट' पर 'श्रीमद्भागवत'

मेलात्तूर के 'भागवतमेल' के पूर्वरंग में गणेश का प्रवेश-नृत्य



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आचार्यों के परिवारों के युवक दफ्तरों में नौकरी खोजते हैं और संस्कृत-पाठशालाएं और विद्यालय खाली पड़े हैं।

पिछले आठ-दस वर्षों में संगीत नाटक अकादमी कुछ लोकनाट्य मण्डलियों को राजधानी में बुला कर, उनके प्रदर्शन की व्यवस्था करती रही है। डा. सुरेश अवस्थी ने बड़ी लगन से इस तरह के प्रोग्रामों को आगे बढ़ाया। नई दिल्ली के दर्शकों के लिए यह एक अजनबी किन्तु सम्मोहक वातावरण के अनुभव रहे। बानगी के तौर पर ये अनुभव निःसन्देह सार्थक रहे हैं। लोकनाट्य-कर्मियों को सत्कार-स्वरूप कुछ भेंट भी मिली। प्रायः मण्डलियों को बुलाया जाता रेकर्डिंग के लिए, किन्तु उस बहाने मंच पर उनका प्रदर्शन भी हो जाता। बहुत पहले, सन १९५५ और १९६१ के बीच जब अकादमी ऐसे प्रोग्रामों का आयोजन नहीं करती थी और न अन्य संस्थाओं का ध्यान इस ओर गया था, आकाशवाणी के विभिन्न आंचलिक रेडियो-स्टेशनों पर लोकनाट्य मण्डलियों ने अपने-अपने राज्यों की राजधानियों में अपने नाटकों की बानगियां मंच पर पेश कीं। कालिकट (कोषीकोड) में चविट्टु नाटकम, धारवाड़ में दोडाट्टा, बंगलौर में यक्षगान, विजयवाड़ा में कुचिपुडि, पूना में तमाशा, गोहाटी में अंकिया नाट, पटना में बिदेसिया, जयपुर में ख्याल, त्रिवेन्द्रम में कुटियाट्टम, श्रीनगर में भांडजश्न, शिमला में करियाला—सब को नगर-स्थित रंगमंचों पर अपनी कला दिखाने के अवसर मिले।

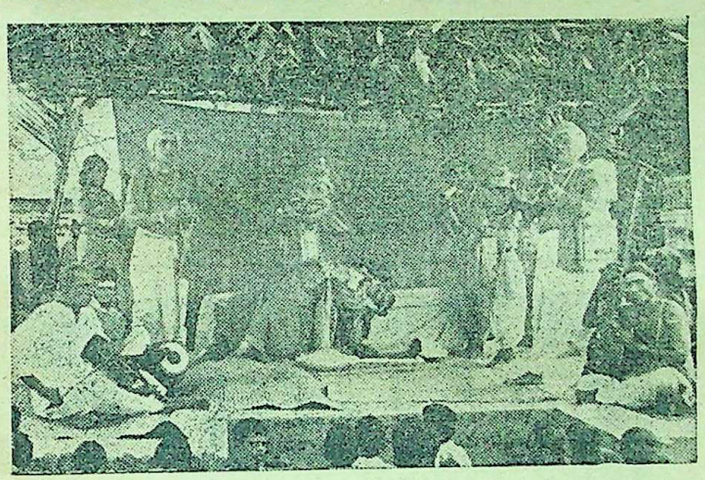
आकाशवाणी को इस तरह 'पहल' करते समय मीठे-कड़ुवे अनुभव हुए। रेडियो श्रवणप्रधान विधा है। रंगमंच को इस भांति बढ़ावा देना कई रेडियो-अधिकारियों की दृष्टि में बेकार का झंझट मोल लेने के समान था। लेकिन तत्कालीन परिस्थिति में जब अन्य कोई संस्था मंचप्रधान लोक-कलाओं को अवसर नहीं दे सकती थी, आकाशवाणी ने यह उत्तरदायित्व सम्हाला। रेडियो-स्टेशन विभिन्न आंचलिक संस्कृतियों के दर्पण बनने लगे।

पर लोकनाट्य आंचलिक ही नहीं, स्थानीय विधा भी है। एक बार असम के कामरूप इलाके में बरदोवा नामक गांव के सत्र (वैष्णवमठ) में जा कर मैंने अंकिया नाट देखा। पन्द्रहवीं आ रही है। मठ की रंगशाला को भाओनाघर कहते हैं। बांस, लकड़ी, चटाई और कदली-स्तम्भ इत्यादि से मठ के भक्तजन इसे बनाते हैं, भक्तजन ही अंकिया नाट के पात्र-पात्री होते हैं। भाओनाघर में एक सिरे पर श्रीमद्भागवत मणिकूट नामक सिंहासन पर रखी होती है। दूसरे सिरे पर गायन-वायन (आर्केस्ट्रा और गायकवृन्द) बैठते हैं। बीच की लम्बी भूमि ही रंगस्थली होती है। श्रीमद्भागवत ही अंकिया नाटों का कथा-स्रोत है और एक तरह से उसी को लक्ष्य कर भेंट-स्वरूप भगवान की लीलाओं का प्रदर्शन अंकिया नाट में किया जाता है। अंकिया नाट उस परिवेश की स्वाभाविक अभिव्यक्ति है।

उस अभिनय पर मुग्ध हो कर मैंने गोहाटी रेडियो-स्टेशन के डाइरेक्टर को सुझाव दिया कि सत्र की भक्त-मण्डली द्वारा अंकियानाट का प्रदर्शन गोहाटी रेडियो-स्टेशन के उद्यान में कराएं ताकि राजधानी के दर्शकों का भी अपनी इस अनमोल सांस्कृतिक निधि से साक्षात्कार हो सके। उन्होंने कुछ महीने बाद अंकियानाट का प्रदर्शन गोहाटी के सम्भ्रान्त समाज के सम्मुख रेडियो-स्टेशन के उद्यान-मंच पर कराया। उस प्रयोग की जो रिपोर्ट उन्होंने मेरे पास भेजी वह उनकी निराशा की दास्तान थी। उन्होंने लिखा कि नागरिक दर्शकों को अंकियानाट बिल्कुल नहीं रुचा। उसकी भाव-भंगिमाएं, रसाभिनय में अतिरंजना, अप्रचलित भाषा और शास्त्रीय संगीत नागरिक प्रेक्षकों को प्रभावित नहीं कर सके। नाटमण्डली को भी वातावरण प्रतिकूल लगा। अंकिया नाट का खण्डित अभिनय उनकी परम्परा के विरुद्ध था, पर रेडियो के लिए वे एक अंक ही प्रस्तुत कर सके। गोहाटी का दर्शक-समाज भक्तों की रसविह्वलता के प्रति उदासीन रहा। उनके पैर जम ही नहीं पाए।

मैं इस निष्कर्ष पर पहुंचा कि लोक-रंगमंच के पारम्परिक कलाकार अपने ही परिवेश में फबते हैं और उस परिवेश में ही दर्शक भी उनसे प्रभावित होते हैं। सन १९७२ के अक्तूबर मास में त्रिचुर के एक मन्दिर के कुथाम्बलम (रंग-मण्डप) में मुझे कुटियाट्टम शैली में संस्कृत नाटक 'आश्चर्य चूड़ामणि' का शूर्पनखा-प्रसंग देखने को मिला, कुथाम्बलम में प्रवेश करने से पहले मुझे अपनी कमीज और बनियान उतारनी पड़ी, केवल अधोवस्त्र पहने ही कुथाम्बलम में जा सकते हैं। रात क[illegible] ९ बजे से सवेरे के ३ बजे तक एक [illegible] प्रसंग अभिनीत हुआ। एक-एक श्लो[illegible] के अभिनय द्वारा निरूपण में कभी कभी पन्द्रह-पन्द्रह मिनट लग जाते थे। पहले मूकाभिनय में समूचे श्लोक [illegible] अनुकृति, फिर पदान्वय, उसके बा[illegible] मिश्रित भाषा में सम्बद्ध प्रसंगों क[illegible] उल्लेख, तदुपरान्त सम्पूर्ण श्लोक [illegible] वचन और स्वर सहित पुनरावृत्ति। मू[illegible] संस्कृत के साथ मणिप्रवाल शैली में मल[illegible] यालम-टिप्पणियां और शूर्पनखा द्वार[illegible] वन्यजातियों की भाषा में सरोष वचन दर्शक-समाज में काफी संख्या में पुरुष स्त्री और बच्चे थे। सारा कुथाम्बलम भरा हुआ था। कहीं कोई ऊब नहीं कोई विघ्न नहीं। सब का ध्यान लग[illegible] हुआ था मंच के कार्यव्यापार पर। उस वातावरण में वे छह घण्टे बीतते जान [illegible] न पड़े।

दूसरे दिन कुटियाट्टम के कला[illegible] कारों से मुलाकात हुई। मालूम हुआ कि कुल तीन-चार मन्दिरों में मण्ड[illegible] लियां हैं। दशहरे के आसपास चालीस दिन तक कुटियाट्टम के विदूषक पात्र द्वारा इस नाट्य-शैली में विभिन्न प्रसंगों के आधार पर 'पुरुषार्थ' की परि[illegible] भाषा पर एकपात्री अभिनय होता है। अभिनेता 'चाम्यार' कुटुम्बों से आते [illegible] और व्यंग्यात्मक धाराप्रवाह शैली में प्रवीण होते हैं। मन्दिरों की जायदा[illegible] की उपज से उनका भरण-पोषण होता



नृसिंहावतार : यक्षगान नाट्य का एक दृश्य

कुचिपुडि के 'भामाकलापम्' नाट्य में वेदान्तम् सत्यनारायण सत्यभामा का भूमिका में श्रीकृष्ण के साथ

महाराष्ट्र के 'तमाशा' लोकनाट्य का एक दृश्य

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बहुत सी महिलाओं में से एक ये भी हैं, जो कहती हैं, "विन्कोला-१२ मेरे जीवन में एक नया मोड़ ले आया!"

कल्पना कितनी थकी-माँदी रहती थीं. उन्हें कामकाज से नफ़रत सी हो गई थी.

तब कल्पना ने रोज़ाना दो बार **विन्कोला-१२** लेना शुरू किया. और जल्दी ही उनके जीवन में एक नये प्रभात की शुरूआत हुई.

आज उनमें कितना उत्साह है. अब मुस्कान ही मुस्कान में वे दिनभर का सारा काम ख़त्म करती हैं.

कितनी शक्ति, कितनी स्फूर्ति! कल्पना ख़ुशी से चहककर कहती हैं, "**विन्कोला-१२** ने मेरा जीवन एकदम बदल डाला है."

विन्कोला-१२

विटामिन बी-१२ युक्त आयर्न टॉनिक

Standard

स्टैन्डर्ड फार्मास्युटिकल्स लि.
कलकत्ता ७०० ०१६
भारत में पेनिसिलीन और अन्य आधुनिक दवाइयों के अग्रणी निर्माता.
स्थापित: सन् १९३४.

Shilpi SPL 6A/73 hin

पैरिस ब्यूटी के 12 आकर्षक डिज़ाइनों में से कोई भी पहनिये... प्रत्येक डिज़ाइन आपके सौंदर्य में निखार लाएगा!

पैरिस ब्यूटी

- उपहार सैट बा.- रु. २१.००, पैंटी- रु. ११.२५
- कुसुम रु: 28.75
- रोज़ी रु: 26.60
- सुमन रु: 25.20
- आम्रपाली रु: 21.00
- ड्रीम गर्ल रु: 19.90
- पद्मिनी रु: 14.60
- स्वीटी रु: 13.25
- चन्द्र किरण रु: 9.10
- सुनीता रु: 7.75
- अर्चना रु: 7.50
- शीला रु: 6.10

(कर अतिरिक्त)

निर्माता:
पैरिस ब्यूटी ब्रेसियर्ज कं०,
दिल्ली-110007

विक्रेता:
पैरिस ब्यूटी सेल्स कार्पोरेशन
करोल बाग़,
नई दिल्ली- 110005
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TRENDS

बवासीर

की पीड़ा और जलन से, बिना ऑपरेशन के, शीघ्र आराम पाने के लिए

हडेन्सा

मरहम

इस्तेमाल कीजिए!

'जब मैंने जंगल और पहाड़ पैदल पार किए'

नारायणदत्त तिवारी (मुख्यमंत्री उत्तर-प्रदेश)

संघर्ष और सफलता के साथी : श्री नारायणदत्त तिवारी और उनकी पत्नी डा. सुशीला तिवारी

आग में तपकर ही सोने में चमक आती है और व्यक्ति के जीवन में संघर्ष से गुजरने के बाद सफलता। उत्तर प्रदेश के मुख्यमंत्री श्री नारायणदत्त तिवारी भी कठिन परिस्थितियों का सामना करने के बाद प्रदेश के सर्वोच्च पद पर पहुंचे हैं। स्वतन्त्रता से पूर्व बाल्यकाल और युवा जीवन में उन्होंने कांटों भरे दिन बिताए, अंग्रेजों के विरुद्ध आन्दोलन चलाने के कारण जेल की कड़ी यातनाएं सहीं। १८ अक्तूबर को तिवारी ५१ वर्ष पूरे कर रहे हैं। ५२वें जन्म दिवस पर उन्हें बधाई और शुभकामनाएं। इस अवसर पर उनके संघर्षमय जीवन की कुछ झलकियां प्रस्तुत हैं, जो उन्होंने 'साप्ताहिक हिन्दुस्तान' के संवाददाता से बातचीत के दौरान बताईं।

इसलिए ढूंढ़ते-ढूंढ़ते आनन्द-भवन पहुंचा। पहले चौकीदार से पाला पड़ा और फीरोजजी के बारे में पूछने पर टका-सा जवाब मिला — अभी नहीं हैं। कब आएंगे, हमें क्या मालूम! उनका लिखा पोस्ट-कार्ड दिखाने पर भी कोई असर नहीं हुआ। वही उत्तर—'ठीक है, उनका लिखा होगा, पर हम क्या करें!' समझ में नहीं आ रहा था कि आखिर किया क्या जाए? शाम का वक्त, सिर छिपाने के लिए कोई छत तो चाहिए ही थी। आनन्द-भवन के पुराने कर्मचारी बंसी और वृन्दा भय्या से जान-पहचान करने का प्रयास किया। इतने में भाग्य से डाकिया शाम की डाक लेकर आ गया। डाक में बहुत-सारे अखबार भी थे। मैंने बंसी भय्या से अनुरोध किया, 'महाराज, जरा अखबार ही देख लेने दीजिए।' उन्होंने कुछ सोच कर इजाजत दे दी।

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दो-तीन अखबार के बाद एक अखबार हाथ लगा, जिस पर पते में पी. डी. टण्डन लिखा हुआ था। जेल में टण्डनजी की सहृदयता के काफी किस्से सुने हुए थे, इसलिए सोचा कि उनसे ही मिल दो फर्लांग पर रहते हैं, बोलो उनके यहां जाना है?' मैंने हामी भरी और चल दिया।

डाकिया आगे-आगे साइकिल पर और पीछे-पीछे दौड़ता हुआ मैं। इलाहाबाद की सड़क का वह दृश्य आज भी वैसे ही आंखों के सामने घूम जाता है। गर्मी के दिन थे, इसलिए पसीने में तर हो गया। हांफते-हांफते उनके घर पहुंचा। डाकिया अपना काम करके चला गया और मैं अपने नाम की पर्ची अन्दर भिजवा कर बाहर इन्तजार करने लगा। थोड़ी ही देर में सफेद ऐनक लगाए एक युवा व्यक्ति सामने आए। मैंने बताया कि 'मुझे टण्डनजी से मिलना है।' उन्होंने उत्तर दिया, 'कहिए!'

मैं हतप्रभ। पुनः अपनी बात दुहराई। उन्होंने कहा, 'भई, मैं ही पी. डी. टण्डन हूं, अपनी बात कहो!' तब मुझे समझ में आया कि यह दूसरे टण्डनजी हैं, राजर्षि पुरुषोत्तमदास टण्डन नहीं। खैर, हमने अपना दुखड़ा सुनाया—विश्वविद्यालय में प्रवेश की इच्छा और अपनी स्थिति। ये टण्डनजी पत्रकार थे और उन्होंने स्वयं सहायता करने का विश्वास दिलाया। पहली रात तो घर के बाहर रखे तख्त पर सो कर गुजार दी।

विश्वविद्यालय में प्रवेश लिया और हिन्दू-होस्टल में ठहरने की जगह। पर होस्टल में अधिक नहीं रहना पड़ा। जेल से ही स्वतन्त्रता-सेनानी के रूप में मशहूर हो जाने के कारण छात्रों में तत्काल अच्छा-खासा प्रभाव जम गया। बस, कुछ ही दिनों में 'स्टूडेण्ट-कांग्रेस' का कार्यालयीन-सचिव चुन लिया गया। और स्टूडेण्ट-कांग्रेस का कार्यालय था — आनन्द-भवन के पिछवाड़े में। इसलिए सबने सलाह दी कि मैं अपना बोरिया-बिस्तर भी वहीं जमा लूं। सुझाव, मन भाने वाला था और इस चक्कर में वापस श्री फीरोज गांधी से भेंट करने का अवसर भी मिल गया। इस बार भाग्य ने साथ दिया और फीरोजजी से भेंट हुई। स्टूडेण्ट-कांग्रेस की जिम्मेदारी और उनके पुराने पत्र का हवाला दिया, तो उन्होंने स्नेहपूर्वक आनन्द-भवन में ही रहने की अनुमति दे दी। इस तरह सात दिन होस्टल में रहने के बाद आनन्द-भवन में रहने की जगह मिल गई।

कठिन परिस्थिति में धैर्य रखने का अच्छा फल मिलने लगा। आनन्द-भवन में रहने पर आगे के खर्च की चिन्ता का निदान भी हो गया। आनन्द-भवन के रसोइए तुलसी ने अपने लड़के को पढ़ाने पर सात रुपए माहवार देने का निश्चय बताया। १९४५ में सात रुपए कम नहीं होते थे। मेरे लिए तो आनन्द-भवन का राष्ट्रभक्ति से परिपूर्ण वातावरण मन भाने वाला था ही। पं. नेहरू, श्री फीरोज गांधी, श्रीमती इन्दिरा गांधी और दूर-दराज से आने वाले नेताओं की गतिविधियों का केन्द्र आनन्द-भवन मेरा आदर्श बन गया। इसी बीच पं. मदन मोहन मालवीय के सम्पर्क में आया, तो उन्होंने अपने पत्र-व्यवहार आदि के कार्य को सम्भालने का कार्य करने पर बीस रुपए प्रति माह छात्रवृत्ति देने की पहल की। फिर अखबारों में लिखने से भी कुछ मिल जाता था। दिन-रात काम . . . कभी पढ़ाई, कभी काम-काज . . . और बाकी समय में राजनीति। इसी दौरान विश्वविद्यालय के सीनेट हाल पर तिरंगा फहराया। अंग्रेज गवर्नर हैलेट का नकली जनाजा निकाल कर जलाया और सारे विश्वविद्यालय में अंग्रेज-विरोधी वातावरण में गर्मी ला दी।

हां, यह अवश्य है कि राजनीति और कड़ी मेहनत के बावजूद पढ़ाई के अपने लक्ष्य की पूर्ति में कोई कमी नहीं आने दी। एम.ए. और एल-एल.बी. की परीक्षाएं प्रथम श्रेणी में उत्तीर्ण कीं और तब अपने गांव पट्टपुरी वापस लौटा। ताकि अपने क्षेत्र के पिछड़ेपन को दूर कर सकने के लिए पूरी शक्ति से जुट जाऊं।

कठिनाई, संघर्ष, दुःख-दर्द की कहानी तो बड़ी लम्बी-चौड़ी है, सब कुछ एकसाथ बयान भी नहीं हो सकता। यह तो युवा दिनों की वे खट्टी-मीठी

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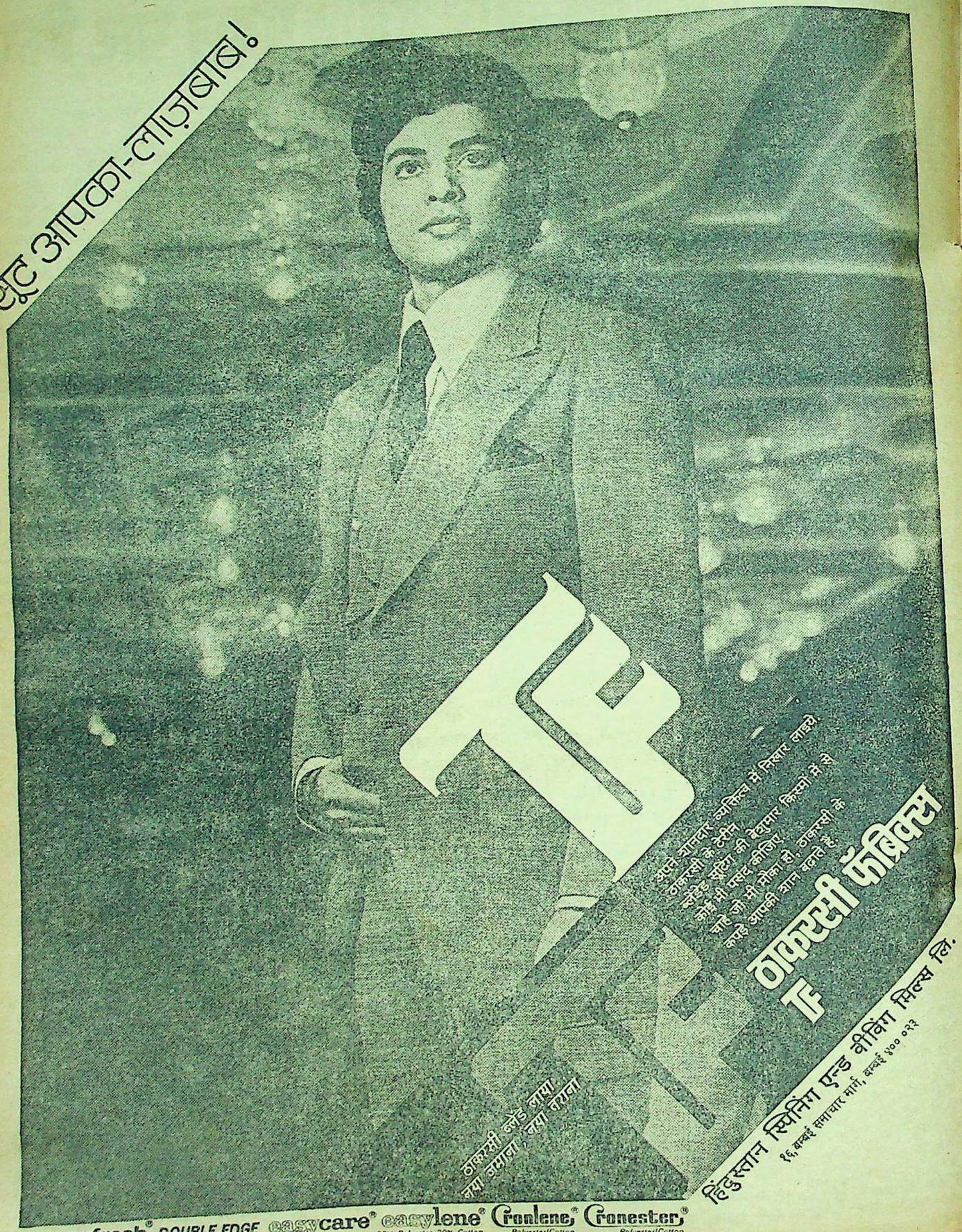

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मालामाल

(पृष्ठ ९ का शेष)

बनाने का प्रयास हुआ। फोर्ड मोटर-कार कम्पनी ने अभूतपूर्व सफलता पाई और इनकी गाड़ियों की मांग इतनी अधिक बढ़ गई कि कम्पनी को दिन दूनी रात-चौगुनी आमदनी होने लगी। १९०७ में फोर्ड ने ढाई करोड़ डालर का लाभ कमाया।

अपनी इस सफलता से फोर्ड में गहरा आत्मविश्वास जागा। उन्होंने निश्चय किया कि वे एक कम मूल्य की गाड़ी बनाएंगे जिसे आम जनता काम में ला सके। फोर्ड ने इस बीच यह अनुभव किया कि गाड़ी का मूल्य जितना कम होगा, लाभ उतना ही अधिक होगा। फोर्ड ने सोचा था कि एक ऐसी गाड़ी बनाई जाए जिसके कई उपयोग हो सकें। फोर्ड के सपने सच हुए जब उन्होंने इस तरह की कम दाम की गाड़ी बनाई जिसका नाम 'माडल-टी' रखा। 'माडल-टी' ने किसानों और व्यापारियों दोनों के बीच बड़ी प्रसिद्धि पाई, क्योंकि इसकी उपयोगिता सभी को मालूम होने लगी। यह गाड़ी खराब-से-खराब सड़क पर चल सकती थी और इसका मूल्य भी अन्य गाड़ियों की अपेक्षा कम था।

१९०८ में माडल-टी के आविष्कार के साथ-साथ फोर्ड की तकदीर का दरवाजा खुल गया और कुछ ही वर्षों के अन्दर फोर्ड के कारखाने से १०,००० गाड़ी प्रतिदिन निकलने लगीं और ऐसा लगता था मानो फोर्ड के खजाने में डालरों की वर्षा हो रही हो।

माडल-टी की लोकप्रियता को देखते हुए यह आवश्यक हुआ कि निर्माण की कोई ऐसी विधि अपनाई जाए जिससे कार्य तेजी से हो सके। इसके लिए पहले फोर्ड ने एक विशेषज्ञ की सहायता ली। उसने निर्माण-विधि में काफी सुधार किए लेकिन इनसे भी काम नहीं बन सका। इतना जरूर हुआ कि विशेषज्ञ से फोर्ड ने स्वयं विशेषज्ञता हासिल कर ली और एक नया कारखाना बनाने में जुट गए। इस कारखाने में एक तरह की मशीनों को एक जगह स्थापित करने की पुरानी पद्धति छोड़ते हुए फोर्ड ने मशीनों को उसी क्रम से स्थापित करवाया जिस क्रम से कार-निर्माण के विभिन्न चरणों में उनका उपयोग होना था। इस तरह निर्माण की एक सर्वथा नई विधि 'असेम्बली लाइन' का सूत्रपात हुआ। अब तक निर्माण-कार्य में श्रमिकों को हर काम में दक्ष होना पड़ता था और ज्यों-ज्यों कार जुड़ती जाती थी, त्यों-त्यों उसे कारखाने के अलग-अलग खण्डों में ले जा कर उस पर आगे का काम करना होता था। नई विधि में सभी खण्ड क्रम से और जहां जरूरत हो वहां समानान्तर लगे हुए थे। हर खण्ड पर सम्बद्ध काम के विशेषज्ञ बैठे हुए थे। असेम्बल होती हुई गाड़ी इसी लाइन पर आगे बढ़ती जाती थी और हर खण्ड के मजदूर अपने खण्ड का काम करके उसे आगे भेजते जाते थे। शुरू में इस पद्धति से बहुत गड़बड़ मची। बाद में फोर्ड और उसके साथियों ने इसमें एक संशोधन किया जिसके अनुसार सामान लाने-ले जाने तथा गाड़ी को आगे ले जाने के लिए घूमने वाले पट्टे लगा दिए गए। इससे सारी गड़बड़ी दूर हो गई और नई पद्धति चल निकली। फोर्ड इस पद्धति में बराबर सुधार करते गए। उन्होंने कहा कि मैं एक मिनट में एक गाड़ी बनाने का उत्पादन रिकार्ड कायम करूंगा। यह रिकार्ड १९२० में कायम हो गया। १९२५ में उन्होंने १ मिनट में ६ माडल-टी निकालने का करिश्मा कर दिखाया।

फोर्ड की श्रमनीति की बड़ी चर्चा हुई। उन्होंने स्वयं एक अदने से मजदूर के रूप में जीवन शुरू किया और हमेशा इस बात पर जोर दिया कि श्रमिकों के काम के घण्टे कम और मजदूरी अधिक होनी चाहिए। १९१४ में उनकी कम्पनी के मजदूरों को ९ घण्टे काम करने पर ढाई डालर मिला करता था। फोर्ड ने काम के घण्टे घटा कर ८ कर दिए और मजदूरी पांच डालर कर दी। फोर्ड के इस कार्य से लाचार होकर दूसरे उद्योगपतियों को भी मजदूरी बढ़ानी पड़ी, जिससे फोर्ड इन उद्योगपतियों के कोपभाजन भी बने। परन्तु फोर्ड ने इसकी परवाह नहीं की और सदा इस बात पर जोर दिया कि मजदूर को उचित पारिश्रमिक मिलना ही चाहिए।

जब फोर्ड ने श्रमिकों को ५ डालर की दिहाड़ी देने का ऐलान किया तब फोर्ड कम्पनी के आगे उम्मीदवारों की बेकाबू भीड़ जमा हो गई। जितनी जगह खाली थीं उससे ५०-६० गुना उम्मीदवार थे। दंगा मचने पर पुलिस ने भीड़ को तितर-बितर करने के लिए पानी के हौजों को इस्तेमाल किया। इससे फोर्ड की कुछ बदनामी भी हुई। साथी उद्योगपतियों ने कहा कि फोर्ड ने इतनी बदनामी मोल लेकर एक ऐसा काम किया है जिससे उसे घाटा उठाना पड़ेगा। लेकिन मजदूरी दुगुनी हो जाने के बाद फोर्ड कम्पनी की शुद्ध आय भी दुगुनी हो गई। फोर्ड ने मजदूरी बढ़ाने का निर्णय बहुत सोच-समझ कर किया था। इससे उसे मजदूरों में लोकप्रियता प्राप्त हुई और नई-नई बनी हुई ट्रेड यूनियनों का प्रभाव एक ही झटके में साफ हो गया। दूसरे, बढ़ी हुई मजदूरी पर उसे औरों से बेहतर आदमी मिल सके। तीसरा, मजदूरी बढ़ाने के बाद फोर्ड प्रबन्ध-मण्डल, जो कस कर काम लेने के लिए बदनाम था, पहले से भी ज्यादा काम कराने लगा।

फोर्ड कठिन मेहनत करने में विश्वास करते थे। ७० वर्ष की उम्र में जब कुछ पत्रकारों ने उनसे उनकी सफलता का रहस्य पूछा, तब उन्होंने केवल दो शब्द कहे—'कठिन परिश्रम और धीरज।'

★★★

लोकमंच

(पृष्ठ १५ का शेष)

था। जमींदारी-उन्मूलन के बाद पुरानी दर के आधार पर सारी मण्डली को वार्षिक ६०० रुपए मात्र मिलते हैं। नतीजा यह है कि जीविका-निर्वाह के लिए उन्हें अन्य व्यवसाय या नौकरियां अवकाश नहीं मिलता। दो-चार ही उत्कृष्ट कलाकार रह गए हैं। संस्कृत-नाटकों के परम्पराशील अभिनय की इस एकमात्र शैली के समाप्त होने का डर है।

इसके बाद संगीत नाटक अकादमी ने दिल्ली में त्रिचूर की एक मण्डली द्वारा कूटियाट्टम कराया। उनकी रेकार्डिंग की भी व्यवस्था की, किन्तु यह नहीं मालूम कि भविष्य में कलाकारों के जीवन-निर्वाह के विषय में क्या किया जा सका।

घूम-फिर कर हम उसी म्याऊ के ठौर पर आते हैं: किस तरह लोकनाट्य की देशव्यापी और विविध विधाओं को जीवित रखा जाए? यह भी प्रश्न उठता है कि इन नाट्य शैलियों के पुराने कलाकारों को सहारा दे कर अपनी लीक पर कायम रखने से क्या भविष्य में समाज और देश का कोई हित होगा? अनुसन्धान के लिए वृत्तचित्र और रेकार्डिंग पर्याप्त हैं। रंगमंच पर इन शैलियों के परिष्कृत रूप नवीन कलाकारों द्वारा प्रस्तुत किए जा सकते हैं। कर्नाटक के लोकनाट्य की पद्धति में लिखे गए गिरीश कर्नाड का 'हयवदन' नाटक एवं नेशनल स्कूल आफ ड्रामा द्वारा प्रस्तुत नौटंकी और यक्षगान इसके उदाहरण हैं। पुराने उत्कृष्ट कलाकारों का सम्मान सरकार और अकादमी की ओर से होता ही रहता है, पुरस्कारों और अलंकरण द्वारा जो नाट्यकर्मी शिल्पी भी हैं, उनके बनाए हुए मुखौटे, मुकुट, वाद्यों, कठपुतलियों इत्यादि के लिए विदेशों में मांग बढ़ रही है और ऐसे शिल्पियों को खासी आमदनी होने लगी है। भविष्य में लोकनाट्य का मुख्य योगदान यही होगा कि नवीन प्रयोगशील रंगमंच के उदय में इनका प्रभाव लक्षित हो, विभिन्न भाषाओं और उपभाषाओं द्वारा सीमित एवं संकीर्ण, वर्त्तमान सन्दर्भों से अलग इन पुरानी शैलियों और उनके कलाकारों को कृत्रिम श्वसन द्वारा चालू रखना निरर्थक है।

ऐसी शंकाएं लोकनृत्य और लोकचित्रकला के बारे में नहीं उठाई जातीं। कारण यही प्रतीत होता है कि लोकनृत्य और लोक-चित्रकला भाषागत सीमाओं से मुक्त हैं। गणतन्त्र-समारोह के सिलसिले में देश के विभिन्न क्षेत्रों से आए ग्रामीण लय और ताल की सार्वजनिक भाषा द्वारा दर्शकों तथा एक-दूसरे से सम्पर्क स्थापित कर लेते हैं। ग्रामीण शिल्पियों को तो किसी भाषा की आवश्यकता ही नहीं। किन्तु लोकनाट्य का सौन्दर्य उसके संकेत और बारीकियां भाषा पर आधारित हैं। इसीलिए यह प्रश्न उठता है कि क्या लोकनाट्य देश की एकता के सूत्र में गुंथ भी सकते हैं। भरतनाट्यम्, मणिपुरी नृत्य, ओडिसी, कत्थक इत्यादि की तरह क्या ये सर्वत्र स्वीकार्य हो भी सकते हैं? क्या इनका कोई अखिल भारतीय रूप होना सम्भाव्य है?

इन दलीलों में लोकनाट्य के दो लक्षणों को अनदेखा किया गया है। पहली बात यह है कि परम्पराशील लोक-[illegible] ऐसी विशेषताएं हैं जो भारतवर्ष के विभिन्न क्षेत्रों को एक-दूसरे से बांधती हैं। उदाहरणतः विभिन्न क्षेत्रों के परम्पराशील नाट्य में एक ही प्रकार के पौराणिक कथानकों का प्रयोग हुआ है। नृसिंहावतार, श्रीकृष्ण-लीला, रामचरित, महाभारत के कुछ प्रसंग — ये कथाएं असम से केरल तक अनेक लोकनाट्यों में मिलती हैं। कुछ कथाएं ऐसी भी हैं, जिनमें आर्य जातियों और वन्य जातियों के संघर्ष और सम्मिलन का संकेत है। मैंने किरातार्जुनीय कथा पर आधारित लोक-नाटक दक्षिण बिहार के हजारीबाग जिले में देखा और कर्नाटक के धारवाड़ के निकट गांव में भी। दूसरी बात, संगीत, नृत्य और सम्वाद तीनों ही लोकनाट्य के अनिवार्य अंग हैं और उनके सम्मिश्रण से ही सौन्दर्यबोध और ज्ञान प्राप्त होते हैं। गान भावाभिव्यंजना का मुख्य साधन है, गद्य-सम्वाद कार्य-व्यापार को आगे बढ़ाता है और नृत्य अलंकरण द्वारा वातावरण का प्रेरक है। पाश्चात्य देशों की भांति भारत में ड्रामा, बैले और ओपेरा ये तीन अलग विधाएं नहीं हैं। लोकनाट्य में इनका सम्मिश्रण एक अखिल भारतीय विशेषता है। तीसरे, लगभग सभी आंचलिक लोकनाट्य विधाओं में सुसंस्कृत और ग्रामीण भाषाओं का अद्भुत संयोग दीख पड़ता है। प्रेक्षक को साथ ही साथ उच्चकोटि की साहित्यिकता तथा ग्रामीण स्वच्छन्दता का अनुभव होता है। चौथे, इन नाट्य-शैलियों का संगीत प्रायः रागसुबद्ध होता है, यद्यपि कहीं-कहीं एक ही नाम वाले रागों के विभिन्न स्वरविधान मिलते हैं। पांचवें, कुछ पात्रों की वेश-भूषा में साम्य दीख पड़ता है, जैसे सूत्रधार लम्बे अंग-वस्त्र कश्मीर में भी पहनता है और तमिलनाडु में भी। विदूषक का टेढ़ादण्ड और विकृत प्रसाधन असम में भी है और केरल में भी। मुखौटे तो देश भर में व्यवहृत होते हैं। छठे, अनेक लोकनाट्यों के सम्वादों में प्रश्नोत्तर-पद्धति का उपयोग दीख पड़ता है। यह पद्धति वेदकालीन साहित्य से महाभारत के यक्ष-युधिष्ठिर-सम्वाद तथा विविध बौद्ध और जैन साहित्य में प्रवाहित होती हुई आंचलिक लोकनाट्यों में परिपुष्ट हुई है। सातवें, लगभग प्रत्येक परम्पराशील लोकनाट्य में प्रारम्भिक अंश, जिसे भरतनाट्य-शास्त्र में पूर्वरंग कहा गया है, विशेष महत्त्व रखता है। वस्तुतः पूर्वरंग इन नाट्यों का सबसे व्यापक चिह्न है। आठवें, अधिकतर लोकनाट्यों में सूत्रधार केवल प्रारम्भ में ही नहीं, बराबर किसी न किसी रूप में मौजूद रहता है। सूत्रधार नाटक की कथा को अग्रसर करता है और दर्शकों एवं कथा के बीच की कड़ी का काम करता है। प्रायः सूत्रधार के साथ-साथ विदूषक भी किसी न किसी नाम से इनमें से अधिकतर नाट्यों में विद्यमान है। नौवें, लोकनाट्यों में प्रायः अभिनय रूढ़िगत होता है। मुद्राओं का प्रयोग भाषा को स्पष्ट करने के लिए किया जाता है। गम्भीर वार्त्तालापों में विशेष ढंग के स्वराघात होते हैं पर चलताऊ वार्त्तालाप बिल्कुल दैनिक लहजे में कहे जाते हैं।

(शेष आगामी अंक में)

फॉब्रिक्स
वीविंग मिल्स लि.
बम्बई ४०० ०२३
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ट्रांजिस्टर रेडियो कैसे बनाएं ६.७५
टी वी. सर्विसिंग १५.७५
फ्रिज-एयरकंडीशनिंग सर्विस १६.७५
बिजली का सामान बनाएं ६.७५
रत्नबाल बुक कं., नई सड़क, दिल्ली-६

सदा स्वस्थ रहें !
निराशा को दूर भगाएं

स्वास्थ्य संबंधी सभी समस्याएं सुलझाने के लिए हमसे मिलें या लिखें। जड़ी-बूटियों बहुमूल्य भस्मों आदि से बना हमारा इलाज वास्तव में ही ताकत का भण्डार है।

सबलोक फार्मेसी (रजि.)
चांदनी चौक, निकट फतेहपुरी, दिल्ली
फोन : २६७३१२
मुफ्त साहित्य के लिए लिखें

अनुपम शक्तिवर्धक
रसायन वटी
पुरुषों को शक्तिशाली बनाने वाली अनुभूत औषधि
राजवैद्य शीतल प्रसाद एण्ड संस
चांदनी चौक, दिल्ली

बालसन
केश काला
सफेद
बालों को प्राकृतिक रंग जैसा **काला** करता है

बाल्सन सेल्ज़ कारपोरेशन देहली-6

स्पेशल
ओमेगा
फाउन्टेन पेन इंक

ISI
ROYAL BLUE
निर्माता
हिन्द इंक्स (इण्डिया) उन्नाव

शुद्ध रुद्राक्ष

१ से १४ मुखी रुद्राक्ष, चन्दन तुलसी रुद्राक्ष माला, दक्षिणावर्ती शंख, भाग्यवर्द्धक रत्न, पूजा सामग्री तथा धार्मिक पुस्तकें निर्मित लिखें

श्री जगदम्बा भवन
(एस एच.)
सोनीपत १३१००१

गोयल पेन

सभी जगह मिलता है

स्टैम्प

हरिदास प्रजापति,
के ५७/४७ नवापुरा,
वा रा ण सी-१ (उ.प्र.)
कृपया रेट कार्ड के लिये लिखिये

उभरती हुई लेखिका
संगीता
जिसके केवल दो उपन्यासों
'प्रेम संगीत' **'पत्थर के फूल'**
ने हिन्दी पाठकों में संगीता को लोकप्रिय बना दिया है।
अब प्रस्तुत करती है एक और मर्मस्पर्शी उपन्यास
सूरज सावन
१९२ पृष्ठ में आकर्षक व रोचक प्रकाशन
'स्टार सीरीज़' में आज ही पढ़ें !
स्टार पब्लिकेशंज (प्रा०) लि०
आसफ़ अली रोड, नई दिल्ली-110002

दीवाली के
शुभ अवसर पर
तुलसी मानस प्रकाशन की पुस्तकों पर विशेष छूट ! ! !
अंतिम तिथि ३० नवम्बर, ७६
आज ही लिखें :—
प्रबन्धक
तुलसी मानस प्रकाशन
गुप्ता मिल्स एस्टेट, रे रोड
बम्बई-१० फोन ३९१८३२

प्रैक्टिकल इंगलिश

नौकरी, परीक्षा, व्यवसाय तथा सामाजिक क्षेत्र में सफलता के लिए सशक्त अंग्रेजी आवश्यक है : अंग्रेजी में दक्षता प्राप्त करने के लिए हमारे पत्राचार पाठ्यक्रम में प्रवेश लें।

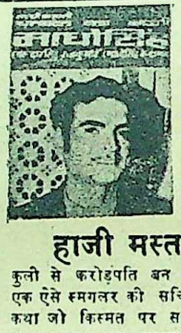
विवरणी मगाइये
कहानी-लेखन महाविद्यालय (हि-२)
अम्बाला छावनी-१३३००१

सफल पत्रकार बनें

सफल लेखक और पत्रकार बनने हेतु हिन्दी में पत्रकारिता व लेखन कला का पत्राचार द्वारा सम्पूर्ण प्रशिक्षण प्राप्त करें। विवरणी व प्रवेश पत्र मंगवाने हेतु लिखें।

पत्रकारिता महाविद्यालय (हि.)
पोस्ट बाक्स ३५८३
नई दिल्ली-११००२४

दुर्लभ चित्रों से सुसज्जित, संग्रहणीय पुस्तकें



"चम्बल का बागी"
बागी माधोसिंह जिसके सिर पर एक लाख रुपये का पुरस्कार घोषित था और जिसके नाम से पूरा मध्यप्रदेश कांपता था, उसी माधोसिंह के जीवन संग्राम पर लिखी सचित्र पुस्तक जिसमें उनके जीवन की रोमांचकारी घटनाओं को उजागर किया है उनके सगे दामाद श्री हवलदारसिंह 'राजकुमार' ने, जिनका डाकुओं के समर्पण में पूरा हाथ रहा है। मूल्य ३ रु०

हाजी मस्तान
कुली से करोड़पति बन जाने वाले एक ऐसे स्मगलर की सचित्र अतरंग कथा जो किस्मत पर सदैव विजय प्राप्त करता रहा परन्तु कानून के लम्बे हाथों से न बच सका। मूल्य ३)

डाकू की प्रेमिका
चम्बल के भयानक डाकू सरदार माधोसिंह की जिंदगी की क्रूर कहानी जो चम्बल के भयानक बीहड़ों में घटी और जिसमें उनकी प्रेमिका का सक्रिय सहयोग रहा। फिल्मों से कहीं अधिक भयावनी डकैतियों, कत्लों व लूटमार की सचित्र क्रूर कथा, जो हवलदार सिंह की व्यक्तिगत सीक्रेट डायरी से लिखी गई है। मूल्य ४ रु०

भारत के कानून
विवाह एवं तलाक सम्बन्धी, अपराध सम्बन्धी, स्त्रियों सम्बन्धी, पुलिस सम्बन्धी, विद्यालय सम्बन्धी, विदेश-विषय सम्बन्धी, श्रमिकों सम्बन्धी, बीमा सम्बन्धी, और अन्य प्रकार के सभी कानूनों की पूरी जानकारी। आपके ज्ञानवर्धन के लिए एक अमूल्य पुस्तक। मूल्य ३ रु०

सभी पुस्तक विक्रेताओं के पास उपलब्ध, असुविधा होने पर हम से मंगायें।
प्रत्येक पुस्तक पर डाक खर्च १ रु० पृथक

सुमन पाकेट बुक्स 16 दरियागंज, नई दिल्ली-110002

हिन्दी साहित्य सम्मेलन प्रयाग की १९७६ परीक्षाओं के लिए श्रेष्ठ गाइडें

अशोक उपवेद्य गाइड	१०.००
अशोक वैद्य विशारद गाइड (प्रथम खंड)	१०.००
अशोक वैद्य विशारद गाइड (द्वितीय खंड)	१२.००
अशोक आर्वेदरत्न गाइड (प्रथम खंड)	२०.००
अशोक आयुर्वेदरत्न गाइड (द्वितीय खंड)	२०.००
अशोक एलोपथिक गाइड	२०.००
अशोक हिन्दी प्रथमा गाइड	२०.००
अशोक हिन्दी मध्यमा गाइड	२०.००
अशोक हिन्दी उत्तमा गाइड (प्रथम खंड)	२०.००
अशोक हिन्दी उत्तमा गाइड (द्वितीय खंड)	२०.००

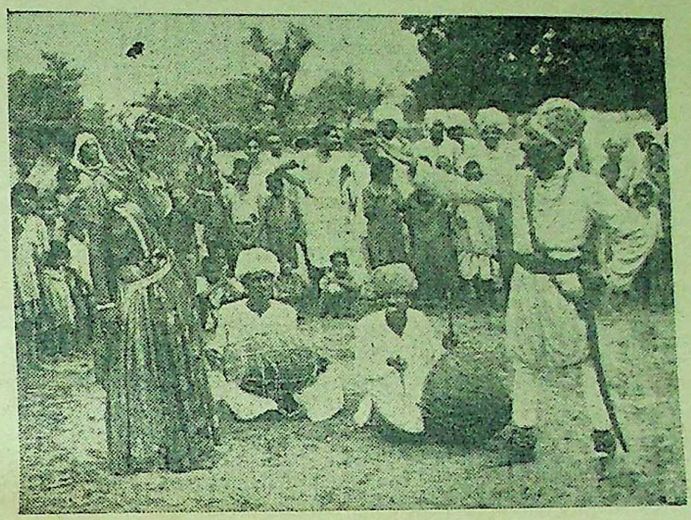
इन गाइडों में अनुभवी व परीक्षा मर्मज्ञ लेखकों द्वारा परीक्षोपयोगी सामग्री सरल भाषा में दी गई है।

अशोक प्रकाशन नई सड़क, दिल्ली-६

भारतीय लोकमंच का भविष्य (२)

● जगदीशचन्द्र माथुर

सबसे महत्त्वपूर्ण बात यह है कि परम्पराशील लोकनाट्य का ग्रामीण जनता एवं सर्वसाधारण की मान्यताओं, रुचि, साधनों और दैनिक समस्याओं से बराबर नाता जुड़ा रहता है। इस बात की पुष्टि लोकनाट्य की कुछ विशेषताओं से होती है। लोकनाट्य के प्रदर्शन थोड़े ही खर्च में किए जा सकते हैं और निर्धन से निर्धन व्यक्ति का ऐसा मनोरंजन हो पाता है जिसमें संगीत, नृत्य और सम्वाद तीनों शामिल हैं। यद्यपि लोकनाट्य के अनेक कथानक और विषयवस्तु पुराने हैं, तथापि बदलते युग के अनुसार समस्याओं का समावेश इन नाट्यों में होता रहता है। सांग, नौटंकी और कूटियाट्टम में तो कुछ समसामयिक प्रसंग जान-बूझ कर शामिल किए जाते हैं। भारतीय ग्रामवासी की विनोद-प्रवृत्ति, ठोस-बुद्धि और तीखी प्रतिक्रियाएं इन प्रसंगों में बिखरी रहती हैं। हिमाचल प्रदेश के करियाला नामक नाट्य में कई छोटे-छोटे प्रहसनों को स्वांग कहा जाता है, जैसे साहूकार का स्वांग, बम्बरदार का स्वांग, गड़रिये का स्वांग, थानेदार का स्वांग, साहब और मेम का स्वांग। इनमें हिमालय के सामान्य ग्रामीण की दृष्टि में सामाजिक विषमताओं के चित्र खींचे जाते हैं। सामाजिक समस्याओं पर केन्द्रित भिखारी ठाकुर के बिदेसिया नाटकों में सम्वाद उदात्त और अश्लील दोनों भावनाओं के बीच डोलता है। अभिनेता को उपदेशात्मक मुद्रा से वासनामूलक मुद्रा में बदलते क्षण की देर नहीं लगती। वस्तुतः सभी प्रकार के लोकनाट्यों से जनसाधारण को नीति-शिक्षा मिलती है। मजे की बात यह है कि आध्यात्मिक और नीति-शिक्षा कभी-कभी उत्तान शृंगार की घड़ी में प्रकट की जाती है। मध्य युग के उन सन्त और वैष्णव नाटककारों ने, जिनकी शैलियां वर्त्तमान परम्पराशील लोकनाट्य का बहुत बड़ा अंग हैं, नाट्य को आध्यात्मिक सन्देश का साधन बनाया। रासलीला और असम के अंकिया नाट में यह प्रवृत्ति विशेषतः लक्षित है। इन विधाओं में आधुनिक दृष्टि से जो गीतमय सम्वाद नागरिक दर्शक को अतिशयोक्तिपूर्ण और पुनरुक्तियों से दूषित जान पड़ता है, वह वैष्णव और सन्त नाटककारों की दृष्टि में एक अनिवार्य साधन है, 'बृहमानन्द सहोदर' की अनुभूति का।



राजस्थान के एक गांव में तेजाजी का लोकनाट्य

लोकनाट्यों के प्रदर्शन की एक विशेषता यह है कि इनमें प्रेक्षक और नट का पारस्परिक निकट सम्बन्ध बन जाता है। ऐसा प्रतीत होता है कि दर्शक भी नाटक के पात्र हैं। प्रेक्षकों और प्रदर्शित नाट्य के बीच यह तारतम्य नागरिक रंगशाला में नहीं हो पाता।

इस विश्लेषण से यह स्पष्ट है कि लोकनाट्य का अखिल भारतीय पक्ष भी है। यह भी जाहिर है कि उसका जनसाधारण के जीवन से ऐसा लगाव है जैसा आधुनिक नाट्य-कर्मियों के लिए प्राप्त करना सम्भव नहीं। हमारे सांस्कृतिक भविष्य के लिए यह आवश्यक है कि ६० करोड़ आबादी वाले इस देश की बहुसंख्यक ग्रामीण जनता तथा गांवों से आ कर शहरों में बसे साधनहीन लोग, जिन सांस्कृतिक विधाओं से प्रभावित होते रहे हैं और एवं आध्यात्मिक प्रेरणा मिलती रही है, उन्हें उपेक्षा और मूलोच्छेक परिवर्तन का शिकार न बनना पड़े।

इस सिलसिले में अब तक जो काम

राधाकृष्ण की उद्दाम शृंगार-लीला, हिरण्यकशिपु का प्रचण्ड दोष, कृष्ण के कालियहद में कूद जाने पर यशोदा का विलाप — ये सभी प्रेक्षक को उस मनोदशा में ले जाने के तरीके हैं जहां एक ओर तो वह कलात्मक सौन्दर्य से झूमने लगता है और दूसरी ओर अपनी अहं-सत्ता को भूल जाता है। ऐसी स्थिति पैदा कर लेने पर भक्त नाटककार झट से भगवान का गुणानुवाद और भगवद्भक्ति की महिमा का किसी न किसी पात्र के मुख से बखान कराता है। यह सम्प्रेषण-पद्धति कम या अधिक मात्रा में लोकनाट्य की विभिन्न विधाओं में दीख पड़ती है। चरम भावुकता और घोर रसप्लावन के बीच उपदेशों और स्तुतियों के द्वीप वस्तुतः लोकनाट्य के शिल्प में शिथिलता के द्योतक नहीं हैं। वे तो नाट्य द्वारा शिक्षा-प्रदान की एक अनूठी पद्धति के परिचायक हैं। अनूठी इसलिए कि सन्देश देने की प्रक्रिया काव्यगुण के उत्कर्ष के विपरीत नहीं है। रसात्मक और अतिरंजनापूर्ण काव्य और अभिनय से प्रेक्षक के भावोदधि में जो उद्वेलन और मन्थन होता है, उसी से भक्ति और ज्ञान का अमृत प्रकट होता है।

गुजराती लोकनाट्य भवई के प्रहसन का एक दृश्य

यद्यपि लोकनाट्यों में अक्सर नायक अवतारी पुरुष अथवा बड़े राजा-महाराजा होते हैं, तथापि अनेक आंचलिक लोकनाट्यों में साधारण कुलों में उत्पन्न हुए नायक भी हैं। राजस्थान के ख्याल में तेजाजी साधारण परिवार में पैदा हुए और राजस्थान की गरीब जनता के त्राता के रूप में अभिनन्दित हुए। लोकनाट्यों में सामयिक कुरीतियों पर छींटाकशी और जनसाधारण के उग्र व्यंग्य के अनेक उदाहरण मिलते

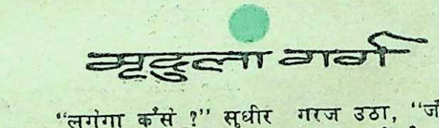
कर्नाटक का 'चमन कृमित' नामक लोकनाट्य, जिसमें पात्र बड़े-बड़े मुखौटे लगाते हैं

हुआ है वह अपने पर ठीक है और उसका विस्तार होना चाहिए। अनुसन्धान के लिए रेकार्डिंग और वृत्त-चित्र जितने अधिक बनें, उतना ही अच्छा। नेशनल स्कूल आफ ड्रामा-सरीखी संस्थाएं तथा शहरों की अन्य नाट्य-मण्डलियां सावधानी और सूझबूझ के साथ लोकनाट्यों की विभिन्न विधाओं को अपने कलाकारों द्वारा प्रदर्शित करें। संविधानुसार राज-

Funding: Tattva Heritage and IKS-MoE, Digitization: eGangotri

वंश जंग

धारावाहिक उपन्यास



मृदुला गर्ग

पूर्व-कथा

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शुक्ला साहब जज थे। मुलतः वह एक एकान्तप्रिय व लजीली प्रकृति के सुदर्शन व्यक्ति थे। जवानी में ही विधुर हो गए। अपने बच्चों —सुधीर और रेवा— का वह अपने ढंग से पालन-पोषण कर रहे थे। उनके व्यक्तित्व में अंग्रेजों के शासन-अनुशासन की ऐसी धाक जमी हुई थी कि स्वप्न में भी वह उनका विरोध नहीं कर पाते थे। सुधीर में बचपन से ही अपने डैडी की अंग्रेज-परस्ती के कारण एक अलगाव-सा था। जज साहब में भी उसके प्रति एक तटस्थता का भाव अनजाने में ही घर करता चला जा रहा था, जबकि रेवा पर वह जान छिड़कते थे। जानबूझ कर उन्होंने सुधीर के प्रति कभी अन्याय नहीं किया। लेकिन सुधीर के युवा होने तक जज साहब इस अलगाव की गुत्थी को नहीं सुलझा पाए। इस बीच रेवा की शादी सन्दीप से हो गई। पिता-पुत्र के बीच जो माध्यम था, वह भी विदा हो गया। लेकिन यह स्थिति अधिक दिनों तक नहीं टिकी। सुधीर का विवाह सविता से हो गया। उसका फक्कड़ाना अन्दाज सविता को रास नहीं आया। वह जज साहब के जीवन-दर्शन की मुरीद बन बैठी। विवाह का पहला साल पूरा होते-होते सविता पहली सन्तान की मां बन गई। सुधीर ने बड़े स्नेह से उसका नाम रखा — विजया। लेकिन विजया की तोतली बोली भी विपथगामी पति-पत्नी की गति को मोड़ नहीं सकी। किराएदार की लड़की विमला को लेकर घर में कुछ ऐसा क्लेश हुआ कि सुधीर घर और नौकरी दोनों छोड़ कर धनबाद चला गया। वहां भी उसकी नहीं पटी। जहाज के पंछी की तरह वह फिर जज साहब के घर आ पहुंचा। उसकी कुण्ठा अब हताशा में बदलने लगी थी और हताशा मानसिक असन्तुलन में . . .

अन्तिम किस्त

उस शाम शुक्ला साहब बगीचे में घूम कर गुलाब की क्यारी के पास नहीं रुके। एक चक्कर पूरा कर के स्टडी में लौट आए और साईस को टण्डन साहब को बुलाने भेज दिया।

टण्डन साहब आए तो बोले, "तूने भी एक खटरागी बीमारी लगा ही ली न ?"

"यह सब तो चला ही करता है", शुक्ला साहब ने कहा।

"लगता है, सब यार-दोस्त बूढ़े हो रहे हैं। तमाम हजूम में एक मैं ही जवांमर्द बचा हूं। तूने सुना झा दमे के मारे बेहाल है ?"

"हां, सुना था। हाल पूछ भी आया करता हूं।"

"और हम लोगों की सेहत का रखवाला यह डाक्टर मित्तल ही कौन बड़ा सेहतमन्द है। चीनी की बीमारी लग चुकी है। मिठाई खाता भी तो डट कर था।"

"खाते तो मिठाई तुम भी कम नहीं", शुक्ला साहब ने याद दिलाया।

टण्डन साहब हा-हा कर हंस दिए, बोले, "अरे मैं ठहरा वकील। जबान से जो कुर्नन उगलता हूं, उस से सब मीठा खाया बराबर हो जाता है। पर तुझे ब्लड-प्रेशर कैसे हो गया ? जज की कुर्सी पर बैठ कर ऊंघने में काहे की तरद्दुद ? न मुलजिम के हमदर्द, न फरियादी के। सुन लिया और तराजू पर तौल कर, कर दिया फरमान जारी। तुझ जैसे बेफिक्रे आदमी को इस [illegible]

पकड़ा ?"

"टण्डन", सहसा शुक्ला साहब ने कहा, "मैं वसीयतनामा लिखवाना चाहता हूं।"

"हैं ? क्या हुआ ?" चौंक कर टण्डन साहब ने कहा, "अरे यार, मैं तो मजाक कर रहा था। ब्लड-प्रेशर के मरीज सौ बरस जीते हैं।"

"इसलिए यह तो जरूरी नहीं कि सौवें बरस में ही वसीयतनामा बनाया जाए ?" शुक्ला साहब फीकी-सी हंसी हंस दिए, "बल्कि मैं तो तुम्हें भी सलाह दूंगा कि अपना भी लिख डालो।"

"क्यों मौत की याद दिला रहा है, यार।"

"मौत की याद रहे तो आदमी जिन्दगी के छोटे-मोटे सदमे ज्यादा आसानी से झेल लेता है, टंडन", शुक्ला साहब ने कहा, "अमल कर के देख लो।"

"तू किताबें बहुत पढ़ता है", टण्डन साहब को उन का स्वर कुछ अटपटा लग रहा था, "अब छोड़ अपनी फिलासफी और वसीयतनामा लिखवा।"

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डैडी के आदेश के खिलाफ सविता ने अतुलदेव को पत्र लिख दिया। सारी स्थिति समझा कर उस से अनुरोध किया कि वह जितनी जल्दी हो सके कानपुर चला आए।

उस रात सुधीर के घर लौटने पर दरवाजा सविता ने खुद ही खोला, फिर खाना परोस कर सामने बैठ गई।

सिर झुका कर सुधीर ने थाली में नजर गड़ा ली और चुपचाप कौर मुंह में डालने लगा।

"फैक्टरी में रुपया कम पड़ गया, आप ने बतलाया नहीं", सविता ने चुप्पी को तोड़ सीधा वार किया, पर मधुर धीमी आवाज में।

सुन कर सुधीर अवसन्न रह गया। उस ने सिर तक ऊपर नहीं उठाया। रोटी का टुकड़ा थाली में मसलने लगा।

"कम पड़ा है न ?" सविता ने फिर कहा।

"कम पड़ा है तो ?" सुधीर ने सिर झुकाए रख कर कहा।

"डैडी कह रहे हैं, जितने में भी हो अपना शेयर छोड़ दीजिए," उसने जायजा लेते हुए कहा।

"नहीं, कभी नहीं", सुधीर का सिर झटके से ऊपर उठा, "अपना शेयर कभी नहीं छोड़ूंगा, कभी नहीं।"

"मैं भी यही सोचती हूं", सविता ने कहा।

"तुम भी . . . . तुम भी . . . . ?" आश्चर्य से अभिभूत हो बार-बार दुहरा उठा सुधीर।

"हां, चालीस-पचास हजार का नुकसान हम क्यों उठाएं ? मुझे तो इस में मानकचन्द का कोई धोखा दिखलाई देता है", सविता ने कहा।

"नहीं", सुधीर ने प्रतिवाद किया, पर धीमे स्वर में, "वह धोखा क्यों करेगा ? एस्टीमेट से ज्यादा खर्च हो ही जाता है।"

"खैर, आप अभी अपना शेयर छोड़िए नहीं। मैं ने चिट्ठी लिख कर भैया को बुलवाया है। उन की सलाह ले कर ही कुछ कीजिएगा।"

सविता को अपनी ओर पा कर जो अचरज और हर्ष उस ने महसूस किया था, भैया का नाम सुनते ही एकबारगी हवा हो गया। चिल्ला कर वह बोला,

"तुम से किस ने कहा था अपने भैया को लिखने के लिए ? मुझे जो करना होगा, अपने आप कर लूंगा।"

"क्या करेंगे ? व्यापार के बारे में क्या जानते हैं आप ? जो चाहे आप को धोखा दे सकता है।"

"तुम्हें तो सारा जहां धोखेबाज दीखता है। जानती भी हो, मानकचन्द मेरी कितनी इज्जत करता है ? अभी भी कह रहा था, भाई साहब, आप ही तो इस कन्सर्न की जान हैं, आप अलग हो गए तो बहुत अफसोस होगा मुझे।"

"आप को तो कोई बना ले। भैया व्यापारी आदमी हैं, उनसे पूछ कर काम करेंगे तो . . .।"

"नहीं पूछना मुझे किसी से", सुधीर थाली छोड़, खड़ा हो गया, "रुपया ही तो और लगना है, लग जाएगा।"

"लगेगा कैसे ? डैडी तो और रुपया देने से रहे",

"लगेगा कैसे ?" सुधीर गरज उठा, "जैसे भी लगे। तुम्हें सारी बात समझानी जरूरी है ? औरत हो, औरत की तरह रहो। काम-धाम की बात में टांग क्यों अड़ाती हो ?" कह सुधीर अपने कमरे का दरवाजा धड़ाक से मार कर भीतर जा घुसा।

'हुं !' सविता वितृष्णा से बुदबुदाई, मर्दानगी दिखला रहे हैं। मैं औरत हूं, ठीक है, पर तुम्हीं ने मर्दों-सा क्या काम किया है ? लम्बा-चौड़ा शरीर होने से ही क्या आदमी मर्द हो जाता है ?

'ठीक है,' सुधीर ने तय किया, जज साहब ऐसे पैसे नहीं देंगे तो वह खुद उन की एकाध कोठी बेच डालेगा। क्या करेंगे ? उसे जेल भिजवाएंगे ? और बेचने जाने की भी क्या जरूरत है ? बन्धक रख कर उधार भी तो लिया जा सकता है। मानकचन्द कितनी बार कह चुका। आखिर सभी जानते हैं न कि शुक्ला साहब की कम-से-कम आधी जायदाद का वारिस वही है। बाद में मिली तो उस के क्या काम आएगी ? जरूरत तो अब है। वह जरा नहीं हिचकेगा। सब बात खोल कर उन से कह देगा। अगर फिर भी उन्हों ने रुपए नहीं दिए तो वह जमीन बन्धक रख देगा या बेच ही डालेगा।

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अगली सुबह का घर से निकला, सुधीर, दो दिन तक वापस नहीं लौटा। आखिरी और असली लड़ाई के लिए अपने को तैयार करता रहा। दो दिन बाद भी रोज की तरह हवाई किले बनाता वह सड़कों पर घूमता गंगा के किनारे जा भटका : पर आज न जाने किस अन्तःप्रज्ञा से प्रेरित हो उसने सूरज डूबने से पहले ही अपने कदम घर की तरफ वापस मोड़ लिए। गंगा के किनारे से माल रोड पर शुक्ला

गया, फिर भी अन्धेरा नहीं घिरा।

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भीतर वैसा ही सन्नाटा छाया हुआ था जैसा पहले, रात घिर आने पर घर पहुंचने पर, मिला करता था। अन्दर कहीं एक कमरे में बत्ती जरूर टिमटिमा रही थी, पर और कहीं साफ रोशनी नहीं थी। अन्दर-बाहर एक समान चितकबरा धुंधलका छाया हुआ था, जो रात घिर आने से पहले, दिन का गला तो घोंट देता है पर न उजाला बख्शता है, न अन्धेरा।

तो क्या आज सात बजे से ही सब-के-सब बिस्तर में जा घुसे, उसने हकबका कर सोचा और दूसरे ही क्षण क्रोध से उफन उठा। उसकी बात न सुनने के लिए यह नया तरीका अपनाया गया है। जब भी वह कोई संकल्प करता है, उसे मार गिराने के लिए वे कोई-न-कोई नया हथियार अपना लेते हैं। पर आज नहीं। आज वह अपनी बात कह कर रहेगा। जगे हों या सोए, उन्हें उसकी बात सुननी होगी, परखनी होगी और अन्ततः माननी होगी। आज फैसला हो कर रहेगा। अपने कदमों को शिथिल किए बगैर वह उनके बैडरूम की तरफ दौड़ गया। पर कमरे के बाहर बरामदे में मनुष्यों की दीवार उसका रास्ता रोके खड़ी थी।

"साहब!" कई कण्ठों से निकले सम्मिलित आर्तनाद ने उसके पैर पकड़ कर जकड़ दिए।

"क्या है?" घूम कर उसने देखा बरामदे में घर के तमाम नौकर जमा हैं — जेकब, गोविन्द, माली, साईस, धोबी, जमादार, विमला . . . सब।

"क्या है?" घबरा कर उसने दुहराया।

"साहब नहीं रहे!" चीख-सा उठा समवेत कण्ठ-स्वर अन्त तक हिचकी-सा घुट गया।

"नहीं," सुधीर के स्वर में केवल अविश्वास था।

तभी विषण्ण मुख लिए सविता कमरे से बाहर निकली। पीछे-पीछे अतुलदेव भी।

"अब आए हैं?" सविता ने उलाहना दे कर कहा, "कब से आप को ढूंढ़ रहे हैं।"

"क्या हुआ?"

"डैडी चल बसे।"

"नहीं," त्रस्त स्वर में फुसफुसा कर सुधीर ने कहा।

"पांच बजे गोविन्द चाय ले कर कमरे में गया तो देखा . . ." सविता बीच ही में रो दी, ". . . तभी-तभी तो कचहरी से लौटे थे।"

"नहीं . . .?" सुधीर का स्वर ऊपर उठा और टूट गया।

"शायद रास्ते ही में दिल का दौरा पड़ा होगा, डाक्टर मित्तल कह रहे थे, अभी बैठे हैं, आओ मिल लो," अतुलदेव ने कहा।

"नहीं यह नहीं हो सकता," सुधीर ने फिर आवाज ऊंची करने की कोशिश की।

"नहीं हो सकता कहने से क्या होगा?" अतुलदेव ने भर्त्सना के साथ कहा।

"यह नहीं हो सकता, मुझे उनसे बात करनी है," सुधीर ने जैसे उसकी बात सुनी ही नहीं, अपने से ही कहता गया।

"बात? बात अब वह कहां करेंगे?" अतुलदेव ने उसी स्वर में कहा।

"मेरा रास्ता छोड़ो! आज मुझे उनसे बात कर के छोड़नी है। कहां है वह? बोलो। कहां है वह?" सुधीर जैसे चीख-चिल्ला कर उनका जाना रोक देना चाह रहा था।

"पागल हो रहे हो!" अतुलदेव ने सख्त स्वर में कहा, "वह अब है ही कहां, जो तुम्हारी बात सुनेंगे।"

"चल कर अन्तिम दर्शन कर लीजिए, आइए," कह सविता ने एक कदम आगे बढ़ा लिया और इशारे से उसे पास बुलाया।

सुधीर का चेहरा आतंक से सफेद पड़ गया।

"नहीं!" वह हलाल होते बकरे की तरह चीखा और पैर पटकता, सिर धुनता, दरवाजे से टकराता, अन्धाधुन्ध बाहर घर से बाहर दौड़ गया।

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"बस? यह कैसे हो सकता है?" सविता ने सुना और आश्चर्य और क्षोभ से भौंचक्की रह गई।

"यही शुक्ला साहब की वसीयत है। चाहें तो फिर पढ़ देता हूं," वकील टण्डन साहब ने चश्मा वापस आंखों पर चढ़ा कर पढ़ना शुरू किया, "मेरा जो भी रुपया या जायदाद है, सब मेरे इकलौते बेटे सुधीर शुक्ला को मिले। यही न्यायोचित है। आशा करता हूं वह घर के पुराने नौकरों का ख्याल रखेगा।"

"यह कैसे हो सकता है? यह असम्भव है," सविता ने फिर कहा।

मन में वह समझ रही थी कि शुक्ला साहब के लिए यह बिल्कुल सम्भव है, पर मान नहीं पा रही थी। पूरी जायदाद, तमाम रुपया, सुधीर के नाम! यही न्यायोचित है? किस दृष्टि से? सुधीर ने उनके लिए कब क्या किया? सिवा सिरदर्द देने के? रुपया बर्बाद करने के? मरने पर डाग तक तो दिया नहीं। मरे हुए के चेहरे से चादर हटा कर एक नजर देखा तक नहीं। खबर सुनी और घर से बाहर भाग गया। सविता ने ही सब सम्भाला न? अतुलदेव पहले दिन से कानपुर न आया हुआ होता तो हालात काबू में आते? सुधीर वापस लौटा अगले दिन और आते ही खाट पकड़ ली। पूरे तेरह दिन बाद आज उठा है। अजय का हाथ लगवा कर अतुलदेव ने ही डैडी को आग दी। सुधीर ने तो साफ मना कर दिया था। डाक्टर मित्तल भी खिलाफ थे। कहते थे कि शोक की हालत में है, हल्के सिडेटिव की जरूरत है। उसने यह सोच कर सन्तोष कर लिया था कि जब अजय ही डैडी का असली वारिस है, तो दाग देने का अधिकार भी उसी का है। पर वसीयतनामा कह रहा है, अजय नहीं, विजया नहीं, सविता नहीं, सुधीर ही अकेला उनका वारिस है। असम्भव! यह नहीं होना चाहिए। असम्भव!

'असम्भव! यह असम्भव है!' ठीक ये ही शब्द सुधीर के मन में भी बज रहे थे। जज साहब, और जायदाद सुधीर के नाम कर जाएं? तमाम जायदाद! वही जज साहब, जो लाख रुपया उसके हाथ में देने से मना कर रहे थे? असम्भव! यह असम्भव है! पर सविता के मुंह से इन्हीं शब्दों की पुनरावृत्ति सुन वह तिलमिला उठा।

तभी अतुलदेव ने गम्भीर स्वर में कहा, "मैं विश्वास नहीं करता कि यह जज साहब का असली वसीयतनामा है।"

"मैं आपको यकीन दिलाता हूं, यही उनकी वसीयत है। यह वसीयतनामा मेरे सामने लिखा गया और इस पर बाकायदा दो गवाहों के हस्ताक्षर कराए गए। कानूनी नजर से यह बिल्कुल माकूल वसीयतनामा है," टण्डन साहब ने कहा। वह काफी परेशान नजर आ रहे थे।

"मैं तुम लोगों के अचरज को समझता हूं," उन्होंने चश्मा वापस आंखों पर चढ़ाते हुए कहा,

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रंवा ने बेहद रुंआसे स्वर में पूछा।

"नहीं," टण्डन साहब ने खंखार कर कहा, "उनसे इस विषय पर मेरी काफी लम्बी बातचीत हुई थी। तुम लोगों का यह अन्दाजा सही है कि वसीयत करते हुए वह जायदाद को लेकर खास आश्वस्त नहीं थे . . ."

"बिल्कुल आश्वस्त नहीं होंगे," सन्दीप ने जोर दे कर कहा।

"हां, वसीयत लिखवाते वक्त उन्होंने कहा भी था, सारी जायदाद सुधीर के नाम करने का मतलब शायद उसे बर्बाद करना ही होगा। पर वह कुछ और करने को तैयार नहीं थे।"

निजी तौर पर इन लोगों की टीका-टिप्पणी से सहमत होते हुए भी, वकील की हैसियत से वह जानते थे कि यही वसीयतनामा असली है और इसलिए यही बरकरार भी रहना होगा। यहां वह एक वकील की हैसियत से ही तो बैठे थे, वर्ना शुक्ला की याद करके उन्हें उसके रुपए के बंटवारे में जरा भी दिलचस्पी नहीं हो रही थी। हुक-सी सांस भर कर उन्होंने कहा, "शायद वह बहुत थक चुका था।"

"विजया-अजय तक के लिए उन्होंने कुछ नहीं किया, यह नामुमकिन है," अतुलदेव ने कहा।

"मैंने उन्हें समझाया भी था . . ." टण्डन साहब ने शुरू किया तो सुधीर फट ही पड़ा, "क्यों समझाया था आपने? जायदाद आपके बाप की है, जो इतनी फिक्र कर रहे हैं?"

"ठीक है बेटा," टण्डन साहब अप्रतिभ हो कर बोले, "अब इस घर से मुझे क्या मतलब? शुक्ला से पचास साल पुराने जो सम्बन्ध थे, वे तो उसके साथ खत्म हो गए," कह कर वह उठ खड़े हुए।

"नहीं . . . वह बात नहीं है . . . पर . . . पर . . . आप . . . मैं . . ." अकेला पड़ा सुधीर उनकी भावुकता के सामने हकला गया।

टण्डन साहब सुनने के लिए नहीं रुके। वह अपना काम निबटा चुके थे। सफाई देने का काम उनका नहीं, सुधीर का था। इस अप्रिय वातावरण से छूटने का रास्ता पा, विमुक्ति की सांस ले, वह बाहर निकल गए।

अब सुधीर के सामने अपराध रोपती चार जोड़ी आंखें थीं।

"आप लोग इतना परेशान क्यों हो रहे हैं?" उसने अभियुक्त-समान सफाई देनी शुरू की।

"रंवा, तू जो चाहेगी, मैं दूंगा तुझे। मुझे इस सब का करना ही क्या है? आप सब को भी . . ."

"पैसा तुम्हारा है, तुम जो चाहे करो," सन्दीप ने बीच में धर्मीभिमानी भाव से कहा, "हम तो बस यह चाहते हैं कि भगवान तुम्हें उसका सदुपयोग करना सिखा दें।"

"भगवान तुम्हें सुबुद्धि दे दें तो हमें फिक्र ही क्या रहे?" अतुलदेव ने भी गम्भीर वाणी में समर्थन किया।

"मुझे तो फिक्र विजया-अजय की है, वर्ना मेरा क्या है, जैसे अब तक रही, आगे भी रह लूंगी," सविता ने भी अपना त्याग घोषित कर दिया।

"विजया-अजय की फिक्र है? क्यों?" सुधीर फिर तिलमिला गया, "मैं मर तो नहीं गया। खुद देख लूंगा उन्हें।"

"जैसे अब तक देखते आए हो?"

"क्यों, अब तक क्या हो गया उन्हें?"

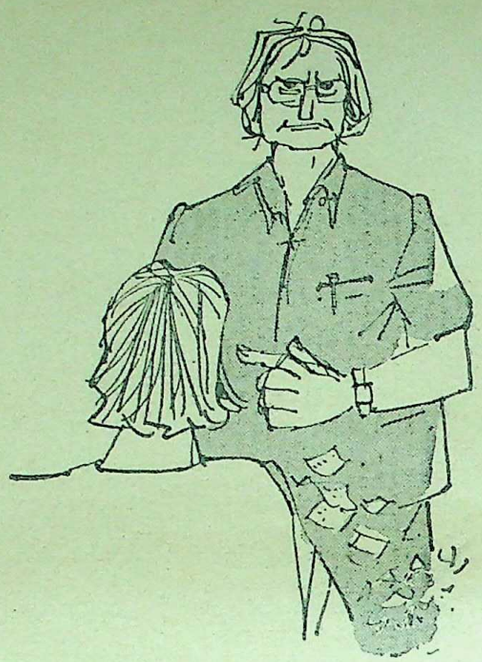
"डैडी थे तो मुझे कोई फिक्र नहीं थी, पर अब . . ."

"कह क्यों नहीं देतीं, मरना मुझे चाहिए था, डैडी को नहीं," सुधीर चीख तो दिया, पर साथ ही उसकी आंखों में आंसू आ गए।

"छोड़ो सविता," अतुलदेव ने कहा, "इन्हें उत्तेजित न करो। तुम चाहो तो मेरे साथ चल सकती हो।"

"नहीं," सुधीर गरज उठा, "कभी नहीं।"

अब तक डैडी के संरक्षण में रहती थी, अब भाई के संरक्षण में रहेगी? और सुधीर? वही गैरजिम्मेदार, कमजोर, विवेकहीन, नाकारा? नहीं, कभी



लाख और लग जाए तो फैक्टरी की तमाम मुश्किलें हल हो जाएंगी। फिर देखना वह सविता, रंवा, विजया, अजय पर धन की वर्षा कर देगा। उनकी ही नहीं, हर जरूरतमन्द की जरूरत पूरी करेगा। अभी कुछ दिन पहले अन्ध-विद्यालय से लोग चन्दा मांगने आए थे। अभी जा कर अन्ध-विद्यालय के नाम पचास हजार का चैक काट देगा। सन्दीप समझता होगा सदुपयोग का अर्थ है पैसा उसे मिल जाए। वाह! चलो यह भी सही। कल ही टण्डन साहब को बुला कर वह एक कोठी रंवा के नाम कर देगा। कल क्यों? आज। अभी। वाह! वकील साहब का अचरज से फटा मुंह खूब देखने लायक होगा। सहसा वह चटखारा लेकर हंस पड़ा। क्या खूब! वैसे ही हंसते-हंसते वह कमरे से बाहर निकल गया।

"यह क्या बिला-वजह ऐसे ही हंसते रहते हैं?" पीछे अतुलदेव ने सविता से पूछा।

"नहीं तो," सविता ने कहा, फिर कुछ सोच कर बोली, "हां, जब-तब।"

सुन कर अतुलदेव ने ओंठ भींच लिए और चेहरा गम्भीर बना लिया।

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दो घण्टे बाद सुधीर घर लौटा तो सविता और अतुलदेव को बैठक में बैठे सलाह-मशविरा करते पाया। रंवा और सन्दीप खाना खा कर अपने कमरे में आराम कर रहे थे। सुधीर का चेहरा गर्व और हर्ष से चमक रहा था। सविता के सामने पहुंच कर वह तन कर खड़ा हो गया, जेब से दो कागज निकाले, एक अन्ध-विद्यालय को दिए चन्दे की रसीद और दूसरा, रंवा के नाम स्वराज्य नगर वाली कोठी का दानपत्र और उसके सामने पटक दिए, कहा, "ये देखो।"

सविता ने कागज उठा कर एक नजर देखे तो चीत्कार कर उठी, "यह क्या कर डाला आपने?"

"देखूं?" अतुलदेव ने हाथ आगे बढ़ा कर कागज ले लिए और उन्हें उलट-पुलट कर बोला, "हो गया शुरू?"

उसके स्वर के व्यंग्य की धार इतनी पैनी थी कि सुधीर को लगा, मेहनत से खड़ा किया उसके आत्म-विश्वास का बांध उसके एक ही वार में, गुब्बारे की मानिन्द बिंध कर फूट गया है।

"आपसे मतलब?" बचाव करते हुए उसने फुंकार कर कहा।

सकता। न जाने क्या सोच कर तुम्हारे डैडी सब जिम्मेवारी तुम्हें सौंप गए हैं। अब तुमसे नहीं निभेगी तो क्या होगा? मुझे ही उठानी पड़ेगी न? पिताजी हमारे भी नहीं रहे, पर इसका यह मतलब नहीं है कि उनकी जिम्मेदारियां उठाने वाले भी मर गए। सविता और बच्चों को मैं ले जाता हूं।"

"कोई जरूरत नहीं है," सुधीर सावधान हो गया, "हां आप खुद जरूर तशरीफ ले जा सकते हैं।"

उसे लग रहा था उसने ठीक ही समझा था, डैडी मरे नहीं, बस रूप बदल बैठे हैं। दशानन की तरह एक सिर कट जाने पर अनेक सिर उगा कर जी रहे हैं, उसके चारों ओर मंडरा रहे हैं, कन्धों पर सवार हो रहे हैं। क्या वह हमेशा ऐसे ही जीता रहेगा, किसी-न-किसी रूप में उन्हें सिर पर सवार करके; उनके चाबुक की मार खा आगे ढिकलता हुआ, बार-बार उन्हीं शब्दों का तिरस्कार झेलता हुआ — तू अपदार्थ है, बेकार है, शुक्ला साहब का बेटा होने लायक नहीं है।

"ठीक है," अतुलदेव ने कहा, "मैं आज ही चला जाऊंगा।"

"नहीं, भैया," सविता रो दी, "आप चले जाएंगे तो मेरा क्या होगा? मुझे अकेले यहां रहते डर लगता है।"

"डर लगता है? किससे? हूं?" सुधीर ने चीख कर कहा।

सविता ने उसका जवाब नहीं दिया, अतुलदेव से ही कहती गई, "अभी रंवा बीबी आई है तो यह दानपत्र लिखवा गया है। आगे देखो, और कौन-कौन आ जुटता है। हमें तबाह होना होगा तो होंगे ही, पर अपना दुख कहने को तो मुझे कोई चाहिए।"

"क्या मतलब तुम्हारा? रंवा यहां पैसा लेने आई है? समझती क्या हो तुम? उसका इस पैसे पर कोई अधिकार नहीं है? तुम-जैसी कमीनी औरत मैंने दूसरी नहीं देखी।"

"सुधीर!" अतुलदेव ने बीच में डांट कर कहा, "इस तरह चिल्लाने की जरूरत नहीं है। जाओ, जाकर आराम करो! इस वक्त तुम्हारा दिमाग ठीक नहीं है।"

"क्या मतलब आपका? मैं पागल हूं?" सुधीर चीख तो दिया, पर साथ ही उसे लगा आगे अगर एक शब्द भी बोला गया तो वह सचमुच पागल हो जाएगा।

"छोड़ो न भैया," सविता ने अतुलदेव की बांह थाम ली, "तुम अपना दिमाग क्यों खराब करते हो? चलो, हम ही दूसरे कमरे में चलें।"

दोनों बाहर निकल गए। पर जाते-जाते अतुलदेव ने जो सवाल किया वह सुधीर ने साफ-साफ सुना और जो जवाब सविता ने दिया, वह भी।

"यह क्या पागल की तरह जब-तब ऐसे ही अपना सन्तुलन खोते रहते हैं?" अतुलदेव ने पूछा।

"क्या बतलाऊं, भैया, यह क्या करते हैं, क्यों करते हैं, कोई नहीं जानता," सविता ने सांस खींच कर कहा।

"तुमने पहले कभी नहीं कहा। ये आसार अच्छे नहीं हैं," अतुलदेव ने च्च-च्च करते हुए कहा।

तब तक दोनों सुधीर के सुन पाने के दायरे से बाहर थे।

"मैंने एक बार डैडी से कहा भी था कि कहीं इनके दिमाग में तो कुछ . . ."

"फिर?"

"वह माने नहीं। बाद में मुझे भी लगने लगा कि यह पहले से बेहतर होने लगे हैं।"

"डाक्टर को नहीं दिखलाया?" अतुलदेव ने पूछा।

"नहीं।"

"दिखलाना चाहिए था।"

"डाक्टर मित्तल तो देखते ही रहते थे।"

"हूं! वो बूढ़ऊ भी कोई डाक्टर हैं।"

"अब?"

"अब यहीं नहीं रहेंगे।"

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सत्ता-संघर्ष

(पृष्ठ ११ का शेष)

रोकने का आदेश दिया। जिस पर उन की आलोचना की गई जिसे वह आसानी से सहन कर गए। इसके बाद भी उनकी स्थिति इतनी सुदृढ़ रही कि १९७१ में चियांग चिंग के विरोध के बावजूद पोलित ब्यूरो के सदस्य निर्वाचित हो गए।

तेंग सियाओ पिंग :

. . . हो सके तो लौट के आना

हाल के समाचारों में तेंग सियाओ पिंग का नाम एक बार फिर सुनाई दिया है। चीनी राजनीति के उतार-चढ़ावों को देखते हुए यह असम्भव नहीं कि अपनी पुरानी स्थिति को वापस हासिल न करने पर भी तेंग का प्रभाव क्षेत्र निकट भविष्य में बढ़े।

तेंग का जन्म १९०४ में जुआन में हुआ था। प्राथमिक शिक्षा के बाद १९२० में वह फ्रांस चले गए। वहां वह एक श्रमिक के रूप में कार्य करते रहे तथा मार्क्सवाद का अध्ययन किया। पहले फ्रांसीसी साम्यवादी दल का सदस्य बनने के पश्चात उनका तबादला चीनी साम्यवादी दल में किया गया। १९२५ में वह रूस होते हुए चीन वापस आए। १९२७ में उन्होंने कियांग सी प्रान्त में एक कृषक सेना का संगठन किया। बाद में तेंग ने सातवीं लाल सेना का संगठन भी किया। और आगे चल कर उन्होंने माओ त्से तुंग की छापामार पद्धति का अनुमोदन किया। और उस समय माओ का समर्थन किया जब वह पोलित ब्यूरो में अल्पमत में थे। सर्वोच्च स्तर पर समर नीति के संचालन के अतिरिक्त साम्यवादियों की सफलता के बाद तेंग ५२ से १९५४ तक वित्तमन्त्री तथा योजना आयोग के सदस्य रहे। १९५६ में आठवीं पार्टी कांग्रेस में महासचिव का पद दुबारा स्वीकृत किया गया और इसका भार तेंग को सौंपा गया। इसी वर्ष तेंग ने पार्टी संविधान की नई भूमिका लिखी जिसमें नेतृत्व के सम्प्रदाय के संकट के प्रति सतर्क रहने की चेतावनी दी गई थी। इस समय तक पोलित ब्यूरो की स्थायी समिति में तेंग का स्थान तीसरा था। और चाऊ एन-लाई की विदेश यात्राओं के दौरान वह कार्यकारी प्रधानमन्त्री बनते थे। दिसम्बर, १९६६ तक तेंग लियु शाउ ची के साथ-साथ सार्वजनिक अवसरों पर देखा जा सकता था।

पर इसके ठीक बाद ही सांस्कृतिक क्रान्ति के दौरान ये दोनों ही पीकिंग की दीवारों पर लगाए गए पोस्टरों में सब से अधिक कटु आलोचनाओं के शिकार बने। उन पर यह आक्षेप लगाया गया कि सरकारी तन्त्र सांस्कृतिक क्रान्ति के उद्देश्यों को पथभ्रष्ट करने के लिए षड्यन्त्ररत था। तेंग मध्यमार्गीय समर्थकों में प्रमुख थे और सम्भवत: उनके ही सद्प्रयत्नों से सांस्कृतिक क्रान्ति की लपटें शान्त होने के बाद तेंग को पुन: स्थापित किया जा सका। बहुत जल्द ही तेंग ने अपनी पुरानी प्रतिष्ठा वापस पा ली और चाऊ की मृत्यु के पश्चात उन्हें कार्यकारी प्रधानमंत्री बनाया गया। किन्तु चाऊ की अन्त्येष्टि के वक्त पुन: अपदस्थ कर दिया गया।

यदि चीन से हाल में आने वाले सनसनीखेज समाचार सच हैं, तो उन्हें अप्रत्याशित ही समझा जा सकता है। उसके पहले १९४९ से आज तक चीन में राजनीतिक विपक्षियों का सफाया इस तरह नहीं किया गया था। हुआ के सर्वोच्च राजनीतिक पद तक पहुंचने से यह कुतूहल होना भी स्वाभाविक ही है कि क्या राजनीतिक विचारधारा के संघर्षकाल में, जबकि नौकरशाही और सेना 'सैद्धान्तिक रूप से तटस्थ न समझी जा सकती हो, तब क्या गुप्तचर सेवा के प्रधान को सत्ता हथियाने में कुछ विशेष सहायता मिलती है क्या ?

कोई बुनियादी अन्तर नहीं

अधिकांश विशेषज्ञों का यह मानना है कि चाहे कुछ भी हो, चीन की आन्तरिक या वैदेशिक नीतियों में कोई बुनियादी अन्तर नहीं आएगा। क्योंकि माओ ने अपने जीवनकाल में चीन को जिस सांचे में ढाला है, उसे माओ के प्रभावमण्डल से वंचित कोई व्यक्ति बदल नहीं सकता। इन लोगों का यह मानना है कि बाहरी दुनिया वाले मध्यमार्गियों एवं उग्रपन्थियों के सैद्धांतिक मतभेद को बढ़ा-चढ़ा कर देखते हैं। वास्तव में यह व्यक्तिगत या गुटगत महत्त्वाकांक्षाओं का टकराव ही है। दूसरी ओर और विद्वानों का मानना यह है कि भले ही इस संघर्ष में चीनी राज्य एवं अर्थव्यवस्था का ढांचा चर्रमर्र न हो, नीति विषयक विकल्पों में परिवर्त्तन के दीर्घकालीन परिणाम अवश्य सामने आएंगे। तकनीकीकरण और औद्योगीकरण की दर में परिवर्त्तन के साथ माओ की विरासत का स्वरूप भी परिवर्त्तित होगा। इस स्थिति के बारे में अभी अटकलें ही लगाई जा सकती हैं।

हुआ के बारे में यह कहा जाता रहा है कि विदेश नीति के क्षेत्र में उनका अनुभव सीमित है, तथापि इस बात में सन्देह करना कठिन है कि फिलहाल अपने हाथों में तेजी से शक्ति का केन्द्रीयकरण करने में उन्होंने सफलता प्राप्त की है। जेम्स श्लेसिंजर ने पीकिंग यात्रा के पश्चात यह मत प्रकट किया था कि हुआ की स्थिति माओ के जीवनकाल में ही काफी सुदृढ़ हो चुकी थी। जिस प्रकार का समर्थन हुआ को सेना एवं नौकरशाही से मिला है, उस से यही जान पड़ता है कि अपने प्रबन्ध कौशल के कारण वह उग्रपन्थी नहीं, मध्यमार्गी ही है तथा क्रान्ति को सुरक्षित रखने का उनका तरीका सैद्धांतिक शुद्धिवाला नहीं बल्कि नींव मजबूत करने वाला है।

इस बात का उत्तर इतिहास ही दे सकेगा कि क्या हुआ चीन में माओ के सपने को साकार कर सकेंगे या माओ की विरासत उनके साथ ही लुप्त हो जाएगी ?

***

लोकमंच

(पृष्ठ २७ का शेष)

होता रहना चाहिए। ऐसे विशेष प्रदर्शनों के लिए सरकारी तौर पर अलग

उल्लिखित उपायों द्वारा नगरों में रहने वाले विद्वानों तथा नगरों के दर्शक-समाज के लिए नवीन सामग्री उपलब्ध हो जाएगी। बड़े और छोटे नगरों के रंगमंचों की अभिवृद्धि होगी। लेकिन ग्रामीण जनता और परम्पराशील एवं लोकनाट्य-कर्मी — इनके रंगमंच का क्या होगा ? भारतवर्ष के गांवों में तेजी के साथ थर्डरेट फिल्मों का आक्रमण हो रहा है। जिन फिल्मों की पृष्ठभूमि गांव दिखाई जाती है उनमें ग्रामीण जीवन कृत्रिम होता है अथवा आर्टिस्टिक कही जाने वाली प्रयोगवादी फिल्मों में गांव की दयनीय और मनहूस ही तस्वीर दिखाई जाती है, उसकी सामर्थ्य और उसके उल्लास को स्पर्श नहीं किया जाता।

इस परिस्थिति में आश्चर्य तो यह है कि अब भी गांवों और छोटे कस्बों में मन्दिरों और मेलों में तथा कभी-कभी हरिजन एवं वन्य जातियों के टोलों में सांग, नौटंकी, ख्याल, मांच, यक्षगान, थेरूकूथु। कूटियाट्टम, जात्रा, भांडजशन, करियाला, अंकिया नाट इत्यादि दिखाए जाते हैं। किन्तु यह बहार कुछ ही दिन की है। कलाकारों की गांव, मन्दिरों और मेलों में लोकनाट्य के आसरे आमदनी हो नहीं पाती। रासलीला-मण्डलियों की अवस्था कुछ अच्छी है, क्योंकि नगरों के धार्मिक-प्रवृत्ति के धनिक लोग उन्हें बुलाते रहते हैं।

लोक-रंगमंच का भविष्य अन्धकारमय न हो, इसके लिए कुछ सुझाव विचारणीय हैं :

—जो मण्डलियां मेलों, मन्दिरों और ग्रामों तथा छोटे कस्बों के टोलों में लोकनाट्य प्रस्तुत करती रहती हैं, उन्हें निर्धारित संख्या में प्रदर्शनों के आधार पर मेहनताना दिया जाए। इसके लिए परम्परागत कलाकारों और उनकी मण्डलियों की फेहरिस्त तैयार करनी होगी।

—प्रत्येक ऐसे स्थान पर जहां मण्डलियों द्वारा लोकनाट्य दिखाने का दस्तूर है, एक स्थानीय लोकनाट्य प्रबन्ध-समिति बनाई जाए।

—उल्लिखित स्थानों में खुले रंगमंच बनाए जाएं, जिनमें शामियाने लगाने की सुविधा भी हो।

—तरुण लोकनाट्य-कर्मियों के प्रशिक्षण के लिए राष्ट्रीय नाट्य महाविद्यालय (नेशनल स्कूल आफ ड्रामा) जैसी संस्थाओं की भ्रमणशील (मोबाइल) प्रशिक्षण-पार्टी भेजी जाए। यह पार्टी लोकनाट्य-मण्डलियों के ही ग्रामीण इलाकों में आ कर तरुण कलाकारों की स्थानीय आवश्यकताओं और साधनों के अनुकूल ट्रेनिंग की व्यवस्था करे।

—प्रत्येक ग्रामीण क्षेत्र में वर्ष में चार बार लोकनाट्योत्सव आयोजित हो। इसमें उन्हीं इलाकों की मण्डलियों को पारम्परिक शैली में नाट्य प्रस्तुत करने का अवसर मिले।

—जिन मन्दिरों में पहले से नाट्यकर्मियों को मन्दिरों की जायदाद की आमदनी से कुछ अनुदान मिलते रहे हैं, उनकी आर्थिक परिस्थिति की जांच करके अनुदान को यथोचित मात्रा में

मैं जानता हूं कि ये सुझाव
हारिक हैं। लेकिन मैं यह भी स
हूं कि बहुत लोगों की दृष्टि में ये
बहारिक प्रतीत होंगे। इन्हें प्रस्तुत
के तीन प्रधान कारण हैं—

एक तो यह कि भारत सरकार
घोषित नीति है कि छोटे और
आमदनी वाले किसानों और
मजदूरों के विकास के लिए विशे
उठाए जाएंगे। लगभग ८७ जि
इन लोगों के आर्थिक विकास
धनराशि और साधन उपलब्ध क
गए हैं। मेरे विचार में कम आ
वाले और छोटे नाट्यकलाकार
मन्दिरों और मेलों में अपनी कल
शित करते हैं, उनकी आर्थिक
सुधारने का भी संकल्प होना च

दूसरा कारण यह है कि परम्प
लोकनाट्य ही में भरत नाट्यश
मूल उद्देश्य की पूर्ति हुई, यानी
भौमिक भावों की अभिव्यक्ति
वर्गों के लोगों के चरित्र का

केरल के ईसाई लोकनाट्य 'च
नाटकम्' का एक दृश्य

तथा सर्वसाधारण के हित, सु
उपदेश का सम्वर्धन।

धर्मं यशस्यमायुष्यं हितं बुद्धि
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नानाभावोपसम्पन्नं
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धर्ममर्थ्यं यशस्यं च सोपदे
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काल में इसलिए भी विशेष म
है कि आंचलिक होते हुए भी
सूत्रों में देशव्यापी एकता का बो
है। अंग्रेजी राज्य ने हमें रा
एकता और यातायात के साधन
किन्तु हमारे इन्द्रधनुषी मान
के रंगों के पार्थक्य को और भी
कर दिया। पर कुशल बुनकर के
रंगों के धागों की तरह ये पृथक
बहिरंग के नीचे लुप्त होकर पु
के किसी दूर कोने में बिखर उठ
इन बहुव्यापी रंगीनियों के मू
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लित प्रेमाख्यान, भरतमुनि द्वा
लित रंग-पद्धति के विदूषक
और पूर्वरंग, मध्ययुग में प्रादुर्भू
वत धर्म की प्रबल आस्थाएं एवं
के गीत गोविन्द द्वारा समृद्ध
संगीतक शैली, जिसने सारे भ
में मन्दिरों और मेलों को रस नि
कर दिया।

Funding: Tattva Heritage and IKS MoE. Digitization: eGangotri.

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फोन २६७३१२

मुफ्त साहित्य के लिए लिखें

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पुरुषों को शक्तिशाली बनाने वाली अनुभूत औषधि

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(एस एच)

सोनीपत १३१००१

सुगंधित व स्वादिष्ट खाने का तम्बाकू

अग्रवाल केमिकल वर्कस

१६६, नेताजी सुभाष रोड, कलकत्ता-७

हकलाना

और बोलते समय होने वाली दूसरी दिक्कतों का वैज्ञानिक इलाज केवल कुछ सप्ताहों में न दवाएं न सर्जरी कोर्स में वाक शक्ति का पूरा पुनर्शिक्षण है। सैकड़ों इस विनाशकारी कमजोरी से मुक्ति पा चुके हैं। आप भी क्यों न पाएं ? पूरे विवरण के लिए अंग्रेजी में पत्र व्यवहार करें ..

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दादर, से. रेलवे, बंबई-४०००१४

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हिन्दुस्तान लीवर के उत्कृष्ट उत्पादन

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इस अंक में

वर्ष २७ अंक ६
२३, कार्त्तिक विक्रमी २०३२,
१६ कार्त्तिक, शक १८९८

लेख

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मुखपृष्ठ के छविकार : तूलिको

साप्ताहिक हिन्दुस्तान

सम्पादक : मनोहर श्याम जोशी

संयुक्त सम्पादक : गोविन्दप्रसाद केजरीवाल
सहकारी: नरेन्द्र विद्यावाचस्पति, बालस्वरूप राही, ईश्वरसिंह बैस, सुधीर कुमार, हिमांशु जोशी, शर्मा वर्मा, आलोक मेहता (सम्पादन)

हिन्दू जीवन-दर्शन की सच्ची भूमिका

प्रिय श्री ज्वेर्या,

आपने हिन्दू जीवन-दर्शन के सम्बन्ध में बड़ी गहराई से प्रश्न उठाए हैं।

हिन्दू जीवन-दर्शन की तीन मूलभूत स्थापनाएं हैं : पुनर्जन्म, कर्मवाद और आनृण्य, पहली स्थापना जीवन की निरन्तरता और समग्रता को लेकर है, पुनर्जन्मवाद और पिण्ड-ब्रह्माण्ड का अद्वैत इस स्थापना के ही विकासक्रम में आएंगे, जीवन की निरन्तरता का अर्थ केवल स्थूल शरीर या वंशानुक्रम के रूप में संक्रान्त संस्कार तक ही सीमित नहीं, वह और सूक्ष्मतर शरीर की भी अविच्छिन्नता तक जाता है; दूसरे शब्दों में, जन्मान्तरवाद सूक्ष्म शरीर को मान कर चलता है, सूक्ष्म शरीर के अस्तित्व का वैज्ञानिक प्रमाण यदि नहीं मिलता है, तो इसका कारण यह नहीं कि उसका अस्तित्व नहीं है। इसका कारण यह है कि सूक्ष्म शरीर के प्रत्यक्ष ज्ञान के लिए उसी स्तर की सूक्ष्म बुद्धि भी अपेक्षित है, ऐसी बुद्धि दूसरी धारा से आया, जो समूहों (व्रातों) में आ कारण व्रात्य कहलाए।

स्वर्गीय चट्टोपाध्याय के इस मत के परिप्रेक्ष्य यही अधिक तर्कसंगत लगता है कि वैदिक-अवै द्वन्द्व की व्यर्थ कल्पना न करके दो परस्पर विचारधाराओं के संगम से उद्भूत हिन्दू विचार की कल्पना करनी चाहिए। पहली धारा का दान है, जीवन की अखण्डता, और दूसरी धारा योगदान है, जीवन की निरन्तरता। अखण्डता परिकल्पना सर्वमेध या पुरुषमेध के रूप में और निरन्तरता की परिकल्पना धारा, सोमो गौरी, सहसूपत्रा आदि के द्वारा की गई।

दो प्रकार के

जो लोग हिन्दू जीवनदर्शन के स्तरों कल्पनाओं का अर्थ नहीं जानते हैं उनको दो के भ्रम स्वाभाविक रूप में हो सकते हैं : पह

समस्या एक यूरोपीय तत्व चिन्तक की समाधान एक भारतीय विवेचक द्वारा

जो स्थूल और सूक्ष्म का विवेक कर चुकी हो और जो इस विवेक का अभ्यास भी कर चुकी हो कि स्थूल आश्रय में रहते हुए भी अपने को उससे अलग कर ले और सूक्ष्म शरीर को इस अलगाव से इतना भावित कर ले कि वह अपने स्थूल आश्रय को छोड़ कर समष्टि सूक्ष्म के साथ एकाकार हो सके, इसीलिए जन्मान्तर का सिद्धान्त भारतीय चिन्तन के प्रारम्भ में उतना विकसित नहीं दीखता है, जितना कि योग को साधन के रूप में मानने के बाद विकसित हुआ दीखता है। कुछ लोग इसका यह भी अर्थ लगाते हैं कि योग की परम्परा एक विजातीय परम्परा है—अवैदिक परम्परा है। पर यदि ऐसा होता तो भारत के बाहर या भारतीय प्रभावक्षेत्र के बाहर योग को जीवन में स्वीकार करने के प्रमाण अवश्य मिलते, परन्तु ऐसा कोई प्रमाण नहीं मिलता।

वैदिक संस्कृति की दो धाराएं

भारत के प्रसिद्ध वेदज्ञ स्वर्गीय पण्डित क्षेत्रेशचन्द्र चट्टोपाध्याय ने व्रात्य लोगों के बारे में चर्चा करते हुए यह कहा है कि वैदिक संस्कृति के निर्माताओं की दो धाराएं थीं (यह भी उसके साथ-साथ मान कर चलना चाहिए कि ये निर्माता किसी एक रक्त या प्रजाति के नहीं हैं)। पहली धारा अत्यन्त सरल यज्ञ-पद्धति के द्वारा मनुष्य के भीतर दैवत्व को उद्बोधित करके व्यक्ति के रूप में मनुष्य को शक्ति देती थी और इस जगाने के अनुष्ठान की समवेत संरचना के द्वारा सामाजिक अस्मिता (आईडेण्टिटी) की संस्थापना करती थी। पहली धारा ने ही देवता के उद्बोधक मन्त्र को यज्ञ का मुख्य आधार बना कर मन्त्र और यज्ञ दोनों के चिन्तन से संग्रथित बौद्धिक परम्परा का विकास किया। दूसरी धारा अधिक ओजस्विनी थी और वह बाहरी अनुष्ठान की अपेक्षा आन्तरिक अनुशासन के द्वारा मनुष्य के शक्तिसंचय का रहस्य पा चुकी थी। इस धारा के साथ स्वाभाविक रूप से इसका एक जादू वाला पक्ष भी था, जो पुष्टिकर्म के साथ-साथ शान्तिकर्म के लिए भी प्रेरणा देता था। अथर्ववेद संहिता पर इसकी गहरी छाप है। जहां तक कठोर देह-साधन या निवृत्ति के मार्ग का प्रश्न

यह कि सूक्ष्म शरीर का अनुभव स्थूल इन्द्रिय द्वारा यदि सम्भव नहीं होता है तो शरीर अप्रामाणिक है और इसलिए साधारण भूतप्रेत के चक्कर में पड़ता है। दूसरा यह विश्व के साथ तादात्म्य मानने और साथ ही वर्णों और उन वर्णों में भी इतने उपभेदों व्यक्ति-व्यक्ति के अलग-अलग सूक्ष्म विभेदों मानने—यह असंगत है। यह सही है कि इन प्रकार के भ्रमों के शिकार शिक्षित और अ दोनों तरह के लोग मिलते हैं। जो लोग जीवन में भीतर का कोई सम्बन्ध नहीं देख वे हिन्दू जीवन-दर्शन को केवल ऐसे सुभी जीवन-दर्शन मानते हैं, जिसमें कुछ भी मा जरूरत नहीं, किसी चीज से बंधने की जरू और इसीलिए अपने को, बड़े ठाठ के साथ कहते हुए, धर्मनिरपेक्ष कहा जा सकता है लोग हर प्रकार की सिद्धान्तहीनता के लि जीवन-दर्शन को एक आड़ (COVER) बना ऐसे लोग अगर अधिक वृद्धिमान हुए अधिक कोशिश करते हैं कि हिन्दू धर्म सम्बन्धी प्रत्येक अनुष्ठान की वैज्ञानिक स्वींचतान कर करें। आजकल योग को चिकित्सा में स्थान देने की बात और हिन्दू जीवन में आचार से सम्बद्ध नियमों निकटता की बात भी कुछ लोग बड़े गर्व से लगे हैं। मुंह धोने, कुल्ला करने, हाथ धोने करने आदि से सम्बद्ध नियमों को आवश्य अधिक वैज्ञानिक बना कर ऐसे लोग मानो लाना चाहते हों कि हिन्दू धर्म आधुनिक के लिए है और यह वैज्ञानिक और तर्कनीय के लिए बहुत उपयुक्त हो सकता है, क्यों कोई मनाग्रह नहीं है और न किसी रहस्य को आतंकित करने की बात ही है।

अभ्यास की

उपर्युक्त दोनों कोटियों के समझदार लो जीवन-दर्शन के बारे में अतिरंजित दृष्टि हैं, क्योंकि हिन्दू जीवन-दर्शन में बाह्य आ

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व्याख्या हिन्दू जीवन-दर्शन की

● विद्यानिवास मिश्र

चेष्टा हो तो उसका कोई भी उपयोग नहीं है, क्योंकि तब वह केवल शरीर का व्यायाम मात्र है और वह पूरे मनुष्य को प्रभावित नहीं कर सकता। पूरे मनुष्य को प्रभावित वह तभी कर सकता है, जब उसका सम्बन्ध चित्तवृत्ति के निरोध से हो। यह सही है कि यह निरोध एकदम नहीं आता, पर यह भी सही है कि निरोध के साथ-साथ चलने वाली शारीरिक चेष्टा भी एकदम नहीं आती।

इसी प्रकार बिना भावना के पूजा अगर होती है तो वह एक वंचना बन कर रह जाती है, पर भावना के साथ बाह्य पूजा को जोड़ना भी एकदम नहीं होता है, वह अभ्यास के साथ सम्भव होता है। इसी-लिए अभ्यास और अभ्यास से मनुष्य के सूक्ष्म शरीर पड़ने वाले संस्कार हिन्दू जीवन-दर्शन में इतना अधिक महत्त्व रखते हैं। माला फेरना लाख प्रयत्न करने पर भी कुछ ही क्षण बाद यन्त्रवत कार्य हो जाता है। इसी तरह बहुत से अनुष्ठान, बहुत से मन्त्रों और स्तोत्रों के पाठ अभावित होने के कारण बीच-बीच में अर्थहीन हो जाते हैं, तब भी उन्हें ठीक तरह से भावयोजित करके चलाने पर बल इसलिए दिया जाता है कि संस्कार की रेखा कुछ और गहरी हो और धीरे-धीरे जब यह रेखा इतनी गहरी हो जाए कि एक भी पुनरावृत्ति भावना को जगा सके तो मान लिया जाए कि बाह्य अनुष्ठान सफल हुआ। इसी प्रकार भक्ति भी एकाएक नहीं उद्भूत होती, वह भी अभ्यास से ही आती है।

जीवन-दर्शन का मूल आधार

एक बार यदि हम इस अभ्यास को हिन्दू जीवन-दर्शन का मूल आधार मान लें तो कर्मवाद और पुनर्जन्मान्तरवाद को समझने में अधिक आसानी होगी। आपने यह प्रश्न उठाया है कि 'आधुनिक जनन-विज्ञान ने यह तो सिद्ध कर दिया कि कर्म आदमी के कोशकेन्द्र के पित्र्य सूत्र में छाप छोड़ते हैं, उसी तरह जिस तरह आवाजें टेप में अपनी छाप छोड़ती हैं, पर यह छाप अधिक से अधिक आनुवंशिक निरन्तरता में ही संक्रमित देखी जा सकती है, जैसे पिता से पुत्र, पुत्र से उसके पुत्र तक और आगे भी, पर यह निरन्तरता जीवित से मृत तक और फिर मृत से जीवित तक मानना जननविज्ञान की दृष्टि से असम्भव है। प्रश्न यह कि जीवविज्ञानीय पुनर्जन्म मार्ग और अजीवविज्ञानीय पुनर्जन्म मार्ग के बीच विरोध का क्या हल है?' पर मैं एक प्रश्न पूछना चाहता हूं : क्या जो नापा जा सका है वही सच है और जो नापा नहीं जा सका उसका सत्य केवल नापे न जा सकने के कारण दग्ध है। मेरी समझ में वैज्ञानिक सत्य भी खण्ड-सत्य है। गंगा की पवित्रता उसके रासायनिक उपादानों से जितनी प्रमाणित होती है, उससे कहीं अधिक इससे प्रमाणित होती है कि कोटि-कोटि जनों की भीतरी भावसिद्धि की आकांक्षा की तृप्ति से, हजारवें क्षण के लिए ही क्यों न हो, होती है और गंगा की धारा ऐसे कोटि-कोटि क्षणों के संस्कार भी अस्पृष्ट नहीं रहती। एक प्रकार से जिन व्यक्तियों के लिए वह भाव-शुद्धि की धारा के रूप में आराध्य है, उनके लिए वह कोरी वैज्ञानिक शुचिता का सत्य भर नहीं है, उससे कहीं अधिक बड़ी पवित्रता का सत्य है। पुनर्जन्म मानने की उपपत्ति भी इसी प्रकार के वैज्ञानिक परिवीक्षण से ही नहीं होती। वह पूरी होती है पूरी जीवन-दृष्टि से। हम पेड़ में, पौधे में, नदी में, पत्थर में, हवा में, फूल में प्राणवत्ता देखते हैं और अपने काव्य, चित्र, कला और अपने शिल्प में, समस्त प्राणवान लयों में एक लयबद्ध स्पन्दन देखने की कोशिश करते हैं, और भूमिकाओं के विनिमय की बात सोचते हैं —पत्थर की मूर्त्ति में प्राण आ जाता है और प्राणवान आदमी पत्थर हो जाता है, प्रकृति पर उसी प्रकार पड़ता है, जैसा भावविभोर गोपी पर,

नद्यस्तदा तदुपधार्य मुकुन्दगीत—
भावर्द्धिलक्षितमनोभवभग्नवेगाः।
आलिंगन स्थगितमूर्मिभुजैर्मुरारेः—
गृह्णन्ति पादकमलं कमलोपहारः।

तो हम इसी में पुनर्जन्म या जीवन की निरन्तरता की उपपत्ति पा जाते हैं। जीवन की निरन्तरता केवल काल में ही नहीं, देश में भी है।

निरन्तरता की साक्षी

मर्त्य और अमर्त्य की निरन्तरता की बात अथर्ववेद के एक मन्त्र से और अच्छी तरह प्रमाणित होती है। नवम काण्ड के दसवें सूक्त में यह मन्त्र आया है :

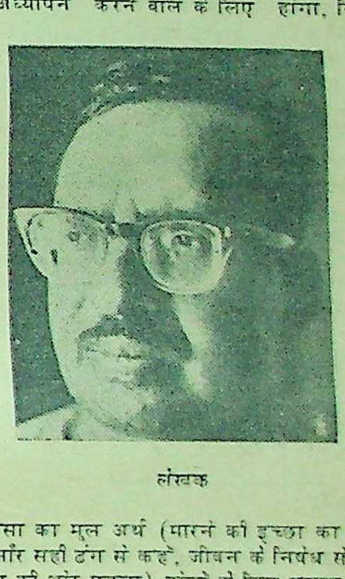
अपाङ् प्राङेति स्वधया गृभीतो मर्त्यामर्त्येना सयोनिः।
ताश्वस्वन्ता विषूचीना वियन्ता न्यन्यं चिक्युर्न नि चिक्युरन्यम्।।

इस मन्त्र का अभिप्राय यह है : अमरणधर्मा जीव मरणधर्मा शरीर के साथ एक सूत्र के द्वारा जुड़ता है, वह सूत्र है अहंकार का, और ये दोनों सूत्र एक-दूसरे के साथ आगे-पीछे अपनी वस्तु की—स्वधा—खोज में जाते-आते रहते हैं। जब अमर्त्य आगे रहता है तो गति आगे की ओर होती है, जब मर्त्य आगे हो जाता है, तब गति प्रत्यावर्तित हो जाती है। वस्तुतः मरणधर्मा शरीर स्थूल रूप में मर कर भी सूक्ष्म रूप में संक्रमण करता रहता है और अहंता के सूत्र के द्वारा आत्मा से बंधा रहता है। इस सूक्ष्म शरीर से सम्बद्ध आत्मा अनेक दिशाओं में भटकती हुई पुत्र, पौत्र जैसे आत्मीय शरीरों को तो जरूर पहचान लेती है, किन्तु अपने अशरीरी परम आत्मीय रूप को नहीं पहचान पाती। इस मन्त्र में मर्त्य और अमर्त्य को जोड़ने वाले सूत्र का भली-भांति निरूपण किया गया है। अहंकार का बोध स्थूल शरीर के साथ समाप्त नहीं होता है और इसी के कारण चार पीढ़ी तक आदमी समान पिण्ड का एक दूसरे के साथ भागीदार मानता है और देश के आयाम में वह अन्य संवादी वस्तुओं में संक्रान्त होता है। अमर्त्य होने के लिए सबसे पहली शर्त अहंता के त्याग का क्रमिक अभ्यास है। इसलिए प्रत्येक दान, प्रत्येक जप, प्रत्येक तप के अन्त में यह संकल्प आवश्यक होता है : यह अमुक के लिए अब मेरा नहीं (न मम)।

एक बार यह मान लिया जाए कि "कर्मवाद का नियम नैतिक ऊर्जा के, ऊर्जा के बचाव के महान नियम पर आधारित है, तो मृत्यु के साथ यह ऊर्जा के विनष्ट होने की बात स्वीकार करने में एक बहुत बड़ी आपत्ति यह उठती है कि ऊर्जा का बचाव किस लिए किया गया। यदि मृत्यु के साथ उसे नष्ट होना ही था तो अधिक से अधिक सौ-सवा सौ वर्ष की जिन्दगी के लिए इस ऊर्जा को बचा कर रखने का कोई गहरा प्रयोजन नहीं सिद्ध होता। दूसरी आपत्ति यह भी उठती है कि आदमी के ऊपर केवल अपने या अपने पिता या अपने पितामह के ही कर्मों की छाप नहीं पड़ती : अपने प्रिय, आराध्य, स्नेहपात्र, इन सब के कर्मों की भी छाप पड़ती है और वह छाप भी नैतिक ऊर्जा के बचाव में सहायक होती है। उस दशा में भी मृत्यु के बाद इस छाप के मिट जाने की बात सोचना बहुत ही तर्कसंगत है। जहां तक इसका प्रश्न है कि पुनर्जन्म मानने का अर्थ ऐसे पूर्वनियत जीवन को स्वीकार करना है, जिसमें प्रयत्न से कोई परिवर्तन सम्भव नहीं, वहां केवल एक ही बात कहनी है कि हिन्दू जीवन-दर्शन कर्म का त्रिविध विभाजन करता है—प्रारब्ध, संचित और क्रियमाण। प्रारब्ध का भोग करना पड़ता है, संचित और क्रियमाण [illegible] कर सकता है कि संचित और क्रियमाण कर्मों की छाप मिट जाए।

जीवन में कर्म की भूमिका

काल का सारे माप भी आत्यन्तिक और अमर नहीं हैं, वह एक पैमाना मात्र है जिसके माध्यम से विभिन्न कालावधि के अनुभवों का अन्दाज लगाया जा सकता है। इसलिए कर्म की भूमिका जीवन में सबसे अधिक महत्त्वपूर्ण मानी गई है। जहां हिन्दू जीवन-दर्शन एक ऊंचे सिद्धान्त की स्थापना करता है, वहीं यह मानकर कि प्रत्येक व्यक्ति का स्तर और उसके स्तर से प्रारम्भ होने वाले कर्म का विधान अलग-अलग है। कर्म तो सबके लिए साधारण है, वे नित्य धर्म हैं, पर वे भी व्यक्ति की परिस्थिति और स्तर के अनुसार आकार में एक जैसे नहीं होते। मांस बेचने वाले के लिए अहिंसा का अर्थ वही नहीं है, जो अध्यापन करने वाले के लिए होगा, किन्तु



लेखक

अहिंसा का मूल अर्थ (मारने की इच्छा का अभाव या और सही ढंग से कहें, जीवन के निषेध से उलटी दिशा की ओर मुड़ना) दोनों के लिए समान रूप से काम्य है। मांस बेचने वाला यदि मांस बेचते हुए किसी की जीविका पर आघात नहीं करता, क्रय-विक्रय में प्रतिकूल स्थिति उत्पन्न होने पर भी अपने को जीवन से—जीवन का अर्थ है समग्र जीवन से—जोड़े रहता है तो वह अहिंसा का ही पालन करता है। दूसरी ओर यदि अध्यापन करने वाला व्यक्ति किसी को पराजित करने की भावना से ज्ञानचर्चा करता है तो वह ऊपरी तौर पर अहिंसक चाहे दीखे, पर पारमार्थिक रूप में वह उतने क्षण तक हिंस्र हो जाता है। प्रत्येक व्यक्ति का स्वकर्म और स्वधर्म उसकी अपनी निजी क्षमता और परिस्थिति से निरूपित होता है और उसी कर्म को वह जब इस प्रकार करता है कि अपने लिए नहीं, बल्कि वह सर्वात्मा के लिए है तब वह सिद्धि प्राप्त कर लेता है। 'महाभारत' में धर्मव्याध की कथा—एक तप के अभिमान से धर्मच्युत ब्राह्मण को एक मांस बेचने वाले स्वधर्मनिरत व्याध से धर्म की शिक्षा दिला कर यही सिद्ध करती है कि कर्म अपने आप में कोई छोटा-बड़ा नहीं, उसके अनुष्ठान का संकल्प और उस अनुष्ठान के पीछे निहित भावना से ही वह छोटा या बड़ा होता है। इसके लिए हिन्दू जीवन-दर्शन में विभिन्न प्रकार की पूजाओं, उपासनाओं, देवताओं, मन्त्रों, शक्तियों का विधान है। इसका अर्थ यह नहीं है कि कोई विधान छोटा है या बड़ा है या कोई आदमी छोटा है या बड़ा है या ये भेद कभी पूर्ण रूप में वास्तविक हैं। वस्तुतः 'है' के रूप में ये दोनों चीजें भिन्न हैं, आदमी और उसके कर्म पर होने के रूप में, या न होने के रूप में यदि होना अभीष्ट [illegible]

अपना, रहे हमेशा अपना

जैसे विल्स फ़िल्टर।
फ़िल्टर और तम्बाकू के
अनोखे मेल के कारण
सचमुच स्वाद है मज़ेदार
हर समय, हर बार।
लाखों सिगरेट प्रेमियों की
भी यही है राय
विल्स फ़िल्टर
एक बार पी लें—
तो हमेशा
पीना चाहेंगे।

भारत में
सबका प्यारा
फ़िल्टर सिगरेट

जोड़ी अनोखी, मेल अनोखा
तभी तो चलन फ़िल्टर का देखा

सर्वाधिक मूल्य : रु० २.०० में १०, स्थानीय करों के अधीन

वैधानिक चेतावनी: सिगरेट पीना स्वास्थ्य के लिए हानिकारक है
STATUTORY WARNING: CIGARETTE SMOKING IS INJURIOUS TO HEALTH

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भी है कि

प्राप्ते तु भैरवीचक्रे सर्वे वर्णा द्विजातयः

अर्थात भैरवी चक्र प्राप्त करने पर सभी वर्ण द्विज हो जाते हैं। यहां भैरवी चक्र का सही-सही अर्थ समष्टि चित्त में अपने को लीन करने वाला संकल्प और द्विजाति का सही-सही अर्थ एक नए प्रकार के सर्वभूतमय जीवन बिताने के लिए नया जन्म है।

चार प्रकार के स्वभावों का वर्गीकरण

वर्णाश्रम व्यवस्था का सामाजिक पक्ष भले ही देश-काल की बदलती हुई परिस्थितियों में अपना महत्व घटाए-बढ़ाए, किन्तु उसका आध्यात्मिक पक्ष कभी भी उपेक्षणीय नहीं है, क्योंकि चार प्रकार के स्वभावों का वर्गीकरण (प्रत्येक प्रकार के स्वभाव के अनुसार आश्रम की कल्पना) अपने आप में एक महत्त्वपूर्ण जीवन-क्रम की संरचना करते हैं। यद्यपि वर्णव्यवस्था में ब्राह्मण ऊंचा दिखाई पड़ता है, तथापि उसका संवादी आश्रम ब्रह्मचर्य वर्णव्यवस्था के शूद्र के संवादी आश्रम संन्यास के आगे बहुत छोटा पड़ता है अर्थात शूद्र का कार्य सबसे ऊंचा है क्योंकि वह सेवाप्रधान है, वह निर्वर्ण है, अपने व्यक्तित्व का पूर्ण विलय करने वाला है। ब्राह्मण की उच्चता उसके प्रयत्न और अभ्यास की कठिनाई को ले कर है और शूद्ररूप आश्रम की उच्चता उसके प्रयत्न की सर्वभूतपरायणता की भावना को लेकर है।

इन वर्णों और आश्रमों के बीच में जोड़ने वाली कड़ी है ऋणमुक्ति की व्यवस्था। यों तो तीन ही ऋण प्रसिद्ध हैं—ऋषिऋण, पितृऋण और देवऋण। ऋषिऋण ब्रह्मचर्य आश्रम और ब्राह्मण के धर्म स्वाध्याय से उतरता है, पितृऋण गृहस्थ आश्रम और क्षत्रिय के सर्वपालक कार्य से उतरता है, देवऋण वानप्रस्थ आश्रम और विनिमयप्रधान वैश्य के कार्य से उतरता है, क्योंकि देवता की उपासना में एक दूसरे को उपकृत करने की भावना से युक्त है। यज्ञ और उपासना के द्वारा मनुष्य देवता को भावित करता है और उसी के द्वारा देवता भी मनुष्य को भावित करते हैं—

सहयज्ञाः प्रजाः सृष्ट्वा पुरोवाच प्रजापतिः।
अनेन प्रसविष्वध्वमेष वोस्त्विष्ट कामधुक्।।
देवान् भावयतानेव ते देवा भावयन्तु वः।
परस्परं भावयन्तः श्रेयः परम वाप्स्यथ।।

पर चौथे ऋण की चर्चा बहुत कम मिलती है। वस्तुतः चौथे वर्ण, चौथे आश्रम और चौथे ऋण इन तीनों की कल्पना आर्यचिन्तन में एक उत्तरवर्ती विकास है। तीन को अतिक्रमण करने वाला वर्ण, आश्रम और ऋण की कल्पना वैदिक यज्ञसंस्था के पूर्ण विकास के अनन्तर हुई।

चिन्तन का उत्कर्ष

वर्णों में शूद्र को स्थान, आश्रमों में संन्यास को स्थान, और ऋणों में भूतऋण या मनुष्यऋण को स्थान देना एक सर्वग्राही व्यापक और आध्यात्मिक चिन्तन के उत्कर्ष के परिणामस्वरूप हुआ। मनुष्य-ऋण या भूतऋण केवल अपने पिता का ऋण नहीं, केवल अपने देवता का ऋण नहीं, केवल अपनी ज्ञानपरम्परा का ऋण नहीं, बल्कि समस्त मनुष्य-जाति और उसको भी और अधिक व्यापक रूप देने पर समस्त प्राणियों का ऋण है। उससे निस्तार पाने के लिए आदमी को निर्वर्ण हो जाना पड़ता है तथा उसे अपने व्यक्तित्व का पूर्ण विलय कर देना पड़ता है—वह एक प्रकार से शूद्र हो जाता है और उसका जीवन केवल दूसरों के लिए ही शेष रह जाता है। तभी वह ऋषि, पितर और देवता इन तीनों का अति-क्रमण करने वाले और इन तीनों को ऋषि, पितर और देव बनाने वाले परब्रह्म के साथ जुड़ जाता है। इस प्रकार यह सारा जीवन ऋणों से निस्तार पाने का प्रयत्न है और इसका अन्तिम भाग सेवाधर्म के द्वारा मनुष्यऋण से निस्तार के लिए सुरक्षित है।

सर्वव्यापी न्याय का सिद्धान्त

आपने जो हिन्दू जीवन-दर्शन के बारे में सर्व-व्यापी न्याय का प्रश्न छेड़ा है, उसका कुछ-कुछ [illegible] से जोड़ने पर जो सिद्धान्त उभरता है, वह समता-वादी ऊपर से न दीखे, पर वह समता से भी अधिक गहरी एक नैतिक संपृक्तता का आधार उपस्थित करता है। समतावादी सिद्धान्त में अनावश्यक होड़ की गन्ध है, साथ ही कर्त्तव्य की उपेक्षा करके अधि-कार की मांग पर बल है, इसलिए समता पर आधा-रित न्याय मनुष्य की मुक्ति का साधन भी बन सकता है, पर यदि सामाजिक न्याय को समाज के प्रति— वर्त्तमान, अतीत और भविष्यत तीनों प्रकार के समाज के प्रति तथा मनुष्य तक ही यह समाज-बोध सीमित न हो, चेतन, अचेतन, अर्द्धचेतन सभी प्रकार के जीवों को अपने में बांधने वाली धारणा भावित समाज के प्रति — दायित्व से जोड़ा जाता है, तो उसका स्वरूप एकदम बदल जाता है। सर्व-व्यापी न्याय के स्थान पर इसीलिए हिन्दू जीवन-दर्शन में सर्व को एक अखण्ड इकाई के रूप में देखने वाले न्याय की प्रतिष्ठा है। इसका सर्वव्यापी न्याय से विरोध नहीं है, किन्तु सर्वव्यापी न्याय केवल इसका एक खण्डरूप ही हो सकता है। इसमें कोई सन्देह नहीं कि आन्तरिक एकता की बात सिद्धान्त के रूप में स्वीकृत होने पर भी व्यवहार के स्तर पर उतारने वाले हिन्दू बहुत विरले ही मिलेंगे, पर इससे हिन्दू जीवन-दर्शन की कोई त्रुटि नहीं प्रमाणित होती, केवल यह प्रमाणित होता है कि हिन्दू जीवन-दर्शन को सही तरह समझने में जहां एक ओर पश्चिमी जीवन-दर्शन के प्रभाव के कारण उत्पन्न बाधा है, वहां अत्यन्त अन्तर्मुख हो जाने के कारण अपने आप जो एक बाहर को देखने की खुली दृष्टि होती है, उसका अभाव आ गया है — इन दोनों कारणों से हिन्दू जीवन-दर्शन के व्यवहार और सिद्धान्त में बहुत अन्तर भी आ गया है। एक ओर विभिन्न प्रकार के स्तरों की विविधता के लिए क्षमाप्रार्थना का-सा स्वर है और हिन्दू कहलाने में अजीब संकोच-सा है तो दूसरी ओर एक अत्यन्त विध्वंसक थोथा अभिमान है।

एक सनातन प्रवाह

व्यवहार के स्तर पर एक प्रकार की विविधता को स्वीकार करते हुए भी एक दूसरे स्तर पर इस विवि-धता या अनेकता को मेटने वाले दुर्निवार भावप्रवाह की एकता की बात करना, और बात ही न करना, जीने की कोशिश करना लज्जा की बात क्यों हो। साथ ही हिन्दू हो कर यह मानना ही हिन्दुत्व की कल्पना के विरुद्ध है कि ईश्वर ने हिन्दू को, सना-तनी हिन्दू को — विशेष कृपा का पात्र बनाया, क्योंकि हिन्दू ईश्वर की कल्पना किसी जाति या देश से बंधे हुए ईश्वर की कल्पना नहीं है। वह प्रत्येक मनुष्य से, प्रत्येक व्यष्टि से बंधे हुए ईश्वर की कल्पना है। इसलिए जो भी हिन्दू ऐसा सोचता है कि ईश्वर उनका नहीं है, जो हिन्दू धर्म नहीं मानते या जो ईश्वर को नहीं मानते, हिन्दू जीवन-दर्शन की मूल स्थापना के साथ विश्वासघात करता है। सनातनी हिन्दू की दृष्टि से ईश्वर व्यक्ति के आवाहन में ही अपना अस्तित्व प्रमाणित पाता है और मनुष्य के रूप में लीला करके ही उसका सर्वव्यापकत्व, सर्वशक्तिमत्व, सर्वज्ञत्व, सर्वैश्वर्य ये सभी चीजें अभि-व्यक्ति पाती हैं। एक प्रकार से कहना चाहें तो सनातनी हिन्दू दृष्टि से प्रत्येक व्यक्ति के लिए ईश्वर अपने को उसकी अपेक्षा को ध्यान में रखते हुए नए सिरे से रचता है, लेकिन यह नवसर्जन आदमी की इच्छा के अनुपात में ही बड़ा या छोटा होता है। जो आदमी ईश्वर नहीं मानता, पर यह स्वीकार करता है कि एक सनातन प्रवाह सब को एकाकार किए हुए है, वह अपने अच्छी तरह अतुष्ठित कर्म में प्रवाह की एकाकारता पा लेता है, इसलिए हिन्दू दृष्टि से नास्तिकता का अर्थ ईश्वर को न मानना नहीं, बल्कि कर्म के सनातन प्रवाह को न मानना है। पाणिनि ने नास्तिक शब्द की व्युत्पत्ति कुछ इसी प्रकार की है। यही कारण है कि विभूतिमात्र हिन्दू के लिए आदर-णीय है, प्रेरणा की वस्तु है, पर वही सब कुछ नहीं है। सब कुछ आदमी स्वयं है क्योंकि सब कुछ के

आगामी अंक

- १४ नवम्बर को बाल-दिवस के अवसर पर सुपरिचित कथाकार : द्रोणवीर कोहली का सम्पूर्ण बाल-उपन्यास :

टप्परगाड़ी

- क्या मातृत्व खतरे में है ? आलोक मेहता द्वारा प्रस्तुत विचारोत्तेजक परिचर्चा।
- अशोक अग्रवाल की रोचक कहानी। साथ में सभी स्थायी स्तम्भ

साप्ताहिक हिन्दुस्तान

तो विभूतियों से प्राप्त प्रेरणा का कोई विशेष अर्द्ध हिन्दू जीवन दर्शन में नहीं है। दूसरों के लिए जीना और अपने शरीर को शुद्ध रूप से पराश्रय — दूसरे के कर्म का आश्रय— मानना ही ठीक है जैसा कि श्रीमद्भागवत के आरम्भ में प्रश्न के द्वारा कहा गया है —

शिपाय लोकस्य भवाय भूतये
य उत्तमश्लोकपरायणा जनाः।
जीवन्ति नात्मार्थमसौ पराश्रयं
मुमोच निर्विद्म कुतः कलेवरम्॥

हिन्दू जीवन-दर्शन का विस्तार आत्मदर्शन और ब्रह्मदर्शन के दो ध्रुवों को एक बिन्दु रूप में परिणत करने के बाद हुआ है, इसलिए जहां जन्मान्तरवाद आत्मदर्शन का ही एक उपप्रमेय (कारोलरी) है, वहां अवतारवाद ब्रह्मदर्शन का और दोनों को जोड़ने वाला कर्मवाद है, कर्म बन्धन और मोक्ष तथा मुक्त आदमी के स्वयं वरण किए हुए बन्धन तीनों का कारण होने के कारण आत्मा और ब्रह्म, व्यष्टि और समष्टि, बद्ध और मुक्त को न केवल जोड़ता है, बल्कि मुक्त को अपनी इच्छा से सम्पूर्ण के हित में बद्ध बनाने की ऐसी भूमिका तैयार करता है जो हिन्दू जीवन-दर्शन के चारों पुरुषार्थों का अतिक्रमण करने वाली सर्वश्रेष्ठ भूमिका है। इस भूमिका में पहुंचने पर ही ब्रह्म का आत्मोन्मुख होना और आत्मा का ब्रह्मोन्मुख होना सार्थक होता है। देखने पर भक्ति ऊपर से मनुष्य की उपास्य रूप में हीन बनाती लगे, पर गहराई में जाने पर भक्ति विराट् और लघु की भूमिकाओं का विनिमय कराने वाली है और इस-लिए वह वस्तुतः मनुष्य जीवन का चरम साफल्य है।

दिल्ली : सन्नाटा साहित्य में या शहर में?

● रमेश गौड़

अवस्थीजी के एक गीत की प्रथम दो पंक्तियां हैं—

भीड़ में भी रहता हूं वीरान के सहारे
जैसे कोई मन्दिर किसी गांव के किनारे।

लेकिन दिक्कत यह है कि यह गांव शायद दिल्ली के आसपास का ही कोई गांव है और वहां अब गांव के स्थान पर आलीशान इमारतें बन गई हैं और उस मन्दिर के इर्द-गिर्द नव-धनाढ्यों की एक अच्छी-खासी कालोनी बस गई है। लेकिन अवस्थीजी हैं कि अब भी गांव के किनारे के मन्दिर के गीत गाए चले जा रहे हैं।

यह शायद अवस्थीजी का ही दमखम है कि वह अपनी अक्स शामें हंगामों में गुजारने के बावजूद अपनी यह वीरानी बरकरार रखे हुए हैं।

आखिर यह स्थिति कैसे रचनाकारों की कृपा है?

— रघुनाथ अवस्थी

सन्नाटे से आक्रान्त या सन्नाटे से आनन्दित हर व्यक्ति प्रायः अपने चेहरे को ही औरों के लिए दर्पण मानता है। अपने को मानने और दूसरों को नकारने वाले ऐसे ऊपरी दर्पण रेस्तरां से ले कर प्रकाशकों, समालोचकों और बन्द कमरों की गोष्ठियों में पाए जाते हैं। सवाल, सन्नाटे के होने या न होने का नहीं है, सवाल है, आखिर ऐसी स्थिति कैसे रचनाकारों की कृपा का परिणाम है? अगर आप सच्चे रचनाधर्मी हैं (सच्चे से मतलब, रचना की शक्ति पर ही विश्वास करने वाले) तो आपके लिए यह बात समझना आसान है। पिछले लगभग बीस वर्षों में तथाकथित आधुनिक कहे जाने वाले लेखकों में लेखन से ज्यादा 'अहो रूपम् अहो ध्वनि' की परम्परा का विकास बहुत संगठित रूप में हुआ। इस संगठन में नए लेखकों के अतिरिक्त कुछ पुराने रचनाकार भारतीय चिन्तन से अधिक पश्चिमी चिन्तन का वैचारिक खिजाब लगा कर अपनी पूरी नाटकीयता के साथ शामिल हुए। इस आन्दोलन से दोनों प्रकार के (नए-पुराने) रचनाकारों को सहज और सही साहित्य रचने में जो व्यापारियों, राजनयिकों, जागीरदारों और बड़े-बड़े इमारती ठेकेदारों के बराबर होते गए। इसे कम नहीं मानना चाहिए, क्योंकि हर युग में सुविधापरस्तों की जमात भी थी और अलमस्तों की टोलियां भी थीं, पर हर युग को सुविधापरस्तों से ज्यादा अलमस्तों ने जिया। अगर इतिहास कभी सचमुच अपने आपको दुहराता है, तो आज भी यही होना चाहिए।

भारतवर्ष जिस अर्थ में एक कृषि-प्रधान देश है, उसी अर्थ में वह विश्व-विद्यालय प्रधान भी है। देश में अगर किसानों ने अन्न पैदा किया, तो विश्व-विद्यालयों में आकण्ठ डूबे हुए आचार्यों ने 'कोर्स' साहित्य की पैदावार की। अन्न की ही तरह इस कोर्स साहित्य की भी बड़ी विशाल मण्डियां हैं, यहां दुकानें रखने के लिए साहित्य-रचना से ज्यादा सम्बन्ध-रचना करनी पड़ती है, जाहिर है अगर आप 'जेन्यु-इन' रूप में लेखन का ही कार्य कर रहे हैं, तो उस मण्डी में आपकी तबला नहीं बिछ सकती।

जो कुछ लिखा गया, उसकी जांच-पड़ताल के लिए समालोचक जरूरी हो गया, और भारत में समालोचकों के जन्म-स्थल प्रायः विश्वविद्यालय रहे। उन्होंने कोरे लेखकों और कवियों पर ध्यान देना इसलिए उचित नहीं माना, क्योंकि वे उनके अखाड़ों में बजने वाले नगाड़ों में सुर मिलाने का मौका नहीं पा सके। उन्हें तो इतना ही मालूम था कि अच्छा लेखन ही लेखक के लिए जरूरी है। अच्छे लेखन की अस्वीकृति के गर्भ से ही सन्नाटा पैदा हुआ होगा? और अगर वह अब भी है, तो इसका अर्थ यही होगा कि अभी इस प्रकार के गर्भ-धारण केन्द्रों पर सही नजरें नहीं पड़ीं।

इन केन्द्रों से बहाल हुए नए या आकांक्षी लेखक सन्नाटा तोड़ने के नाम पर एक तरह से अपने पूर्वजों की ही परिपाटी निभाते रहे — यानी पूर्वज बड़े आसनों में बैठ कर भारतीय संस्कृति, साहित्य और चिन्तन का मठा पीते रहे, जब कि ये आकांक्षी बन्दे काफी, चाय या रंगीन पेय के साथ समाज, सरकार, सुविधा और सामान्य संस्कारी व्यक्तियों को अपने लेखन के जरिए घटिया सिद्ध करते रहे। नतीजा भी ठीक ही निकला, अर्थात इस प्रकार की रचनाएं तब तक चमकती रहीं, जब तक उनके साथ कुछ सम्बन्धों के बाजे बजते रहे। बाजे बजाने वाले सुस्त हुए तो सन्नाटा आया। अतः साहित्य में सन्नाटा (अगर है?) उन लोगों की तपस्या का फल है, जो साहित्य को जनमानस की यात्रा न मान कर मात्र मकान, पद, पैसा, सुविधा-भोग और थोथी प्रतिष्ठा मानते रहे हैं। ईश्वर की कृपा से भारत जैसे भक्तिभाव पीड़ित देश में साहित्य के मन्दिर में आज भी ऐसे भक्तों की कमी नहीं है। जाहिर है कि एक समर्पित रचना-धर्मी के लिए यह स्थिति सकता है, पर आदमी के लिए वह मात्र कुछ रंगों की एक आकृति है। आकृति कैसी भी हो, पर एक रचनाकार के लिए, उसकी किसी कृति के लिए वह एक चेलेंज होती है। इसी तरह युग या परिस्थिति चाहे जैसी भी हो, रचनाकार के लिए हमेशा एक चेलेंज होनी चाहिए और रचनाकार को किसी चेलेंज को व्यक्त करने से ज्यादा उसे जीना जरूरी होता है। जी कर या भोग कर जो लिखा जाएगा, वह सन्नाटे को नहीं, बल्कि सृजन को जन्म देगा। व्यक्तिगत रूप में मैं नहीं मानता कि साहित्य में सन्नाटा है, मैं अपने गीतों में सन्नाटे को मात्र व्यक्त करने की ही कोशिश नहीं करता, उसे स्वीकृत करके वहां तक पहुंचाने की हिम्मत भी करता हूं, जहां लोग केवल बाहरी तौर पर सन्नाटे के खिलाफ आवाज तो उठाते हैं, लेकिन भीतरी तौर पर उससे दोस्ती रखते हैं। ऐसी ही स्थिति में मुझे लगा है—

मुझको भय लगता है, उन लोगों से
जो मौसम की ही भांति बदलते हैं।'

मैं चाहूंगा कि ऐसे मौसम-धर्मी लोग मौसम छोड़ कर मन को जीना शुरू करें, ताकि ऐसे साहित्य का सृजन हो, जो हमें शरीर और स्वार्थ से ऊपर उठने के लिए प्रेरित कर सके। शरीर से ऊपर उठने की प्रेरणा ही सन्नाटे का मुखरित कर सकेगी।

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'सरजू तट का पपीहा' कहे जाने वाले डा. लक्ष्मीनारायण लाल कब क्या कह या कर बैठेंगे, कोई नहीं जानता। वह कल जिस व्यक्ति की आरती उतार रहे थे, आज उसी को अपनी ठेठ भोजपुरी में चुन-चुन कर विशेषण देंगे और फिर 'बैतलवा डाल पर।'

डा. लाल ने दिल्ली आते ही कहा—
'यह 'सहर' ? यह 'सहर' है ? यह तो एक मेला है।' किसी ने जोड़ दिया—
'मेला तो पहले था हुजूर ! आपके आने के बाद तो यह शहर तबेला हो गया है।'

डा. लाल का कहना है कि—

'मैं वहां हूं, जहां अब मेरे सिवा
एक भी आदमी, बहुत हैं मियां।'

—और वह आदमी भी वहां सिर्फ तभी तक रहता है, जब तक डा. लाल उसे अपना 'नाटक' नहीं दिखा देते।

मौन को मैं सन्नाटा नहीं मानता

—लक्ष्मीनारायण लाल

मैं यह नहीं मानता कि इन दिनों क्या कभी भी जब से मुझे रचना की चेतना हुई है, साहित्य में सन्नाटा

तो मन में होता है, बुद्धि में भी ना
जो लोग मानते हैं कि सन्नाटा है
इसके पीछे यह रहता है कि
सन्नाटा है, वह कुछ नहीं लिख
पाते और अपनी यह अक्षमता पूरे
वेश पर लाद देते हैं। यह कह का
सन्नाटा है — वह अपने सन्नाटे
प्रतिष्ठित कर उससे मुक्त होना च
हैं। साहित्यकार सन्नाटा बुनता
और उसमें संगीत छेड़ता है।
कभी सन्नाटा परिवेश का रूप
करता है। सच्चा साहित्यकार
सन्नाटे से टक्कर ले बिजली कौंध
है और रचना के जल बरसाता है।

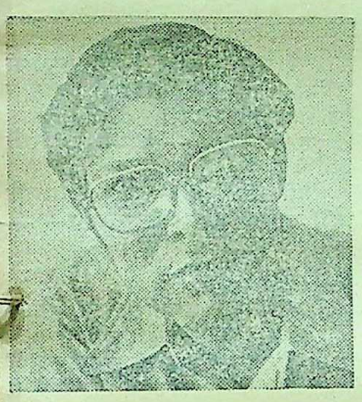
साहित्य में सन्नाटा होने की
जोरों से करने वाले अपने आप
सन्नाटा के भागीदार नहीं बन
चाहते। जब रचनाकार देश
सूचना और पूरी सच्चाई को आ
चेतना से जोड़ नहीं पाता तब अगर
ईमानदार है तो उसे यह क
चाहिए कि वह सन्नाटे में फंस गय
और उसे भेद नहीं पा रहा है।
यह कहने का कोई हक नहीं कि
यह कह दे कि पूरे साहित्य में सन्
छा गया है। पर होता यही है कि
खुद मर गया है या मर रहा है वह
रूप में पूरी सच्चाई को देखने
है। सन्नाटा नहीं है सर्वत्र
अव्यक्त आंधी चल रही है, तू
उमड़ रहे हैं, यह बात मैं मौन रह
कह रहा हूं।

मैं तो बराबर लिख रहा हूं। प्रकाशित होना या न होना सन्नाटा नहीं मानता। युवा रचनाकार इस सन्नाटे को तोड़ने के सतत प्रयत्नशील है और अपने से युद्धरत है। वह युद्ध सीमाओं पर नहीं लड़ा जा रहा है, अपनी सीमाओं के भीतर लड़ा जा रहा है। मौन को सन्नाटा नहीं मानता। मौन एक कार्य मानता हूं, जो किसी रचनाकार के लिए परम आवश्यक है। मौन ही रचनाकार के लिए तपस्या है। तपस्या कभी प्रकाशित होती है, अप्रकाशित रह जाती है।

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

नंदन की सब से बड़ी खूबी (या खामी) यह है कि वह हर वक्त या तो कहीं जा रहे होते हैं या फिर कहीं से आ रहे होते हैं। और शायद इसीलिए कई बार यह भी हुआ है कि अगर वह मित्रों के बीच बैठ गए हैं तो उनकी कार दौड़ती रही है और बिना ड्राइवर की कार को दौड़ते देख कर कोई आदमी उसमें बैठ गया है। (हालांकि नंदन ने उसे कार के चोरी हो जाने की ही संज्ञा दी है।)

घनिष्ठ मित्रों में 'आधुनिक कविता के गुलेरी' नाम से प्रख्यात नन्दन के बारे में एक बार जब यह सवाल उठाया गया कि नए-नए स्टाइल की बुशशर्टें पहनने वाले नंदनजी ने क्या अपने कपड़ों के लिए कोई डिजाइनर रख छोड़ा है, तो इस पर हाशिया चढ़ाते हुए राही ने कहा कि डिजाइनर तो इन्होंने कविताओं के लिए भी रख छोड़ा है।



सन्नाटे की चर्चा अज्ञानता की निशानी है

—कन्हैयालाल नन्दन

कविता, कहानी, उपन्यास, रिपोर्ताज, परिचर्चाएं, गोष्ठियां . . . इन दिनों क्या नहीं हो रहा है हिन्दी साहित्य में, जो सन्नाटे के संकट से ग्रस्त हुआ जाए। फिर भी अगर सन्नाटा लग रहा है तो इसका यह कारण हो सकता है कि जो हो रहा है वह पहले के मुकाबले में हंगामाखेज नहीं है। ऐसा लगना 'हो रहे' के महत्त्व को नकारने से शुरू होता है। लेकिन आज साहित्य में जो हो रहा है, जो कहानियां लिखी जा रही हैं, जो उपन्यास छप रहे हैं, जो कविताएं लिखी जा रही हैं, जो परिचर्चाएं हो रही हैं, जो समीक्षाएं लिखी जा रही हैं . . . वे सब चीजें बिल्कुल नकारना सत्य को झुठलाना है।

आज की जिन्दगी के बिखराव और भ्रमभंग को जिस बारीकी से कथा-साहित्य और कविताओं में उतारा जा रहा है, वह सन्नाटे की नहीं, सजगता की निशानी है। नए-नए बिम्बों में जिन्दगी के बारीक से बारीक अनुभव को उकेरने वाली रचनाएं मेरे तईं सन्नाटे की नहीं, महीन सजगता की निशानियां हैं।

ऐसे लोग भी साहित्य के खेमे में दखल जमाए रहते हैं जो अपने अतीत के लेखन के बल पर चर्चा पर तो छाए रहते हैं, पढ़ने के नाम पर शून्य हो जाते हैं। उन्हें लगने लगता है कि पढ़ें क्या, पढ़ने लायक अब कुछ लिखा ही नहीं जा रहा। उनकी प्रतिष्ठा ऐसे फिकरों को हवा दे देती है और शोर शुरू हो जाता है। लेकिन यह बात भ्रम न पैदा करे इसलिए साफ कह दूं कि जो आज लिखा जा रहा है, वह सब पढ़ने काबिल ही होता है, यह भ्रम है। काफी कुछ कूड़ा लिखा गया है, और लिखा जा रहा है। कुछ लेखक तो ऐसे भी हैं जो उनके लिखे को उन्हीं से व्याख्यायित या मूल्यों के सन्दर्भ में कसौटी पर कसवाइए तो नहीं जानते कि उन्होंने क्या लिखा है और क्यों लिखा है। ऐसे लोगों की रचनाएं पढ़ कर बेशक कहने को मन होता है कि सन्नाटा है।

मैं इस सन्नाटे को तोड़ने के लिए उन मूल्यों को व्याख्यायित करने की कोशिश में हूं जो मूलतः गांव के जीवन-मूल्य माने जाते हैं और शहरी वातावरण में उनकी कोई वकत भले न हो, शाश्वतता की दृष्टि से उन्हें ही मैं मूल्यवान मानता हूं। उनको मैं ग्रामीण चरित्रों के माध्यम से उठा रहा हूं। कविताएं अपने मन के टूटते हुए भ्रम को रूप देने के लिए लिखता हूं। मेरे समकालीन भी इसी तरह से अपनी रचनाओं के बल पर सन्नाटा (अगर है तो) तोड़ रहे हैं। कविता और कथा-साहित्य दोनों में काम बराबर हो रहा है। यह अलग बात है कि क्लासिक स्तर की कोई कृति अभी तक युवा रचनाकारों से नहीं आ पाई। शायद सन्नाटा इसीलिए लगता हो।

कथा-साहित्य में श्रीलाल शुक्ल के 'राग दरबारी' को मैं वर्त्तमान जीवन के अनुरूप सन्नाटे को तोड़ने वाली महान रचना मानता हूं। अमृतलाल नागर ने तुलसी के माध्यम से 'मानस का हंस' में सांस्कृतिक मूल्यों को व्याख्यायित करने का महान कार्य किया है। इसी परम्परा में डा. विनय का विश्वामित्र के आधार पर परम्परा को व्याख्यायित करने का प्रयास नई दिशा देता है। नरेन्द्र कोहली का उपन्यास, 'दीक्षा' भी मैं एक उपलब्धि मानता हूं। कमलेश्वर जी को लोग काफी आलोचना का विषय बनाए रहते हैं, लेकिन उन्होंने आम आदमी की चर्चा करके आम आदमी को निश्चय ही फोकस में ला दिया है।

कविता के क्षेत्र में रमानाथ अवस्थी के गीतों की सधुक्कड़ी निर्लिप्तता और बेलौस आन्तरिकता का मैं बेहद कायल हूं और उन्हीं की कविताओं की लोकप्रियता के बल पर यह कहता हूं कि कविता की वापसी अभी फिर से शुरू हो रही है। सूर्यभानु गुप्त, रमेश रंजक, नईम, ओम प्रभाकर, सोम ठाकुर, कुमार शिव, बुद्धिनाथ मिश्र, वीर सक्सेना, डा. विनय, इन्दु जैन, रमेश गौड़ की रचनाएं आकृष्ट ही नहीं करतीं, बांधती हैं।

हिमांशु जोशी, कामतानाथ, कमलेश्वर, महीप सिंह की कहानियों को पढ़ने में सुख मिलता है। पढ़ने में मुझे कोई वाद या दीवार नहीं बांधतीं। जो अच्छा लगता है, वह लगता है। शरद जोशी और अशोक शुक्ल के व्यंग्य में नयी जमीन तोड़ने की कोशिश अच्छी लगती है।

नाम कहां तक लें! कुछ लोगों का लेखन मित्रता के कारण अच्छा लगता है और कुछ का अपरिचय में भी लेखन की श्रेष्ठता बांधती है।

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शेरजंग गर्ग . . . नहीं, नहीं, . . . डा. शेरजंग गर्ग की बदकिस्मती यह है कि वह बीसवीं शताब्दी में पैदा हुए . . . और उससे भी बड़ी बदकिस्मती यह है कि देहरादून छोड़ कर उन्हें दिल्ली आना पड़ा और यहां आ कर उन्हें नौकरी करनी पड़ी . . .।

वैसे शेरजंग की बदकिस्मती तो यह भी है कि वह डाक्टर उस समय हुए जबकि कम्पाउण्डर अपनी दुकान जमा चुके थे और असली डाक्टरों के लिए कहीं कोई गुंजाइश ही नहीं रह गई थी।

शेरजंग गर्ग गजलें और मुक्तक लिखने के इतने आदी हो चुके हैं कि उनके गीत भी आठ-दस पंक्तियों से आगे नहीं बढ़ पाते।

बहुत ज्यादा लिखे जा रहे में बहुत कम महत्त्वपूर्ण

—शेरजंग गर्ग

साहित्यिक सन्नाटे का अर्थ है लेखन में ठहराव और एक हद तक लेखन तथा साहित्य के प्रति आस्था का क्षीण हो जाना। इस हिसाब से यह मानने का कोई कारण नहीं है कि साहित्य में सन्नाटा है। हां, वाहियात शोर प्रायः खत्म हो गया है क्योंकि इस शोर में फिजूल की तुकबन्दियों को कतिपय राजनीतिक सिरों पर फिट करके ठहाके लगाए जाते थे या आक्रोश और विद्रोह के मुखौटे लगा कर छिद्रान्वेषण को युगान्वेषण की संज्ञा दी जा रही थी। शोर की स्थिति पाकेट बुकीय साहित्य में भी कम नहीं है जहां साहित्य न के बराबर है और सामाजिकता के आवरण में लिपटे सेक्स, मारधाड़ एवं अपराधवृत्ति अपने तेवर साहित्य को वाकई सन्नाटावादी बना रहा है।

साहित्यिक सन्नाटे का राग अलापने के पीछे सबसे बड़ी महत्त्वाकांक्षा साहित्य में बहुत कुछ पा लेना, और वह भी शोर के बलबूते, ही रही है। मगर अब इन आकांक्षाओं का उत्साह मंद हो गया है। सन्नाटे की चर्चा का दूसरा पक्ष यह भी है कि बहुत ज्यादा लिखे जा रहे में बहुत कम साहित्य महत्त्वपूर्ण के रूप में सामने आ रहा है। साहित्यिकों का व्यवसायी बन जाना भी इस लिहाज से सन्नाटे का बहुत बड़ा कारण माना जा सकता है। एक के बाद एक कृतियां, मगर दोहराव और जल्दबाजी के कारण सूक्ष्म चित्रण का अभाव तथा अधिकांश पुस्तकों की वही एकसंस्करणीय नियति और मीना-कुमारी के शब्दों में नतीजा करीब-करीब यों —

लबों पे गीत निगाहों में
रोशनी की चमक,
मगर दिलों में घने
जंगलों का सन्नाटा।

जाहिर है कि दिलों के इस सन्नाटे को तोड़ने के लिए साहित्य में चर्चाओं और समारोहों के दौर शुरू होते रहे हैं; 'समय आ गया है' की दुहाई देते हुए समय-असमय फतवे देने की प्रवृत्ति उभरी है। कुछ ऐसे वक्तव्य उछाल कर यश लूटने की मानसिकता का विकास हुआ है, जिन्हें ज्यादातर समझदार गलत समझते हैं। साहित्य के इस-उस कबीले के बलबूते पर सन्नाटा तोड़ने के दावेदारों ने ज्यादातर यही सब किया है। मगर पिछले दशक में ऐसा काफी कुछ लिखा गया है जिसने साहित्यिक ठहराव में सेंध लगा कर उसे वेगवान बनाया है। साधनालीन रचनाकारों ने शोरोगुल के बीच उभरी विसंगतियों को तीखी धार देते हुए उन पर व्यंग्य किया है। कविता में नागार्जुन तो गद्य में परसाई, केशव चन्द्र वर्मा वगैरह ने यह काम बखूबी किया है।

पिछले दशक में उपन्यास के क्षेत्र में 'राग दरबारी', (श्रीलाल शुक्ल) 'आधा गांव' (राही मासूम रजा), 'एक टुकड़ा इतिहास' (गोपाल उपाध्याय), 'टूटते बिखरते लोग' (योगेश कुमार) और 'आपका बंटी' (मन्नू भण्डारी) प्रभृति कृतियों ने सन्नाटे को झकझोरा है तो युवा-कवियों में धूमिल ने भी कम धूम नहीं मचाई है। इसी प्रकार नई कविता के श्रेष्ठ काव्य-संकलनों में 'कुआनो नदी' (सर्वेश्वर दयाल सक्सेना) और 'एक उठा हुआ हाथ' (भारत भूषण अग्रवाल) को याद किया जा सकता है। गीत के क्षेत्र में 'गुलाब और बबूल वन' (रामावतार त्यागी) तथा 'जो नितान्त मेरी है' (बालस्वरूप राही) ने काफी हद तक सन्नाटे को तोड़ने का काम किया है।

कथा-साहित्य में सन्नाटा तोड़ने के लिए पूरी की पूरी नई पीढ़ी सक्रिय है और इस सक्रियता का सुपरिणाम यह निकला है कि समग्र आन्दोलनबाजी और खींचतान के बावजूद हिन्दी कथा-साहित्य का बहुत-सा अंश आज विश्व की किसी भी भाषा के साहित्य के सम-

सहरंग

झपक लाल बम्बई जा रहे थे। हर स्टेशन पर वह उतरते और अगले स्टेशन का टिकट ले आते। इस पर उनकी बगल में बैठे एक सज्जन ने कहा, "आप इकट्ठी टिकट (यानी जहां तक आपको जाना है) क्यों नहीं ले लेते?"

झपक लाल ने कहा, "मुझे हार्ट-अटैक की बीमारी है, डाक्टर ने कहा है कि तुम किसी भी समय मर सकते हो।"

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बब्बू, "तुम्हारे घर पर जो नया बच्चा आया, वह इतना शोर क्यों मचाता है?"

टुन्नू, "वह इतना ज्यादा तो नहीं चिल्लाता और अगर चिल्लाता भी है, तो क्या बात है? लेकिन सोचो—तुम्हारे सारे दांत झड़ जाएं, सारे बाल उड़ जाएं तथा टांगें इतनी कमजोर हो जाएं कि तुम उन पर खड़े भी न हो सको, तो मेरा ख्याल है कि तुम भी रोने लगोगे।

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मां रोटी बना रही थी कि छोटी मुन्नी रोटी मांगने लगी। मां ने मना किया, "अभी नहीं, हम लोगों के साथ खाना।"

मुन्नी, "अच्छा मां! तब तक एक कहानी सुनाऊं?"

मां (मन ही मन खुश हो कर), "हां बेटी।"

मुन्नी कहानी सुनाने लगी, "मेरी मां की तरह एक मां थी। उसके कई बच्चे थे। एक मेरी तरह की लड़की थी। उसे बड़ी जोर से भूख लगी थी। पर उसकी मां ने मना कर दिया। तभी क्या हुआ? मां के पीछे रखी रोटियां बन्दर ले गया। मुन्नी की मां चिल्लाने लगी। हाय भगवान, यदि एक रोटी मैं मुन्नी को दे देती तो सब रोटियां बच जातीं! अब से मैं मुन्नी को मना नहीं करूंगी।"

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एक लड़के ने चाय की केतली गिरा कर फोड़ दी। मां उस पर नाराज होने लगी तो लड़का बोला, "क्या हुआ मां, अगर मैंने केतली फोड़ दी? समझ लो तुम्हीं ने उसे किसी झगड़े में पिताजी की तरफ फेंक कर मारा है।"

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रिपोर्टर, "आप किस चीज पर खोज कर रहे हैं?"

दार्शनिक, "मेज पर अपने चश्मे की।"

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मरीज, "डाक्टर, आखिर मुझे बीमारी क्या है?"

डाक्टर, "मैं निश्चित तौर पर नहीं कह सकता कि तुम्हारे अन्दर खराबी क्या है। लेकिन अगर तुम इमारत होते, तो तुम्हें अब तक खण्डहर घोषित कर दिया गया होता।

—यशवन्त कोठारी

एक बार काका हाथरसी को एक कवि-सम्मेलन के संयोजक का पत्र मिला। संयोजक ने लिखा था, "मुझे आप जैसे महान हास्यकवि को यहां आयोजित कवि-सम्मेलन में आमन्त्रित करते हुए अपार हर्ष हो रहा है। आपको मुंह-मांगा पारिश्रमिक दिया जाएगा। आपके ठहरने आदि की भी उचित व्यवस्था की जाएगी। सबसे बड़ी बात यह कि यहां आपको अति प्रबुद्ध श्रोता मिलेंगे, फिर भी ऐतहात के तौर पर कवियों के लिए मंच पर ही फर्स्ट-एड की खास तौर पर व्यवस्था की गई है।"

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काका बहुत परेशान थे उन दिनों। मानसिक अशान्ति बहुत बढ़ गई थी। आखिर वह एक मनोचिकित्सक के पास पहुंचे और अपनी व्यथा-कथा सुनाई। कथा सुनने के बाद मनोचिकित्सक ने गम्भीरता से कहा, "आपकी सारी परेशानियां दूर हो जाएंगी, मानसिक सन्तुलन ठीक रहेगा। बस, आप एक काम करिए — कवि बन जाइए।"

★

एक सम्पादक की लड़की की शादी हो रही थी। घर खूब सजाया गया था। बिजली का प्रकाश इतना अधिक था कि रात को भी दिन जैसा दिखाई पड़ रहा था। तभी किसी व्यक्ति को शरारत सूझी और उसने मेन गेट के पास 'स्वागतम' के नीचे एक पर्चा चिपका दिया जिसमें लिखा था—"दूल्हा मौलिक एवं अप्रकाशित होने का प्रमाण-पत्र दे, अन्यथा अपने को अस्वीकृत समझे।"

★

स्टेशन रोड पर एक महिला अपनी साइकिल और अपने कुत्ते के साथ टहल रही थी। तभी के. पी. (सक्सेना) वहां से जल्दी-जल्दी कदम बढ़ाते हुए निकले। के. पी. की शीघ्रता को देख कर महिला को हंसी आ गई। के. पी. से यह बर्दाश्त न हुआ। वह गरम होते हुए बोले, "महोदया, आप बहुत अशिष्ट हैं। मुझे ७ बजे की ट्रेन पकड़नी है। ५ मिनट शेष बचे हैं। यह तो हुआ नहीं कि आप मुझे अपनी साइकिल दे दें, ऊपर से मजाक उड़ा रही हैं!"

महिला ने मुस्कराते हुए जवाब दिया, "साइकिल की जरूरत नहीं महोदय! मैं अपना कुत्ता छोड़े देती हूं, आपको ट्रेन मिल जाएगी।"

★

शरद जोशी पहली बार विमान-यात्रा कर रहे थे। घबराहट के कारण कुछ परेशान से थे। उनकी कमीज के बटन भी खुले हुए थे। विमान उठने लगा तो परिचारिका ने अपनी मधुर आवाज में बैल्ट के बटन लगा लेने का आग्रह किया। शरद को अपनी गलती का एहसास हुआ और उन्होंने तुरन्त अपनी कमीज के बटन लगा लिए। पर ज्यों ही विमान ऊपर उठा कि शरद भाई कुर्सी से नीचे ढुलक गए। तभी परिचारिका दौड़ कर उनके पास आई और उठा कर बिठाने लगी। शरद मारे शर्म के कुछ नहीं बोले, पर परिचारिका कब चुप रहने वाली थी! उसने व्यंग्य-पूर्वक कहा, "महाशय, मैंने कमीज के नहीं बैल्ट के बटन लगाने को कहा था।" और अब की बार शरद भाई ने बैल्ट के बटन लगा लिए जबकि विमान सीधा उड़ने लगा था।

—जगदीश किंजल्क

जहां फूल वहां कांटे

सौन्दर्य-आवेश में आ कर
कांव ने कहा—तन्वंगी
तेरा गुलाब-सा यौवन
फूल-सा बदन!

तो जहां फूल वहां कांटे
तभी तो निकल आए
बेचारी कोयल
भरे यौवन में
मुहांसे ही मुहांसे!

—दिलीप चौधरी

"ले जाइए साहब! मैं हमपेशा लोगों से पैसे नहीं लेता।" विनम्रता के साथ वह बोला।

'हमपेशा?' — काका हाथरसी चौंके।

"जी हां! आपने भी तो (काका की) फूलझड़ियां और कारतूस बनाए हैं।" उसने फिर कहा।

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शैल चतुर्वेदी अपनी पत्नी के साथ दीवाली की रोशनी देखने गए थे। रास्ते में एक स्थान पर काफी भीड़ लगी हुई थी। जिज्ञासावश वे भीड़ में घुसे तो उन्होंने देखा कि एक मजमे वाला जोर-जोर से चिल्ला कर कह रहा था—"तीन घर का खेल है, तीन घर की बाजी, एक लगाओ दो पाओ, दो लगाओ चार पाओ।"

शैल चतुर्वेदी ने झट से अपनी डायरी निकाल कर उसकी ये पंक्तियां नोट कर लीं और बाहर निकल आए।

"आपने उसकी ये पंक्तियां क्यों नोट कर लीं?" पत्नी ने उनसे पूछा।

"पंक्तियां नहीं सूत्र, भीड़ जमा करने का।" शैल चतुर्वेदी ने उत्तर दिया।

"लेकिन आपको कौन-सी भीड़ जमा करनी है?" पत्नी ने आश्चर्य से पूछा।

"हां कभी-कभी सम्मेलनों में श्रोताओं के न मिलने से समस्या गम्भीर हो जाती है।" शैल ने स्पष्ट किया।

—दिनेश रस्तोगी

पुत्ररत्न

सुबह अचानक श्रीमतीजी झगड़ती हुई
मुझ से बोलीं—"अब मैं भी पढ़ूंगी
पढ़ कर कुछ करूंगी
सब को मिल रही हैं
साहित्यरत्न, भारतरत्न आदि
उपाधियां
मैं भी कुछ लूंगी।"
मैंने कहा शान्त स्वर में—
"प्रिये, नाराज क्यों होती हो,
तुम्हें भी तो कई पुत्ररत्न
मिले हैं!

—केदारनाथ सविता

काका हाथरसी कुछ फूलझड़ियां तथा पटाखे लेने के पश्चात

नया खिलौना

चाभी का नया खिलौना
हूट हुए कवियों के लिए
एक वरदान है
चाभी घुमाते ही
वाह, वाह कहता है
निकाल लो, जो भी
दिल के अरमान हैं!

—घनश्याम अग्रवाल

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पांडुरंग धर्म घरड — तूफान में नौका उलट गयी और जैसे-तैसे जान बचा सके.

कृष्णा सिनवार—तूफान में डूबते-डूबते बचे— तट पर आने पर फिर वही मस्ती. . .

'ढोंगी हरी गयी'— विश्वनाथ प्रसाद ने न जाने कितने मन से एक ढोंगी बनायी, पर इसे तूफान ने लील लिया.

तूफान से पीड़ित मछेरों के सहायतार्थ बंबई प्रदेश कांग्रेस कमेटी द्वारा अजित मेहता के नेतृत्व में गठित समिति, हालात की जांच करते हुए.

इस तूफान में बंबई तट के १७ मछेरों की जानें गयीं— मृतकों के परिवारों को सहायता प्रदान की गयी—एक मृतक मछेरे के परिवारवाले को अनुदान देते महाराष्ट्र के वित्त, योजना एवं मत्स्यपालन राज्यमंत्री प्रभुगांवकर.

पकड़ लिया. . . . हम पास-पास आने लगते तो लाट एक दूसरे से इत्ती दूर फेंक देता कि किसी को देखना भी चाहो तो न देख सको. . . फिर कोई किधर तो कोई किधर. . . तभी आंखों के सामने दो जने डूब गये. . . . दिन के दो बजे से तैरते-तैरते बहुत रात को किनारे पर लगे तो जंगल. . . . जंगल से बारिश में भीगते-भीगते चले तो कीचड़ में पांव धंसे. . .देखा तो ये खाड़ी. . .चारों ने खाड़ी पार की तो ऐसे थके कि कैसे चलें. . .तो देखा खजूर के पेड़. . .उसमें लगा था मटका ताड़ी के लिए. . .बहुत देर की प्यास थी, तो मटका उतार कर चारों ने बारी-बारी से मुंह को लगा लिया. . . बदन में थोड़ी जान आयी तो फिर चले घोर अंधेरे में तो एक और खाड़ी. . .उसे भी पार किया तो भाजीपाले के खेत मिले. बाजू में एक झोंपड़ी थी. तभी झोंपड़ी से दो आदमी बाहर आये होते, तो अटक-अटक के बड़ी मुश्किल से पूछा कि क्या एक रात काटने को जगह मिलेगी. . . उन्होंने पूछा, 'तुम किधर से आये इतनी रात को?' हमने बताया कि हम समंदर में डूब गये थे.

"वो दो आदमी हमें अपनी झोंपड़ी में ले गये. . . नहाने को गर्म पानी दिया. . . . कपड़ा और रोटी दिया. सोने के वास्ते जगह बनाया. सुबह सात बजे सो कर उठे तो जाने के लिए खर्चा दिया छह रुपये. . . . "

डूबते-उतराते किनारे पर

नवगांव के शिष्य सोंवार टिपरी के डूबने की खबर उड़ गयी थी, मगर बच कर कैसे आ सके, ये उनकी जबानी, "ये जो मढ में भुतकर गली की पावलिन बाई है, उसकी बड़ी बहन है मंगला. . . मंगला की होडी होती लक्ष्मी, पालवली. . . ३१ मई को सुबह ले कर गये तो अपने दो साथी गना और राम. . . किनारे से पंद्रह, बीस मील दूर एक जाल पानी में छोड़ा और दूसरा छोड़ने का हुआ तो लाट लक्ष्मी में ऐसे जोर से आयी कि वो तो डूब गयी. . . हम गना और राम को बचाने के वास्ते फल्ली दिया. . . . पन वो जास्ती तैरना नहीं जानता होता, तो वो हम को हांक मारा. . . हम भी उसको हांक मारा और बचाने के वास्ते उनकी तरफ बढ़ा. . . . पर हम बचाने का बहुत कोशिश किया. पर पानी में थोड़ी देर तो देखा फिर नहीं देखा. . . हम तो पानी में घबर गया. . . नाक में पानी, कान में पानी, आंख में पानी. . . . हम दिन को बारह बजे से तैरता-तैरता पानी से निकला तो रात का ग्यारह बजे. . . किनारे पर एक घर देखा तो दरवाजा खट-खटाया. . . कोई अंदर से आवाज दिया, 'कौन?' तो हम जवाब दिया, 'डूब गया मानुष.'

"एक आदमी बाहर आया, देखा और हाथ पकड़ के अंदर ले गया. . . . पानी, खाना सब दिया. . . पर हमारा कान में इतना पानी गया, इतना पानी गया कि अब तक सुनायी कम देता है. . . बदन का ताकत तो एक दम खलास हो गया है. . . . इत्ता दिन हो गया पन कमजोरी नहीं गया. . . . मौत कैसा क्या होता है, हम अपने आंख से देख के लौटा है. . . अगर हम दरिया में पानी पी लिया होता तो कभी नहीं बच सकता था. . ."

अभी ये बातें चल ही रही थीं कि पावलिन बाई एक कोली को पकड़ के ले आयी, जिसे वहां के लोग शाहीर देव राम सुकूर घजे कहते थे. उसने घुम्मट पर ताल देते हुए गाना शुरू किया—

मढ गावाची होरी फुटल्यान,
त्यान दोन माणस मेल्यान ॥
जिवाचा नाव रेला आधार
त्याची पोर बाल लरतान ॥१॥
ह्या कोल्याच्या धंध्या मधी
कईवा जन मरतान ॥
जिवाच्या दोरिया परमेश्वराचे हातान ॥२॥

मढ गांव की किश्तियां टूट गयी हैं, उसमें दो जने मर गये. जीनेवालों का कोई आधार नहीं रहा. उनके बाल-बच्चे रो रहे हैं. हम कोली के धंधे में कई जने अपनी जान गंवाते हैं. जीवन की डोर परमात्मा के हाथ में है.

कोली गीत का अर्थ बताते हुए पावलिन बाई ने चाय का प्याला आगे बढ़ाया, "घेया घेया चा घेया."

"मैं चाय नहीं पीयूंगा. . . "

"तो क्या दारू पीयेगा? काजू की, जामुन की मौसमी की?"

बोझिल वातावरण में भी मस्ती का आलम

जब-जब वातावरण बोझल होने लगता था, तो कोई-न-कोई फुलझड़ी छूट जाती थी.

"कोली का जीवन क्या . . . खाना, पीना, तैरना, डूबना."

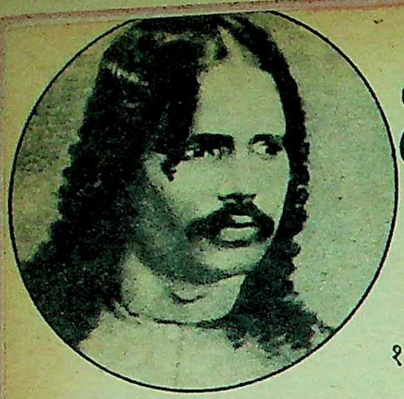
पावलिन बाई के परिवार में उसके दो भाई माइकल, पास्कल, बूढ़ा बाप और मां हैं. घर में एक मोटरबोट थी, मगर एक रात जब कस्टम की बोट तस्करों की बोट का पीछा कर रही थी, तो तस्करों की बोट ने बचने के लिए ऐसी टक्कर मारी कि इनकी बोट टूट कर डूब गयी. बीमा नहीं था. अंधेरे में तोड़ने-वाली का नंबर नहीं दीखा, इसलिए नुकसान पूरा नहीं हो सका. माई पढ़ते हैं. पावलिन बाई सर पर टोकरी रख कर मच्छी मार्केट जाती है.

"पता है, मछलियों के नाम? तो सुनो. . . रावस, सुरमई, बोंबल, बगा, बाम, मंदेली, कर्दी, जौला, गोल, वरगुल, मुसी, सिंघाड़ा, शींगा, देवमासा, हलवा, पांफलेट, खटंड, लासा, कवाडा, बोईडोमा, गोमेरी, मुर्दी, केकड़ा, किलिस, पाकट, शिवंड याने लॉब्सटर, हंचन सांप के माफिक, सुंडवाला सोन और एक दम काला एडा मामुस जिसके दो-दो इंच के दांत रहते हैं और उनसे वो जाल फाड़ देता है."

एक सांस में मछलियों की जाति गिनानेवाली पावलिन बाई संतोषी मां और गुरुवार का व्रत रखती है और इतवार को चर्च जाती है. इसके हर मजहब के मुंहबोले माई हैं, जिनमें किसी-न-किसी एक से बोलचाल बंद रहती है. मगर उनको भी राखी बांधना और दूज का टीका करना नहीं भूलती. इस्माइल की शादी हुई तो ढूंढ़ कर उसके लिए सबसे बढ़िया घड़ी लायी और बारात में सबके साथ खूब नाची. पावलिन बाई बहुत देर चुप नहीं रह सकती, "अपना इस्माइल सूखी मच्छी का धंधा करता है. . . इधर सब को काम करना पड़ता है. . . . चाहे पचास हजार की किश्ती का मालक नाकवा हो या उसकी औरत. . . औरत घर में बैठी-बैठी पान नहीं चबाती. . . मन दो मन के मच्छी से भरे टोकरे उठा कर बेचने जाती है. . . नाकवा पांच, छह नौकर रखता है, जिसमें एक टंडेल और बाकी खलासी. . . . टंडेल को साल में ३,०००) और खलासी को २,४००) से २, ६००) मिलते हैं. . . जब कि साल भर काम नहीं करना होता. . . जून, जुलाई, अगस्त, सितंबर, इन चार महीनों में छुट्टी. . . इस वास्ते नाकवा कोलियों से आठ महीने का कंट्रेक्ट करता है और पगार भी आठ महीने की देता है. . . सात जून के बाद कोई दूर समुद्र में मच्छी पकड़ने नहीं जाता. इस बार जल्दी बारिश आ गया, तभी झंझट हुआ. . . . पन किस्मत का बात. . . . नारियल पूर्णिमा अपन लोग

● शेष पृष्ठ २४ पर ⟶

बारह वर्षीय साहसी बालक कृष्ण और जगन— दो मछेरों को डूबने से बचाया.



भारतेंदु-संस्मरण : १

(राय कृष्ण दास)

'हिंदी नयी चाल में ढली' की घोषणा के साथ हिंदी साहित्य के आधुनिक युग का प्रवर्तन करनेवाले तथा 'निज भाषा उन्नति' को सभी उन्नति का मूलमंत्र बतानेवाले भारतेंदु हरिश्चंद्र का यह १२५ वीं जयंती वर्ष है. पिछले वर्ष ऋषि पंचमी के दिन से सपाद शती जयंती समारोह का समारंभ हुआ था. इस ऐतिहासिक अवसर पर धर्मयुग प्रस्तुत कर रहा है भारतेंदु जी के अनूठे बहुमुखी व्यक्तित्व की दुर्लभ झलकियां (५ अंकों में समाप्य) वरिष्ठ लेखक और कलामर्मज्ञ श्रद्धेय रायकृष्ण दास जी की लेखनी से. धर्मयुग के इस स्नेहपूर्ण आग्रह को राय साहब ने अस्वस्थता और व्यस्तता के बावजूद पूरा किया, इसके लिए हम अपने लाखों पाठकों की ओर से आभार व्यक्त करते हैं.

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भारतेंदु जी की ननिहाल काशी के ही शिवाला मुहल्ले में थी. इस मुहल्ले में दिल्ली के पेंशनभोगी शहजादे शाही ठाटबाट से रहते थे. उनके दीवान राय खिरोधर लाल भारतेंदु जी के नाना थे. उनके कोई पुत्र न था, अतः भारतेंदु जी की माता का बहुत आदर-मान था. भारतेंदु जी का जन्म अपनी ननिहाल म हुआ. जिस हवेली में जन्म हुआ, वह आज भी खड़ी है और उसमें उस सूतिका-गृह के दर्शन आज भी किये जा सकते हैं.

भारतेंदु जी के जन्म का शुभ समाचार जिस क्षण पिता गोपालचंद्र को मिला, उसी क्षण उन्होंने इस भगवत् कृपा का गुणानुवाद करने के निमित्त, अपने सेव्य ठाकुर जी के लिए एक पाई बाग बनवाना आरंभ कर दिया.

उनके यहां की ठाकुर जी वाली राजसी सेवा में यदि कोई कसर थी, तो यही कि भगवान का पाई बाग न था.

निदान, उसी क्षण उन्होंने अपने विशाल भवन का एक पूरा चौक गिरवाना शरू किया और वहां की जमीन साफ हो जाने पर ठाकुर जी के लिए एक सुंदर पाई बाग निर्मित किया, जिसमें फूलों की सुंदर क्यारियां, छहरते फुहारे और बीच में एक भव्य बारहदरी है.

अब तक भारतेंदु कुल के सेव्य ठाकुर जी इस पाई बाग में उत्सव-महोत्सव पर विराजते ह.

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काशी स्थित, वल्लभ संप्रदायवाले संपूजित भगवत्-आयतन गोपाल मंदिर के महाराज—गोस्वामी श्री गिरिधर जी महाराज, सरीखे विद्वान, चरित्रवान, साधु और अनन्य भक्त धर्माचार्य का लोक-वंद्य होना स्वाभाविक था. उन दिनों सारी काशी शव–वैष्णव, हिंदू-अहिंदू सब उनका समान भाव से आदर करते थे. उन्होंने गोपाल मंदिर और विश्वनाथ जी की सेवा में सामंजस्य स्थापित किया था. नित्य गोपाल मंदिर मे भगवान् की प्रसादी पुष्पमाला विश्वनाथ जी के लिए जाती थी और उन्हें धरायी (पहनायी) जाती थी; वैकुंठ चतुर्दशी (कार्तिक शुक्ल चतुर्दशी) को विश्वनाथ जी को तुलसी चढ़ायी जाती थी और शिवरात्रि को गोपाल मंदिर के ठाकुर जी को बाघंबरी छींट का बाना धराया जाता था.

काशी के सर्राफ से ले कर यावत् मात्र बाने का जो भी सौदा होता, उसमें सवा पांच आना सैकड़े के हिसाब से गोपाल मंदिर के लिए धर्मादाय स्वेच्छया, काटा जाता, जिसे यहां की बाजारवाली बोलचाल में 'मंदिल' कहते हैं. ('मंदिल' अब भी बहुधा सौदों पर कटता है, किंतु अब लोगों की अपनी आस्था के अनुसार धार्मिक कार्यों में जाता है.) ऐसा था गिरिधर जी महाराज का प्रभाव.

निदान, भारतेंदु जी के पिता श्री गोपालचंद, गिरिधर जी महाराज के परम सेवक थे. इसी कारण वे कविता म अपनी छाप, गिरिधरदास तथा गिरिधारन रखते. गिरिधरदास जी नित्य गोपाल मंदिर जाते. एक दिन भारतेंदु जी को, जो अभी चार बरस के थे, अपने संग लिये वे महाराज की सेवा में उपस्थित हुए. जब शिशु हरिश्चंद्र उनके चरण में प्रणत हुआ, तो उन्होंने पीठ पर हाथ फेर कर असीसते हुए पूछा, "क्या लोगे?"

पहले तो शिशु उस प्रश्न को भली-भांति समझ न पाया, अत: पिता का मुंह देखने लगा, तभी महाराज ने अपना प्रश्न स्पष्ट करते हुए पुनः पूछा, "क्या लोगे—धन या विद्या?" भावी भारतेंदु का त्वरित उत्तर था, "विद्या."

महाराज ने उसकी पुलकित वात्सल्य भाव से पीठ ठोंकी, "तथास्तु" कहते हुए.

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उन दिनों पं. कैलासनाथ सुकुल अपने ढंग के असामान्य व्यक्ति हुए—बहुभाषा-विशारद, विविध विज्ञान-वेत्ता, नाना शास्त्रज्ञ, अनेक कला-कोविद एवं उत्तम सु-लिखक. बादशाही तबीयत के, बहुत रूप और ठाटबाटवाले.

काशी में उन्होंने कुछ दिन अध्यापन किया था. पीछे अपने गुणों के कारण बलरामपुर के महाराज दुर्ग विजय सिंह के निजी-सचिव हो गये थे.

अपन अध्यापन काल में उन्होंने भारतेंदु जी को भी पढ़ाया था और देवनागरी सु-लिखन का अभ्यास कराया था. भारतेंदु जी के मोती सरीखे अक्षर उन्हीं की देन हैं.

सुकुल जी के पुत्र के यज्ञोपवीत का अवसर था. भारतेंदु जी समय से कुछ बाद पहुचे. दोपहरी हो चुकी थी, गर्मी के दिन थे. सब लोग व्यस्त कार्यक्रम के बाद सो रहे थे. पंखा खींचनेवाला भी सो गया था. उन्होंने धीरे से डोर उसके हाथ से ले ली और आप पंखा खींचने लगे. कुछ देर में उनके गुरु की आंख खुली. पूछा –हरिश्चंद्र, यह क्या? और उनके हाथ से डोर छीनने लगे. भारतेंदु जी ने आग्रह किया—गुरु जी, जीवन में एक बार तो सेवा का अवसर प्राप्त हुआ है. उससे भी आप वंचित कर रहे हैं.

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भारतेंदु जी सामाजिक कुरीतियों के कट्टर विरोधी थे. उन दिनों विवाहों में गाली गाने की रीति ऐसी रूढ़ हो गयी थी कि स्त्रियां उसके अभाव को अपशकुन समझती थीं.

भारतेंदु जी के यहां किसी कन्या का विवाह था. समधियों के ज्योनार के अवसर पर स्त्रियों ने गाली गाना आरंभ किया. भारतेंदु जी के वर्जन पर उन्होंने ध्यान न दिया. जब वे कई बार असफल हुए, तो उन्हें कुछ रोष आ गया. उन्होंने ढोल उठा कर पटक दिया और कहा, तुम लोगों को लाज नहीं आती कि अपनी लाज आप ही इस प्रकार उघाड़ रही हो.

स्त्रियों पर इसका अच्छा प्रभाव पड़ा. उन्हें अपनी भूल ध्यान में आ गयी और गाली गाने की कुरीति बंद करने की ओर प्रवृत्ति उत्पन्न हुई

ऐसे अवसरों पर गाने के लिए उन्होंने शिष्ट गालियों की रचना भी की थी.

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भारतेंदु के यहां किसी समारंभ के उपलक्ष्य में महफिल हो रही थी. काशी की एक प्रख्यात गायिका उर्दू के प्रसिद्ध कवि ख्वाजा वजीर की एक मशहूर गजल गा रही थी, जिसका मतला (आरंभिक शेर) इस प्रकार है–

वस्ल में रश्के रकीब से आती है नींद,
आज किन अठखेलियों से आंख में आती है नींद.

सारी महफिल वाह-वाह कर रही थी.

भारतेंदु के एक अल्पवयस्क और परम प्रिय संबंधी उनके पास ही बैठे थे. वे भी वाह-वाह कर रहे थे. भारतेंदु ने पूछा, "कुछ समझते भी हो कि वाह-वाह ही कर रहे हो!"

"समझता हूं."

"अच्छा बताओ तो, इसका क्या भाव है?" और उन्होंने गालिब का यह शेर पढ़ा:

मिलना तुम्हारा गर नहीं आसां तो सहल है
दुश्वार तो यही है कि दुश्वार भी नहीं.

युवक ने क्षणिक सोच कर कहा, "अर्थात् असंभव?"

भारतेंदु उसकी इस पैठ से बड़े प्रसन्न हुए और पीठ ठोंकते हुए ममत्वपूर्वक बोले, "समझते हो, अवश्य समझते हो."

भारतेंदु अपने इष्टमित्रों में सुरुचि उद्बोधन की ओर इसी प्रकार दत्तचित्त रहते थे और उन्हें सुरुचि संपन्न बनाया करते.

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काशी की एक प्रसिद्ध नर्तकी मैना जिसका नाम 'अंधेरनगरी' में आया है, नाच रही थी. संयोगवश उसने एक तोड़ा गलत लिया. भारतेंदु जी ने उसे टोका.

उसने कहा, बाबू साहब कहना सहल है कर दिखाना मुश्किल.

वल्लभ संप्रदाय का यह एक नियम है कि जिन घरानों में ठाकुर जी की सेवा होती है, उन घरानों के सदस्यों का ठाकुर जी के सामने कीर्तन करना, मृदंग बजाना और उत्सवों पर नृत्य करना सेवा का एक अनिवार्य अंग है. अतएव, भारतेंदु जी नर्तन भी जानते थे. उन्होंने कहा—"बाई जी, खोलिए पांव से घुंघरू, लाइए दीजिए मुझे."

उन्होंने घुंघरू बांधे और वही नाच नाचने लगे, जिसमें गलत तोड़े को सही कर के दिखा दिया.

मैना ने उनके पांव पकड़ लिये

७

चांदनी रात थी. भारतेंदु के यहां मित्र मंडली जमी हुई थी. गाने-बजाने का आयोजन भी था. यह उनके बगीचे की बात है. इस समाज को छोड़ कर सहसा भारतेंदु जी कहीं चले गये. लोगों ने समझा आवश्यकतावश उठे होंगे. अभी आ जायेंगे परंतु देर हुई. वे न आये. तब एकाध मित्र बगीचे में उनकी खोज करने लगे.

देखते क्या हैं कि एक एकांत कोने में बैठे भारतेंदु कोई विनय का पद गा रहे हैं और हाथ फैला कर भगवान की मनुहार करते हुए आंसू बहा रहे हैं. उनकी यह तन्मयता देख कर किसी ने छेड़ा नहीं. चुपचाप पुनः बैठक में लौट आये.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

थोड़ी देर में भावावेश शांत होने पर स्वयं भारतेंदु जी भी चले आये. लोग उनका प्रगाढ़ भगवत् प्रेम जानते थे; किसी ने कुछ कहा नहीं.

भारतेंदु जी भी पूर्ववत् रागरंग में रम गये...पद्मपत्रमिवाम्भसा.

८

काशी के राय घराने की ज्येष्ठतम शाखा के अग्रणी स्व. राय बालकृष्ण जी का विशाल और सुंदर बगीचा बनारस की उपांतवाली बस्ती पांड़ेपुर में था (और अब भी वह शाखा वहीं रहती है). प्रेमचंद का गांव लमही उसी पांड़ेपुर क्षेत्र में है, उन्होंने इस बस्ती और बगीचे का कई स्थानों पर उल्लेख किया है, एक बार तो वे यहां तक लिख गये कि इस बगीचे में बिगड़े हुए सफेदपोश रईस रहते हैं. प्रेमचंद के काल तक आते-आते यह शाखा अपनी विलासिता के लिए मशहूर हो गयी थी और फलस्वरूप आर्थिक संकट में भी पड़ गयी थी. प्रेमचंद के फिकरे– 'बिगड़े हुए सफेदपोश रईस' में दोनों ध्वनियां हैं.

किंतु राय बालकृष्ण जी के समय में यह बात न थी. भारतेंदु जी से उनकी मैत्री थी. एक दिन राय साहब उन्हें अपने संग संध्या समय पांड़ेपुर के बगीचे में ले गये. राय साहब ने आग्रह किया– आज यहीं रात बिताइए. किंतु भारतेंदु जी का मन लौटने का था. जब राय साहब की एक न चली, तो उन्होंने अपने नौकर से भारतेंदु जी के कपड़े—गर्मी के दिन थे, भारतेंदु जी कपड़े उतार कर केवल एक नीमास्तीन पहने थे—छिपवा दिये. कुछ देर और आमोद-प्रमोद रहा. जब राय साहब निश्चिंत हो गये, तो भारतेंदु जी बगीचे में इधर-उधर टहलने लगे.

जब अधिक देर हुई, तो राय साहब ने पाया कि भारतेंदु जी गायब हो चुके हैं. जिन भारतेंदु जी का सवारी के बिना निकलना कुल-मान के विरुद्ध था तथा जिनके आगे, हटो-बचो करता पियादा चलता, पांचों कपड़े पहने बिना जो घर के बाहर न निकलते, उन्हीं को पैदल, बिना किसी परिकर वा परिच्छद के, नीमास्तीन पहने अपने ही नगर में चलने में संकोच न हुआ. वे अपनी सवारी से नहीं आये थे. पांड़ेपुर से भारतेंदु भवन लगभग पांच मील दूर है.

या तो यह सारी दूरी उन्होंने पैदल तय की या उन्हें रास्ते में वही इक्का मिल गया, जो अगले प्रसंग का विषय है.

९

एक दिन मनमौजी भारतेंदु जी भाड़े के इक्के पर.

घोड़े के एक पैर में चोट. उसकी तीन टाप ठीक पड़ता, चौथी में भचक. उसके गले के घुंघरू तदनुसार शिंजित होते हैं.

इक्कावान घोड़े को चाबुक जमाते हुए कहता है, 'देखता नहीं, सरकार की सवारी है और तिताला बजा रहा है.'

इस उक्ति पर रीझ कर भारतेंदु जी उसे भरपूर इनाम देते हैं.

१०

श्रावणी पूर्णिमा को अनेक हिंदू स्मार्त-कर्मकांड का एक पल्लवित कृत्य कलाप करते हैं. जिसमें घंटों पानी में रह कर तर्पण आदि होता है और यज्ञोपवीत बदला जाता है. एक श्रावणी की संध्या को भारतेंदु जी अपने एक मित्र-संबंधी के यहां एक अन्य मित्र एवं नातेदार से मिले. नातेदार महाशय प्रायः सारा दिन श्रावणी की लंबी क्रिया में व्यस्त रहे थे और इस समय, जैसा ऐसे कृत्यों की स्वाभाविक प्रतिक्रिया होती है, 'को न्योस्तिसदृशो मया' के नशे में चूर थे.

भारतेंदु 'भाव ही के भूखे हरि' माननेवाले परम भक्त थे. वे ऐसे थोथे धार्मिक दिखावे से दूर रहते. नातेदार महोदय उन्हें इस 'नास्तिकता' के लिए आड़े हाथों लेने लगे. भारतेंदु जी कब दबनेवाले. बड़ी बहस हुई. अंत में, नातेदार महोदय, जो स्वयं वैष्णव थे, कहते-कहते यहां तक कह गये थे, 'घंटी हिलाने से भगवान नहीं मिलते.'

'और कौन कहे कि घंटों पानी में पानी उलीचने से मिल जाते हैं.' भारतेंदु के इस उत्तर ने उन्हें निरुत्तर कर दिया.

११

एक व्यक्ति हठयोग की क्रियाओं के यथा—नेती, धोती, वस्ति, वज्रौली आदि के अच्छे अभ्यासी थे. उनके एकाध शिष्य तो यहां तक कहते कि वह समाधि भी लगाते थे. जो हो, वे पैसे के बहुत लालची थे और लोभवश जिस किसी को भी यौगिक क्रियाएं सिखाया करते, चाहे वह पात्र हो या अपात्र.

भारतेंदु - सदृश स्वभाव को यह वाणिज्य बहुत खलता, अतः उन्होंने हिकारत से उन महानुभाव का नाम 'योग-सेलर' (योग-विक्रेता) रख छोड़ था.

१२

एक द्विज-देवता, जो अच्छे पंडित थे, अत्यंत अर्थ-लोलुप थे. भारतेंदु जी के दरबारियों में थे और अकसर बड़े ताव से कहा करते—अपना तो सिद्धांत है कि पैसा छोड़ना नहीं, चाहे कैसे भी मिले.

भा : तो पंडित जी एक दिन हो जाये परीक्षा.

पं. : हां महाराज जब चाहिए तब.

एक वारांगना के शरीर पर एक अशर्फी रख दी गयी, जिसे पंडित जी के लुब्ध ओठों ने ललक कर उठा लिया—यही शर्त थी.

पंडित जी परीक्षा में खरे उतरे, उतरना ही था.

भारतेंदु जी जानते थे कि यदि एक पावली होती, तो भी पंडित जी छोड़नेवाले जीव न थे, फिर भी उनकी (भारतेंदु जी) सहज उदारता अशर्फी से कम की बात कैसे भी नहीं सोच सकी.

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काशिराज महाराज ईश्वरी नारायण सिंह (१८३५-१८८९ ई.) बहुत ही सहृदय, गुणज्ञ एवं गुणी-प्रातिपालक राजा थे और उनके दरबार में उनके अपने रत्न तो थे ही, एक से एक गुणी आते भी रहते.

एक बार वहां एक बहुभाषिया आये, जो भारत की कई-कई भाषाएं उन-उन प्रदेशों के तद्वत उच्चारण, लहजे और गले से बोलते. वे जब जिस प्रदेश की भाषा बोलते, तो कोई नहीं कह सकता कि यह उस प्रदेश के नहीं. यहां तक कि स्वयं उस प्रदेशवालों के हाथ भी कोई ऐसी पकड़ न आती, जिससे यह प्रमाणित हो सके कि यह वहां के नहीं.

किंतु वे अपने जन्म प्रदेश का पता न देते और उनका यह दावा था कि कोई बता ही नहीं सकता कि वे किस प्रदेश के हैं. यही था उनका अनूठापन. और, वह रहस्यमय गुणी अपने इस अनूठेपन से सबको परास्त करता हुआ, पुष्कल पुरस्कार अर्जन किया करता.

ईश्वरी नारायण बनारसियों के महाराजा थे. स्वभावतः उन्होंने यह ठान लिया कि यह दिग्विजयी उनकी सभा से परास्त हो कर ही जाये. किंतु किसी की एक न चली, सारे प्रयत्न विफल हुए. तब उन्होंने अपने लाड़ले रत्न भारतेंदु पर इसका भार डाला.

भारतेंदु जी ने महाराज से कहा कि आप निश्चित रहिए. पता लग जायेगा और एक दो दिन में लग जायेगा. बस, ऐसा प्रबंध करा दिया जाये कि मैं एक-दो दिन उनके साथ रहूं और उन्हें यह भान न हो कि मेरा लक्ष्य क्या है.

महाराज के आज्ञानुसार सारी व्यवस्था हो गयी. भारतेंदु-सरीखा सहचर पा कर बहुभाषिया महोदय ने स्वभावतः विशेष गर्व और आनंद का अनुभव किया.

पहली रात वे सरस गपशप करते-करते सो गये. भारतेंदु जी भी कई भाषाएं भलीभांति समझते-बोलते. फलतः वार्तालाप कई भाषाओं में होता रहा.

दूसरी रात भी यही सुस्वादु क्रम चला. किंतु जब दोनों व्यक्ति गहरी नींद में लीन हो गये, तो सिरहाने मिट्टी के बर्तन-भांडे फूटने की भारी आवाज हुई, जिससे चौंक कर बहुभाषिया एक बार तो सो गये, किंतु पुनः वही धड़ाम-भड़ाम. इस बार वे बौखला उठे; नींद में तो थे ही, लगे अपनी मातृभाषा में बमकने.

भारतेंदु जी की युक्ति काम कर गयी.

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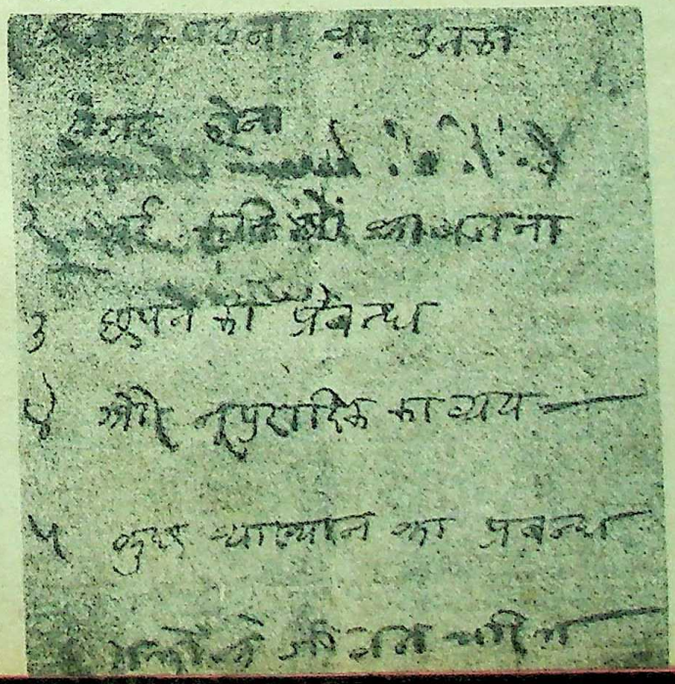
महाराज ईश्वरी नारायण सिंह वय में भारतेंदु जी से बहुत बड़े थे, किंतु उनके गुण के कारण, अपनी गुण-ग्राहितावश, अपनी बुजुर्गी कायम रखते हुए उनसे मित्र का-सा बर्ताव रखते थे.

एक बार महाराज के पास स्त्री-सौंदर्य का एक ऐसा चित्र आया, जिसमें वस्त्र नहीं बने थे (न्यूड). चित्र बड़ा ही उत्कृष्ट था. महाराज के लिए यह असंभव था कि भारतेंदु जी जैसे मर्मज्ञ को उसे न दिखाये, यद्यपि वह ऐसा चित्र था, जिसे समवयस्क ही एक दूसरे को दिखा सकता था. महाराज को दोनों बातें निभानी थीं. उन्होंने चित्र के कांच पर उस चित्र की निर्वसनता छिपाने के लिये जल-छाप का एक छोटा-सा फूल छपवा दिया और उसे भारतेंदु के पास भेज दिया.

भारतेंदु जी ने उस जल-छाप को धो कर पूरे चित्र को देखा और फिर दूसरी तरह का जल-छाप वहीं लगा दिया तथा चित्र काशी नरेश के यहां लौटा दिया.

इस प्रकार दोनों ओर की मर्यादा बनी रही. महाराज ने अपने प्रिय मर्मज्ञ को वह कलाकृति दिखा दी, इधर

भारतेंदु हरिश्चंद्र की हिंदी हस्तलिपि—इस देवनागरी सु-लिखन का उनके गुरु पं. कैलासनाथ सुकुल ने उनसे काफी अभ्यास कराया था. (चित्र पं. रामेश्वर गुरु के सौजन्य से)



Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

भारतेंदु जी ने इस मूक रीति और कनिष्ठोचित शिष्टता द्वारा उन्हें इसकी सूचना दे दी.

१५

काशी के महाराज ईश्वरी नारायण सिंह (१८३५-१८८९ ई.) रामचरित-मानस के बड़े भक्त और मर्मज्ञ थे. एक दिन उनकी तात्कालीन प्रसिद्ध रामायणी बंदन पाठक से मानस के किसी अर्थ पर बहस हो रही थी. पाठक जी अपने पक्ष का समर्थन कर रहे थे और कह रहे थ कि मानस के तत्वों का अधिकारी मैं ही हूं.

उनका दावा था कि गोसाईं जी मेरे ही लिए तो लिख गये हैं—

गुनगति नट पाठक आधीना.

भारतेंदु जी काशी नरेश के प्रिय पात्र थे और उनके साहित्य-समाज में प्रायः भाग लिया करते. उस समय भी वे उपस्थित थ. उनसे यह गर्वोक्ति सही न गयी. उन्होंने कहा, यदि ऐसा है तो म पाठक जी से केवल चार प्रश्न करता हूं, यदि उनमें से एक का भी उत्तर वह दे दें, तो मैं उनके दावे को मान लू.

पाठक जी ने जिन शब्दों में अपना दावा उपस्थित किया था, उसके बाद उन्हें भारतेंदु जी की ललकार स्वीकारने के सिवा अन्य मार्ग न था.

महाराज का आदेश पा कर भारतेंदु जी ने अपने चार प्रश्न किये, जिनमें से तीन ये हैं— (चौथा प्रश्न मुझे स्मरण नहीं)

१. जब इस ग्रंथ के कांडों का नाम सोपान (सीढ़ी) है, तो उन्हें बराबर होना चाहिए, या छुटाई-बढ़ाई में कोई हिसाब होना चाहिए. किंतु उनमें दोनों ही बातें नहीं पायी जातीं. ऐसा क्यों?

२—समस्त मानस में शत्रुघ्न कहीं भी क्यों नहीं बोले?

३—सती न रामावतार की वास्तविकता के परीक्षार्थ जो छल किया, परिणामस्वरूप सती के देह-त्याग के बाद भगवान शंकर ने अखंड समाधि लगा ली. इस बीच राम-रावण युद्ध का वर्णन करते हुए शिव जी ने षष्ट सोपान में कहा है—

हमहु उमा रहे तेहि संगा,
देखत रामचरित रन रंगा.

पाठक जी से एक भी प्रश्न का उत्तर न बन पड़ा और उनका सारा गर्व खर्व हो गया.

१६

महाराज ईश्वरी नारायण सिंह बहुत वयोवृद्ध हो गये थे और कुछ अवसरों पर वे अपने इस बुढ़ापे का लाभ उठाते थे. कभी लाटों से मिलने जाते व राजाओं का कोई दरबार होता, तो वे अपनी वृद्धावस्था को तनिक अतिरंजित कर देते, जिसके कारण वाइसराय व अन्य राजा लोग उन्हें सहारा देने लगते और इस प्रकार वे अधिक समादृत हो जाते.

एक बार किसी दरबार में उन्होंने ऐसा ही अभिनय किया था. भारतेंदु को बनावट से घृणा थी और खरी सुनाने में वे कभी न चूकते थे. अतएव महाराज से अपनी आत्मीयता को अलग रख कर, उन्होंने अपन समाचारपत्र 'कवि वचन सुधा' में उनकी आलोचना कर डाली.

संयोग की बात—भारतेंदु के अनुज श्री गोकुल चंद्र काशीराज के यहां बैठे थे कि महाराज को अखबार सुनानेवाला वहां पहुंचा और उसके हाथ में तुरंत की आयी हुई वह 'कवि वचन सुधा' भी थी. समाचार सुनाते-सुनाते जब वह उसके आलोचनावाले अंश पर पहुंचा, तो अटकने लगा और श्री गोकुल चंद्र भी मन में बहुत डरे. किंतु महाराज ने मुस्करा कर कहा—पढ़ो. पढ़ो क्या झूठ लिखा है? ऐसे अवसरों पर क्या मैं बना नहीं करता?

१७

भारतेंदु जी के दिनों में रामनगर (तब बनारस राज्य की राजधानी) में काशिराज की बड़ी धूमधामी रामलीला हुआ करती. भारतेंदु वहां नित्य जाया करते.

रामनगर काशी के उस पार गंगा तट पर है, जहां प्रायः लोग नाव से आते जाते हैं. जब भारतेंदु जी नाव से लौट रहे थे, तो उन्होंने और उनके साथियों ने देखा कि काशी के एक मनचले दलाल एक नाव पर बड़े ठाठबाठ से जमे हैं. पूरा राजसी स्वांग है. . .मसनद-तकिया, पानदान, उगालदान, खवास इत्यादि. भारतेंदु के मुंह से बेसाख्ता निकल पड़ा—'अभी आप लोग भगवान रामचंद्र की सवारी देख आये हैं, अब खरदूखन की सवारी भी देख लीजिए.'

लोगों को भारतेंदु जी की यह फबती ऐसी जंची कि वे खरदूखन का जैकारा लगा उठे. उस दलाल के चिढ़ने से उन लोगों का और भी उद्दीपन हुआ. फिर तो, कुछ दिनों में लोग उसका प्रकृत नाम तक भूल गये और वह आजीवन खरदूखन दास के नाम से ही प्रसिद्ध रहा!

१८

एक बार बुढ़वा मंगल में भारतेंदु जी के नाव की अपूर्व छटा थी. उन्होंने उस पर एक बगीचा सजाया था, किंतु वह असामान्य उद्यान था. उसके वृक्ष लताओं-गुल्मों और कुंजों के हरीतिमा के न होकर वार-वनिताओं के थे. कोई सुंदरी पुष्पित पादप की मुद्रा और भंगिमा में थी, कोई लता की, कोई गुल्म की और कोई कुंज की. युवती यूथिका कुंज की.

१९

एक बार भारतेंदु जी को विलायती फैंसी सामान का व्यापार करने की सूझी. एक लंबा-चौड़ा आर्डर भेजा गया और सामान आ गया.

जिस समय उनके प्रशस्त दीवानखाने में जो चौखंभा-ठठेरी बाजार की ओर खुलता है और जहां से मार्ग के यातायात का बड़ा नेत्राकर्षक दृश्य दीख पड़ता है, सामान खोला जा रहा था, भारतेंदु जी ने देखा कि महाराज विजय नगरम् की, जिनसे भारतदु जी की बड़ी घनिष्ठता थी, सवारी आ रही ह.

महाराज ने वहीं से पूछा कि क्या हो रहा ह. भारतेंदु जी ने बताया कि विलायत से सामान आया है, जो खुल रहा है. महाराज ने कहा, अच्छा, खुलवा रखिए, मैं माधोराय का धौरहरा देखने जाता हूं, आ कर देखूंगा.

निदान, जब महाराज उधर से लौटे, तो सारा सामान खुल चुका था. उसे उन्होंने देखा और उसमें बहुतेरा पसंद किया. जब वे चलने लगे, तो भारतेंदु जी ने उनका छांटा हुआ सामान उनके संग कर दिया.

महाराज ने पूछा—इसका दाम?

भारतेंदु जी ने उत्तर दिया कि इसका दाम यही है कि यह आपको पसंद आया.

महाराज ने बहुत आग्रह किया किंतु भारतेंदु जी के निश्चय के सामने उनकी एक न चली.

२०

काशी के सरकारी बड़े अस्पताल का नाम अब शिवप्रसाद गुप्त अस्पताल है. एक समय इसका नाम प्रिंस ऑफ वेल्स अस्पताल था, क्योंकि जब युवराज एडवर्ड काशी आये थे, तो उन्होंने ही इसका शिलान्यास किया था. उसी समय की बात है.

काशी के तात्कालिक कमिश्नर ने एक सूचना निकाली कि जो व्यक्ति अस्पताल के लिए ५००) चंदा देगा, उसका परिचय प्रिंस से कराया जायेगा. यह आर्थिक सम्मान भारतेंदु के व्यक्तित्व और आभिजात्य को खल गया. निदान, इसके प्रतिकार के लिए उन्होंने एक अनोखी बात सोची और उसे कार्यान्वित किया.

उन दिनों जब संभ्रांत व्यक्ति रात को घर से निकलते, तो उनके संग प्रकाश दिखाने के लिये मशालची चला करते. भारतेंदु जी ने अपने मशालची के नाम से ५००) भेज दिये और वह आमंत्रित हो कर युवराज के दरबार में पहुंच गया. उसे अवसर के अनुकूल वस्त्र पहना दिये गये थे. कमिश्नर उपस्थित व्यक्तियों का परिचय क्रमशः कुमार एडवर्ड से कराने लगे. जब मशालची महोदय की पारी आयी तो वे अकचकाये, क्योंकि उसे पहचानते न थे. उन्होंने पूछा, "आप का परिचय?" मशालची को उपयुक्त उत्तर पहले ही से भारतेंदु जी ने पढ़ा दिया था. उसने कहा, "हजूर, मेरा परिचय?—मेरे बाप ने अमुक-अमुक श्रीमान् को अंधेरे में उजाला दिखाया. मेरे दादा ने अमुक-अमुक को. मैं बाबू हरिश्चंद्र का मशालची हूं."

कमिश्नर को अपनी भूल विदित हो गयी और वे फीके पड़ गये.

२१

एक नरेश भारतेंदु जी को बहुत मानते थे और उन्हें मानदेय भी दिया करते थे. किंतु साहित्य-रसिक होते हुए भी वे नरेश कई अंशों में बुद्धू थे, अतएव मौका मिलने पर भारतेंजी उन्हें बनाने में न चूकते. महाराज भी अपनी गुणग्राहकता के कारण इससे प्रमुदित ही होते.

एक बार भारतेंदु जी ने अपनी एक रचना प्रकाशित की, जिसमें उन्हें उन नरेश से प्रोत्साहन मिला था. पुस्तक के टाइटिल पेज पर उन्होंने इसका उल्लेख किया और यह उल्लेख करते हुए उन्हें एक दिल्लगी सूझी—महाराज के नाम का एक अंश राधा प्रसाद था. भारतेंदु जी ने टाइटिल पेज की कुछ प्रतियों पर 'रा' के बदले 'ग' छपवा दिया. परिणाम यह हुआ कि राधा प्रसाद, गधा प्रसाद हो गया.

इन्हीं परिवर्तित आवरणवाली प्रतियों में से एक उन्होंने महाराज को भेंट दी और जब वे उसे देखने लगे, तो भारतेंदु जी ने घबराहट दिखाते हुए कहा, "महाराज, महाराज, प्रेसवालों ने तो बड़ा अनर्थ कर डाला है... आपके नाम में 'रा' का रेफ टूट गया था, जिसे उन्होंने वैसे ही छाप दिया है." बताना न होगा कि 'रा' का रेफ टूट जाये तो वह 'ग' बन जायेगा.

महाराज भारतेंदु जी की खोटाई ताड़ गये, परंतु इस चोज से उन्हें बड़ा आनंद आया.

जब भारतेंदु जी के शब्दों में उनके आराध्य नटनागर में 'खोटाई पोरहि-पोर भरी.' थी, तो उन 'सखा प्यारे कृष्ण के'—में भी खोटाई क्यों न होती!

२२

भारतेंदु जी से मिलने आये उनके एक संभ्रांत मित्र, जिनकी रियासत बुंदेलखंड में थी. खाने की तंबाकू से उनको नफरत थी.

पान के साथ-साथ तंबाकू भी उनके सामने पेश की गयी. उन्होंने पान खा लिया, किंतु तंबाकू पर दृग्पात भी न किया. तब भारतेंदु जी के इशारे पर उनके खिदमतगार महेश ने मित्रवर के सामने तंबाकू पेश की; स्वाभाविक था कि वे बुड़बुड़ायें.

महेश ने कई बार इसकी आवृत्ति की और मित्रवर का पारा चढ़ता गया. तब, इसका आनंद ले कर भारतेंदु जी ने उनसे कहा, "इसका नाम है महेश आप नाराज न हों. यह 'महेश' है. यह अपना प्रिय-पदार्थ, विष दे रहा है; यह तो उसका स्वभाव है. आपको तो प्रसन्न होना चाहिए, ठीक यह अपना नाम सार्थक कर रहा है.

मित्रवर का सारा रोष उतर गया; वे खिलखिला कर हंसने लगे.

२३

किसी ने भारतेंदु जी से पूछा, "खटाई से दांत खट्टे क्यों हो जाते हैं?"

उन्होंने उत्तर दिया, "ये दूध के दांत से उत्पन्न होते हैं." दूध का स्वभाव खटाई से फटना है."

(क्रमशः)

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मानदेय भी दिया
हित्य-रसिक होते हुए
में बुद्धू थे, अतएव
रतेंजी उन्हें बनाने में
अपनी गुणग्राहकता
त ही होते.
दु जी ने अपनी एक
, जिसमें उन्हें उन
मिला था. पुस्तक
न्होंने इसका उल्लेख
ल्लेख करते हुए उन्हें
महाराज के नाम का
द था. भारतेंदु जी ने
छ प्रतियों पर 'रा' के
ा. परिणाम यह हुआ
ा प्रसाद हो गया.

तित आवरणवाली
उन्होंने महाराज
जब वे उसे देखने
ी ने घबराहट दिखाते
ज, महाराज, प्रेस-
अनर्थ कर डाला है...
का रेफ टूट गया था,
ही छाप दिया है."
क 'रा' का रेफ टूट
न जायेगा.
तेंदु जी की खोटाई ताड़
ज से उन्हें बड़ा आनंद

जी के शब्दों में उनके
में 'खोटाई पोर्राहि-
तो उन 'सखा प्यारे
खोटाई क्यों न होती!

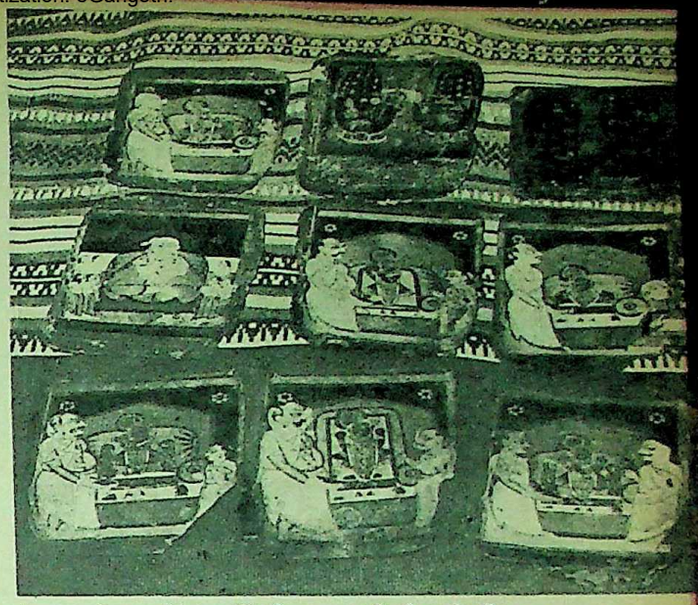
से मिलने आये उनके
पत्र, जिनकी रियासत
खाने की तंबाकू से

साथ-साथ तंबाकू भी
पेश की गयी. उन्होंने
किंतु तंबाकू पर दृष्पात
ब भारतेंदु जी के इशारे
तगार महेश ने मित्रवर
पेश की; स्वाभाविक
ड़बुड़ायें.
ई बार इसकी आवृत्ति
र का पारा चढ़ता गया.
आनंद ले कर भारतेंदु
ा, "इसका नाम है महेश
होंगे. यह 'महेश' है. यह
दार्थ, विष दे रहा है;
स्वभाव है. आपको तो
हुए, ठीक यह अपना नाम
है.
ा सारा रोष उतर गया;
कर हंसने लगे.

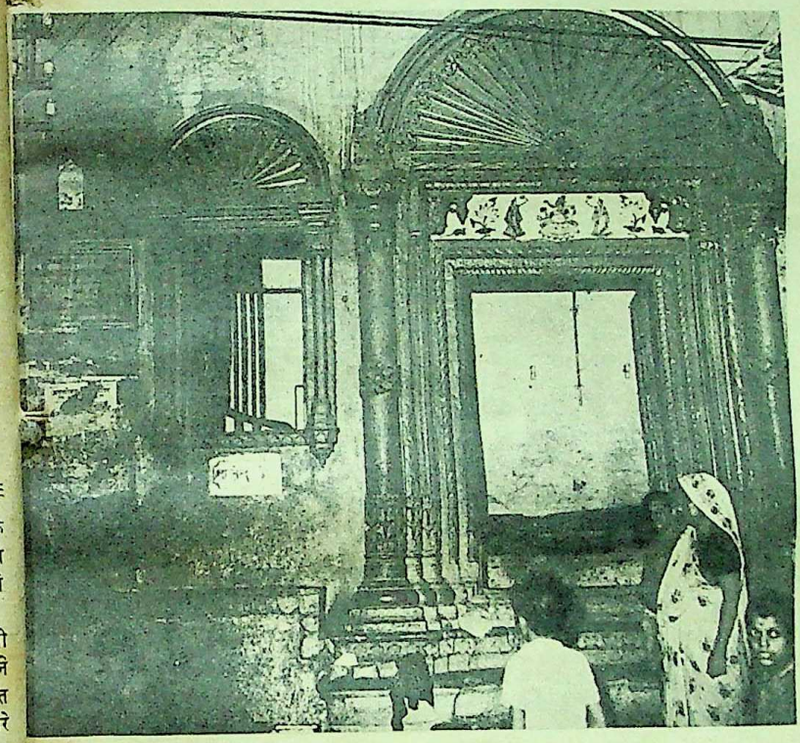
भारतेंदु जी से पूछा, "खटाई
क्यों हो जाते हैं?"
त्तर दिया, "ये दूध के दांत
हैं." दूध का स्वभाव खटाई
(क्रमशः)

भारतेंदु-धरोहर

● चित्र : अनिल पासी
(राममोहन पाठक के सौजन्य से)

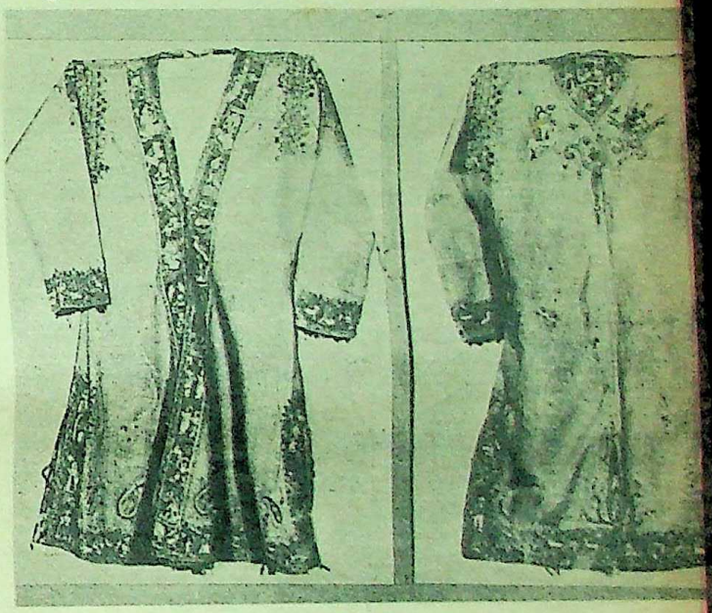


ठठेरी बाजार (वाराणसी) में भारतेंदु का पैतृक निवास (भारतेंदु भवन), जो अब जीर्ण-शीर्ण अवस्था में है.

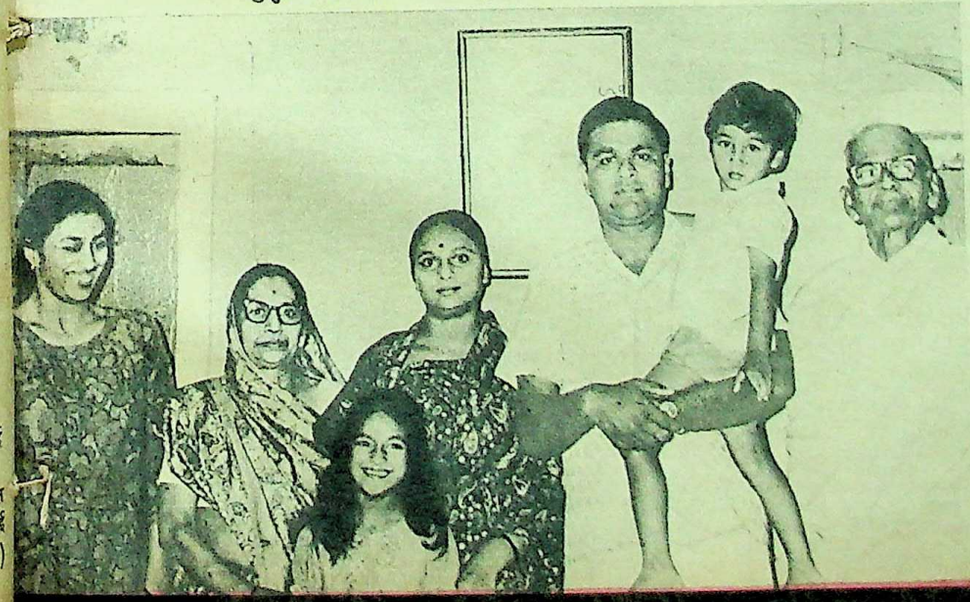


'सखा प्यारे कृष्ण के' : भारतेंदु के पूजा गृह में लगे हुए देव चित्र.

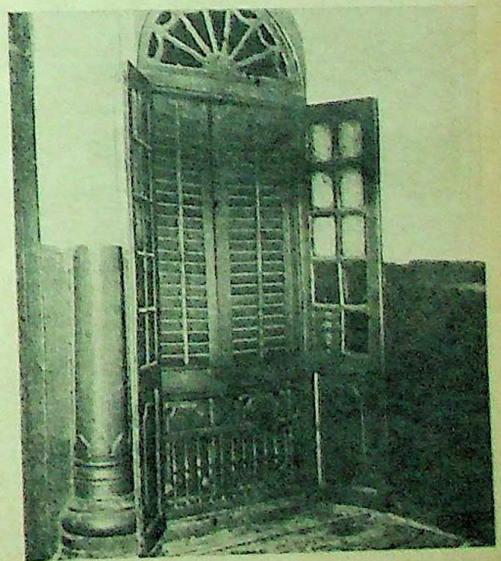
भारतेंदु का चोगा, जिस पर आगे-पीछे दशावतार के चित्र बने हैं.



भारतेंदु के परिवार के सदस्य (दायें से) —उनके पौत्र बाबू कुमुद चंद्र, उनके प्रपौत्र बाबू गिरीश चंद्र तथा अन्य सदस्य.



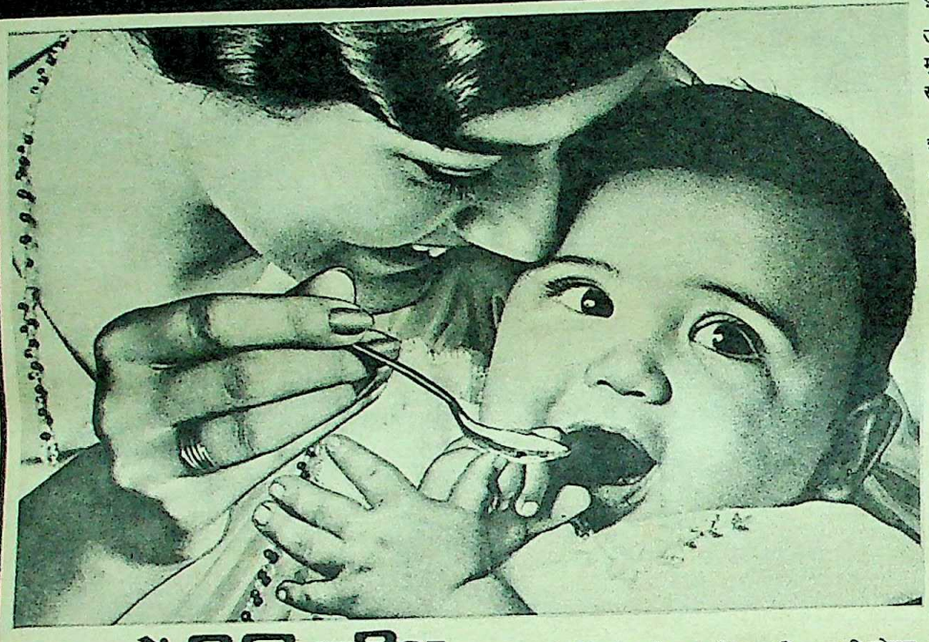
भारतेंदु भवन की वह खिड़की, जहां बैठ कर भारतेंदु पूरी गली को देखते हुए अनुभव सहेजा करते थे.



Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

तीसरे महीने से मुन्ने का पहला ठोस आहार, बन सकता है उसके पूरे जीवन का आधार.

डाक्टर कहते हैं, केवल दूध पूरा नहीं.



डाक्टरों की सिफ़ारिश

फ़ैरेक्स®

संतुलित ठोस आहार अंग अंग जल्द विकास के लिए

तीसरे महीने से बच्चे को दूध के अलावा और कुछ चाहिए

जब आपका मुन्ना ३ महीने का हो जाय तो उसे दूध तो चाहिए ही, उसके तेज़ी से बढ़ते शरीर और दिमाग़ के लिए ठोस आहार भी चाहिए. उसे दूध से ठोस आहार की ओर ले जाने का यही समय है—उसकी कोमल पाचनशक्ति के लिए ठोस आहार की आदत का समय.

ये समय बड़ा महत्वपूर्ण

दूध से ठोस आहार की शुरूआत का मुन्ने के विकास में बड़ा महत्त्वपूर्ण हाथ होता है. ३ महीने पर मुन्ने को आहार चखाने दीजिए ताकि आपके घर के सामान्य भोजन में वह भी हिस्सा ले सके. ठोस आहार की आदत डालने में फ़ैरेक्स से बेहतर कोई चीज़ नहीं.

विकास के लिए संतुलित पोषण

डाक्टर संतुलित ठोस आहार के रूप में फ़ैरेक्स की सिफ़ारिश करते हैं. इसे तीसरे महीने से आगे के मुन्ने के विकास की अनेक आवश्यकताओं को ध्यान में रखकर बनाया गया है. आहार का चुनाव ग़लत हुआ, तो उसका प्रभाव दिखलाई पड़ेगा—मुन्ने के बड़े होने पर.

फ़ैरेक्स : लोहतत्व, कैल्शियम, विटामिन, प्रोटीन

फ़ैरेक्स के फ़ार्मूले में लोहतत्व की सही मात्रा है जिससे खून स्वस्थ रहता है, और शक्ति मिलती है. कोई भी अन्य आहार इतने पूर्ण रूप से संतुलित आयरन नहीं देता. मुन्ने की मज़बूत हड्डियों और मज़बूत दांतों के लिए फ़ैरेक्स में हैं कैल्शियम और विटामिन डी२. दिमाग़ और शरीर के तेज़ विकास के लिए फ़ैरेक्स में उचित प्रोटीनों का मिश्रण है. इससे बच्चों को ज़रूरी शक्ति मिलती है. इसीलिए ज़्यादातर मांएं मुन्ने के लिए किसी अन्य आहार को बजाय फ़ैरेक्स पसंद करती हैं.

फ़ैरेक्स—मुन्ने का आदर्श आहार

मुन्ने को दूध से आहार की ओर ले जाना हो तो फ़ैरेक्स आदर्श है. अनेक प्रकार के आहारों के साथ फ़ैरेक्स का स्वाद उसे भाए, उसे विकास की सीढ़ियां चढ़ाए. फल, सब्ज़ियां, दाल, गोश्त, अण्डे—इन आवश्यक आहारों को फ़ैरेक्स में मिलाकर आप मुन्ने को खिलाएं—आपका मुन्ना खुशी खुशी खाएगा.

फ़ैरेक्स से कुछ भी बनाइए—स्वाद ही स्वाद!

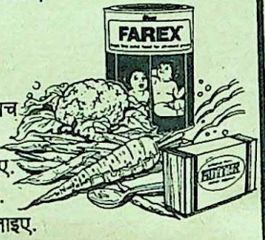
ज़रा सोचिए...आप जैसी मां का हाथ लगे...तो आपके मुन्ने का फ़ैरेक्स आहार क्या से क्या बन जाय. दो साधारण उदाहरण लीजिए :

क्रीमभरा कस्टर्ड—

१ कप दूध, १ छोटी चम्मच मक्खन, १ अण्डा, १ ½ बड़ी चम्मच शक्कर, २ बड़ी चम्मच फ़ैरेक्स. दूध, फ़ैरेक्स, शक्कर मिलाइए, उबालिए, ठण्डा कीजिए. अण्डा फेंटिए. दूध मिश्रण में अण्डा और मक्खन मिलाइए. २० मिनट तक सेंकिए.

सब्ज़ी संग पकाइए

१ गाजर, २० ग्राम गोभी, ८ फ्रेंचबीन, २ बड़ी चम्मच फ़ैरेक्स, १ छोटी चम्मच मक्खन. सब्ज़ियां उबालिए. बढ़िया तरीक़े से मसलिए. फ़ैरेक्स और मक्खन मिलाइए. अच्छी तरह चलाइए.



हमारी बहुत विशेष भेंटों के लिए लिखिए—

फ़ैरेक्स की ओर से आपके लिए दो बहुत विशेष भेंट — एक सूचना पुस्तिका मुफ़्त और २ रुपये छूट योजना, अपना नाम और पता (पुस्तिका जिस भाषा में चाहते हों उसका नाम लिखिए) २५ पैसे डाक टिकट के साथ पोस्ट बैग नं. १९११९ बम्बई ४०० ०२५ के पते पर भेजिए.

अपने मुन्ने के लिए समय पर फ़ैरेक्स लाइए, बढ़ते मुन्ने के साथ अपनी खुशी बढ़ाइए.

ग्लैक्सो

LIL. GF. 53-181 HI

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

तो फ़ैरेक्स
रेक्स का
ाए. फल,
आहारों को

ही स्वाद !
तो आपके
य. दो

लिखिए —
विशेष भेंट —
ूट योजना, अपना
हते हों उसका
थ
पते पर भेजिए.

ैक्स लाइफ,
ढ़ाइए.

ग्लैक्सो

प्रधानमंत्री श्रीमती इंदिरा गांधी अपनी गुजरात यात्रा के दौरान २४ अप्रैल को महर्षि दयानंद सरस्वती के जन्म-स्थल टंकारा गयीं और श्रद्धांजलि अर्पित करते हुए कहा : 'आर्य समाज शताब्दी वर्ष के दौरान स्वामी जी के जन्म-स्थल के दर्शनों की आकांक्षा पूर्ण हुई. चित्र : महर्षि दयानंद स्मृति सदन में हो रहे यज्ञ की पूर्णाहुति में भाग लेती हुई श्रीमती इंदिरा गांधी, सामने संसद्सदस्य श्री प्रकाशवीर शास्त्री. ● वि: शि. कु. गोयल

काश! हो चि मिन्ह जिंदा होते!

३० अप्रैल को सैगोन के आत्मसमर्पण के बाद, पहले फ्रांस, फिर जापान और उसके बाद अमरीकी सेना के नियंत्रण से वियतनाम को मुक्त कराने का ३० वर्षों (१९४५–७५) पुराना संघर्ष अंततः खत्म हो गया. १९४५ से प्रारंभ इंदोचीन युद्ध (वियतनाम, कंबोडिया व लाओस) में लगभग ३२ लाख जनता व सैनिक मारे गये तथा अरबों रुपये की संपत्ति नष्ट हुई. १६ अगस्त, १९४५ को वियतनाम की आजादी के लिए आह्वान करनेवाले तथा २ सितंबर, ४५ को वियतनामी लोकतांत्रिक गणतंत्र की घोषणा कर आजादी की लड़ाई लड़नेवाले जननेता-कवि डॉ. हो चि मिन्ह आज वियतनाम की आजादी के सपना को साकार होते देखने के लिए जिंदा नहीं हैं. लेकिन हर एशियाई को इस महान एशियाई नेता पर गर्व है ! हम उनका श्रद्धापूर्ण स्मरण करते हुए वियतनाम की योद्धा जनता को हार्दिक बधाई देते हैं !

आँखों देखी खबरें

छाया : सुखदेव भर्वेच ●

मेहसाना में २७ अप्रैल को आयोजित हरिजन सम्मेलन के दौरान एक अंतर्जातीय भोज भी हुआ. चित्र में : एक हरिजन बालिका गुजरात के राज्यपाल श्री के. के. विश्वनाथन के समक्ष भोजन परोसती हुई. (बायें से) गीता मंदिर के स्वामी सदानंद, भू. पू. विधायिका श्रीमती गंगाबेन वाघेरा, संसदसदस्य प्रो. पी. जी. मावलंकर तथा स्वामी मनुवरिया.

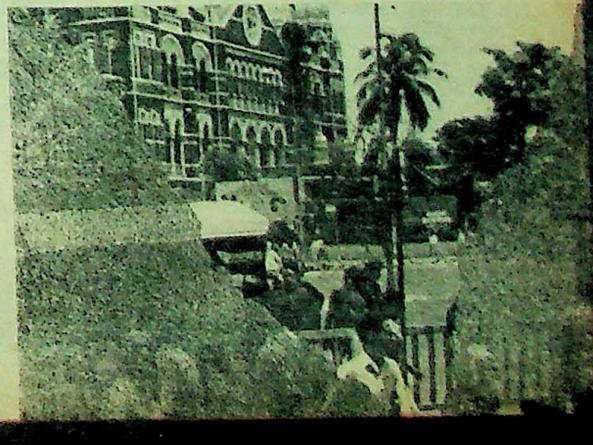
← केंद्रीय संचारमंत्री श्री शंकरदयाल शर्मा ने २८ अप्रैल को बंबई में एक विशेष समारोह में चार बहुरंगी डाक टिकट जारी किये. चित्र में : प्रख्यात पक्षी-विशेषज्ञ श्री सलीम अली को नवरंग, पीलाक, सोनालू और मोनालू पक्षियों के डाक टिकट का अलबम भेंट करते हुए श्री शर्मा. (बीच में) बंबई नेचुरल हिस्ट्री सोसाइटी के उपाध्यक्ष व बेनेट कोलमन के प्रधान प्रबंधक श्री जो. वी. बेडेकर.

पुर्तगाल के उदार वामपंथी दल ने देश के सर्वप्रथम आम चुनाव में भारी बहुमत से जनमत (७० प्र.श.) प्राप्त कर संविधान सभा पर पूरा नियंत्रण प्राप्त कर लिया. २४७ सीटवाली सभा में कम्युनिस्टों को २४ तथा सोशलिस्टों को ८८ सीटें मिलीं. चित्र: पुर्तगाल के राष्ट्रपति जनरल फ्रांसिस्को व कोस्टा गोम्स मतदान करते हुए. ←

↑ गुजरात विधानसभा के चुनाव के लिए प्रतिपक्षी दलों में एक-समान घोषणा-पत्र तथा एक-चुनाव चिन्ह के सिलसिले में श्री मोरारजी देसाई तथा विरोधी दलों के नेताओं के बीच बातचीत को लंबा सिलसिला चला. चित्र : श्री देसाई के २४ अप्रैल को नयी दिल्ली से अहमदाबाद पहुंचने पर प्रतिपक्षी दलों में एकता की मांग करते हुए युवा संघर्ष समिति के सदस्यों ने उनका घेराव किया.

●

बंबई विश्वविद्यालय की परीक्षाओं (बी. ए., बी. एस-सी. अंतिम वर्ष को छोड़ कर) को रद्द करने की मांग करनेवाले क्रांतिकारी छात्र मोर्चे के नेतृत्व में छात्रों के एक क्रुद्ध वर्ग ने ३० अप्रैल को बंबई में तोड़-फोड़ की. चित्र : अलइतालिया एयरलाइंस के शो-रूम में लगा ७५,००० रु. कीमत का बुलेट-प्रूफ कांच, जो छात्रों के पथराव का निशाना बन गया. ● छाया : सतीश बेद्य ↓



Funding: Tattva Heritage and IKS MoE. Digitized by eGangotri.

बिरजू और कत्थक: कथा नृत्य की वापसी

□ सुरेंद्र तिवारी

कत्थक नृत्य के बारे में दो धारणाएं प्रचलित हैं, एक तो यह कि कत्थक (या कथक) को इसके मूल स्वरूप में रहने दिया जाये और किसी प्रकार का परिवर्तन, जो परंपरा से थोड़ा भी हट कर हो, इस नृत्य के साथ न जोड़ा जाये. यानी गत, टुकड़े, परन, गतभाव—सारे यथावत रहें. यदि संभव हो, तो नृत्य का गणित में ही परिवर्तन या परिमार्जन किया जाये. अधिकांश घरानेदारों ने इस धारणा का समर्थन किया है. दूसरी विचारधारा यह है कि नृत्य में ताल और पद-संचालन अंग को यथावत रखते हुए, इसके अभिनय पक्ष (भाव बताना) के द्वारा नयी संभावनाओं के द्वार खोले जायें.

कत्थक नृत्य के जीवित कलाकारों में इस समय सबसे बड़े आचार्य बिरजू महाराज पहले इस पक्ष में थे कि कत्थक को यथावत ही रखना उचित होगा, लेकिन कई बार विदेश यात्रा करने के बाद अब वे यह मानने लगे हैं कि एक ओर जहां नृत्य की गणित का सर्वोच्च शिखर 'उपज', वहीं नृत्य के अन्य पक्षों को उनके मूल स्वरूप से हट कर ही अधिक विकसित किया जा सकता है. कत्थक को घूंघट और पनघट के भाव बताने तक ही सीमित रखना, इस नृत्य के साथ आज के परिप्रेक्ष्य में अन्याय होगा, यह बोध बिरजू महाराज को तब हुआ, जब यूरोप और अमरीका में उनके पद-संचालन और अभिनय पक्ष के प्रदर्शन पर हाल तालियों की गड़गड़ाहट से गूंज उठता था. लेकिन पनघट के भाव बताने पर उतना श्रोता-सहयोग नहीं मिलता था. मिले भी तो कैसे ? श्रोता और दर्शकों को पहले यह समझाना जरूरी था कि घूंघट और पनघट होता क्या है ? बिना इस जानकारी के भाव बताना निरर्थक कसरत के अतिरिक्त और कुछ नहीं रह जाता. इस अनुभव के बाद बिरजू महाराज ने पूरी लगन के साथ नृत्य-नाटिकाएं तैयार कीं. जिनमें से तीन का प्रदर्शन हाल ही में दिल्ली में किया गया. आकाशवाणी से श्री गोपाल दास के रिटायर होने के बाद कत्थक केंद्र को उनकी सेवाएं प्राप्त हो गयीं हैं. गोपाल दास निश्चित ही अच्छे आयोजनकर्ता हैं और यह हाल ही में कत्थक केंद्र द्वारा किये गये प्रदर्शनों ने सिद्ध किया है.

बिरजू महाराज : कत्थक के सबसे बड़े आचार्य

मालती-माधव : भावोत्तेजक संगीत

भूरिवसु और देवरात मित्र और सहपाठी थे. उन्होंने यह शपथ ली थी कि बड़े हो कर यदि किसी एक के कन्या और दूसरे के पुत्र उत्पन्न होगा, तो वे उन दोनों का विवाह कर देंगे. भूरिवसु के कन्या मालती और देवरात के पुत्र माधव हुआ. माधव को बौद्ध भिक्षुणी कामंदकी के आश्रम में शिक्षा प्राप्त करने के लिए भेजा गया. कामंदकी भुरिवसु और देवरात की सहपाठिनी भी थी. राजा यह चाहता है कि माधवी का विवाह उसके पुत्र के साथ हो. भूरिवसु इस स्थिति में नहीं है कि वह राजा को मना कर सके. वह कामंदकी से मंत्रणा करता है, जो उसे सहायता का वचन देती है और मदनोत्सव में मालती और माधव का परिचय कराती है. मदनोत्सव के इस नृत्य को बिरजू महाराज ने जहां एक ओर परंपरागत रूप दिया, वहीं बड़े मंच के योग्य नृत्य-संचालन और संगीत को भावोत्तेजक ढंग से प्रस्तुत करने में सफलता प्राप्त की है. सारे व्यवधानों को नष्ट कर के मालती और माधव प्रणय-सूत्र में बंधते है. शाश्वती सेन का अभिनय और पद-संचालन और कपालकुंडला की भूमिका में शोभना नारायण का अभिनय प्रभावोत्पादक बन पड़े.

शानेअवध : उल्लेखनीय नृत्याभिनय

शानेअवध में नवाब वाजिदअली शाह के समय के लखनऊ को चित्रित करने का प्रयास किया गया है. बिरजू महाराज लखनऊ घराने की उपज हैं और उनके पूर्वजों यानी महाराज बिंदादीन के समय से उनका संबंध लखनऊ से रहा है. नवाब वाजिदअली शाह स्वयं एक अच्छे गायक और नर्तक भी थे और उनका संगीत और धुनें आज भी बहुत लोकप्रिय हैं.

नृत्य नाटिका वसंतोत्सव से प्रारम्भ होती है और नृत्यों का यह सिलसिला उस समय समाप्त होता है, जब 'रहस' प्रारंभ होता है, जिसमें वाजिदअली शाह स्वयं नाचते थे और कृष्ण का अभिनय करते थे. उस समय के लखनऊ को इस नृत्य नाटिका ने जितना सजीव रूप दिया, वह ऊपर से जितना कठिन काम दिखाई देता है, बिरजू महाराज के लिए शायद उतना ही सहज रहा हो ! ठाकुरप्रसाद के रूप में स्वयं बिरजू महाराज, वाजिदअली शाह के रूप में प्रदीपशंकर, भाट के रूप में तीरथ अजमानी तथा राधा के रूप में भारती गुप्ता का नृत्याभिनय उल्लेखनीय है.

कुमारसंभव : सफल मंचन

प्रख्यात कथा पर आधारित इस नृत्य नाटिका के अनेक अतिमार्मिक प्रसंगों का बहुत ही सफल मंचन संभव हो सका है. कामदेव के तप-भंग को जाने से पूर्व रति का उसे रोकना और कामदेव के भस्म होने के बाद रति-विलाप के प्रसंग अत्यंत ही सजीव लगे. रति के रूप में भारती गुप्ता, उमा के रूप में शोभना नारायण तथा पवन के रूप में कृष्ण मोहन की भूमिकाएं अत्यंत सफल रहीं.

इन प्रदर्शनों ने यह सिद्ध कर दिया कि कत्थक नृत्य, जिसका प्रारंभ कथावाचन के साथ अभिनय से हुआ था, फिर अपने मूल स्रोतों में नयी संभावनाओं की खोज कर रहा है. ■■■

शानेअवध

मालती माधव

● छाया सौजन्य : कत्थक केंद्र, दिल्ली

७ नवम्बर, १९७६ के अंक में
बंगला के मनीषी कथाकार
विमल मित्र का सम्पूर्ण उपन्यास
वे दोनों और वह
हिन्दुस्तान टाइम्स का गौरवशाली प्रकाशन
साप्ताहिक हिन्दुस्तान
अपनी प्रति अभी से सुरक्षित करा लें
हर बार की तरह इस बार शिकायत न रह

एक के बाद एक, तीनों पत्र पढ़ कर सविता खुद किसी अबोध अनजाने डर से व्याकुल हो उठी। अजीब डरावनी मालूम पड़ती है धनबाद के किसी बीहड़ कोने में बसी यह कोयला खदान की बस्ती।

डॅडी यही समझे बैठे हैं कि देर-सबेर सविता और विजया को भी वहां जाना ही होगा। वह तो सुधीर के दिल्ली से जाने के बाद से उन्हें हाई-ब्लड-प्रेशर की शिकायत चल रही है, उसी के सहारे सविता अपना जाना स्थगित किए हुए है, पर कब तक?

इस बार भी डाक्टर मित्तल ने ब्लड-प्रेशर चैक कर के बढ़ा हुआ बतलाया—एक सौ अस्सी और अठानबे—और इलाज, आराम, परहेज और बेफिक्री।

"ठीक है डाक्टर मित्तल, शुक्रिया", शुक्ला साहब ने हल्के-से मुस्करा कर कहा, "मुझे इसके साथ जीना है तो इसे भी मेरे साथ जीना सीखना पड़ेगा। आप फिक्र न करें। सब ठीक रहेगा।"

"दैट्स द स्पिरिट", डाक्टर ने प्रभावित स्वर में कहा। उसके जाते ही शुक्ला साहब सविता से बोले, "सुधीर का कोई खत आया? कब बुलाया है तुम लोगों को?"

"पहले आपकी तबीयत तो ठीक हो जाए," सविता ने कहा।

"उसे छोड़ो", उन्होंने बात काट कर कहा, "यहां सब पुराने नौकर-चाकर हैं, मुझे कोई दिक्कत नहीं होगी। तुम जब जाना चाहो, चली जाओ।"

"इतनी जल्दी क्या है डॅडी, आप कुछ ठीक हो जाएंगे तो चली जाऊंगी। और फिर विजया की पढ़ाई का भी सवाल है।"

"मिशनरी स्कूल वहां भी जरूर होगा," उन्होंने याद दिलाया, "अंग्रेज जहां भी रहे उन्होंने स्कूल जरूर खोले।"

"इन्होंने लिखा है, वहां की आबोहवा बहुत खराब है" सविता ने दूसरा कोण पकड़ा, "पता नहीं विजया की सेहत कैसी रहेगी।"

"पता नहीं, धनबाद में क्यों काम लिखा है," शुक्ला साहब ने एक लम्बी सांस ले कर कहा, "दिल्ली में सरकारी विभाग में नौकरी पक्की ही थी।"

"फिर ली क्यों नहीं?" सविता ने चकित स्वर में कहा।

"क्या बतलाऊं? कहता था सिफारिश से मिली नौकरी नहीं करूंगा।" जज साहब ने कहना शुरू तो शिकायत के तौर पर किया था पर कहते-कहते उनका हृदय गर्व से पसीज गया। व्यावहारिक बिन्दु पर चाहे कितना भी गलत क्यों न हो, है तो गर्व का ही विषय। कितने युवक हैं जो महज असूलों की खातिर, बड़े शहर की आरामदेह नौकरी छोड़ कर छोटे पिछड़े कस्बे में कम पैसों पर नौकरी कर के तकलीफ उठाने को तैयार होंगे?"

"अभी भी दिल्ली वाली नौकरी मिल सकती है?" वह फिर बोली।

"शायद," शुक्ला साहब ने कहा।

"तो वहीं ले लें। आपको डाक्टर आराम करने को कहता है। प्रापर्टी की देखभाल के लिए भी तो कोई चाहिए। दिल्ली रहे तो मैं यहां आती-जाती रहूंगी।"

"प्रापर्टी की देखभाल," शुक्ला साहब ने फिर लम्बी सांस खींची, "अब तुम कर भी लोगी तो हमारे बाद कौन करेगा? कोर्ट-कचहरी जाना तो औरतें कर नहीं सकतीं।"

"क्यों, डॅडी, मैं कर सकती हूं," सविता ने विश्वास के साथ कहा।

"नहीं," शुक्ला साहब एकदम सख्त पड़ गए।

और उनके साथ-साथ सविता को भी याद आ गया कि वह एक व्यापारी की बेटी है और शुक्ला साहब जमींदारों के वंशज।

"हमारे यहां ऐसा कायदा नहीं है," उन्होंने कहा, "जायदाद का संरक्षक पुरुष ही होता है।"

सविता का दिल धक से रह गया। जब से डॅडी का ब्लड-प्रेशर बढ़ा है यही डर उसे बराबर सताया करता है। कहीं सही वसीयतनामा बनाए बगैर उन्हें दिल का दौरा पड़ गया तो? और ख्यालात अगर ये हैं तो उन्हें कुछ होने से पहले एक बेटे का होना बिल्कुल जरूरी है। कानपुर हास्पिटल के चीफ इस बार कोई गड़बड़ नहीं होगी, बशर्ते शुरू से ही वह उनकी देखभाल में रहे। सुधीर को वापस कानपुर या दिल्ली बुलाना ही होगा।

उसने खूब समझा-बुझा कर सुधीर को चिट्ठी लिखी:

. . . "डॅडी कहते हैं अभी भी दिल्ली वाली सरकारी नौकरी मिल सकती है। आप फौरन छुट्टी ले कर यहां चले आएं और फिर अगर आप यही चाहते हों तो सब लोग दिल्ली जा सकते हैं। वैसे मेरे ख्याल से डॅडी को अकेला नहीं छोड़ना चाहिए, सेहत बिल्कुल ठीक नहीं रहती। हम लोग कानपुर में ही रहें तो सबसे अच्छा है—जायदाद की देखभाल भी हो जाएगी और डॅडी की भी। मेरे ख्याल से यहां भी कोई-न-कोई नौकरी मिल जाएगी। बेकार धनबाद के धूल-कोयले में सेहत खराब करने में फायदा क्या है? और यदि आप कानपुर नहीं ही रहना चाहते हों तो मैं आप पर दबाव नहीं डालूंगी। दिल्ली में नौकरी कर लें, हम लोग आते-जाते रहेंगे। विजया की छुट्टियां इस महीने के आखीर में होंगी। उसकी पढ़ाई का हर्जा करके आना सम्भव नहीं होगा। आप अपना फैसला लिखें।"

लौटती डाक से सुधीर का पत्र आ पहुंचा:

"विजया की पढ़ाई का बहाना बनाने की जरूरत नहीं है। तुम नहीं आना चाहतीं तो भाड़ में पड़ो। पर याद रखना, उसे मैं वहां छोड़ूंगा नहीं। छुट्टी मिलते ही आ कर ले जाऊंगा। और जज साहब की देख-भाल की खूब कही। जब तुम नहीं थीं, तब भी मुझे याद नहीं कि उनकी देखभाल में कुछ कमी रहती थी। हां, तुम्हें खुद वहां ज्यादा आराम मिलता होगा। और कौन जाने सेवा के प्रभाव से जज साहब अपनी जायदाद तुम्हें ही बख्श जाएं।"

उसके बाद दो-तीन महीने तक सुधीर ने कोई खत कानपुर नहीं लिखा। सविता ने जो पत्र लिखे, उन्हें बिना पढ़े ही सुधीर ने फेंक दिए। काम में अपने को इस तरह खपा लिया कि दौरे पर आया मैनेजर भादुड़ी कह बैठा, "मिस्टर शुक्ला, आप आदमी हैं या एटम बम?"

"एटम बम नहीं, एटोमिक एनर्जी" कहिए, मैनेजर सत्यानाश नहीं।"

"खूब," मिस्टर भादुड़ी हंस दिए, "आप तो हाजिरजवाब भी हैं। मैंने तो सोचा था कि खदान के सिवा आप कुछ जानते ही नहीं होंगे। क्लब में भी आपको नहीं देखा।"

"क्लब साहबों के जाने की जगह है। मैं तो अपने को एक अदना मजदूर समझता हूं।"

"अच्छा-अच्छा," कह मैनेजर भादुड़ी आगे गया। मुंहफट आदमी अगर उतनी ही तनख्वाह औरों से दुगुना काम करे तो उसे तर्क नहीं, देना चाहिए। अनुभवी अफसर होने के नाते वह बखूबी जानता था।

दिन भर चाबुक खाए घोड़े की तरह काम में रहना तो सुधीर की वह नियति थी जिसे उसने स्वीकार लिया था। पर चाबुक फटकारती शरीर के सहज व्यापार से नहीं, नसों के बिल्कुल से पैंठा हो रही थी।

दिन भर वह मशीनों को ललकारता, सविता और शुक्ला साहब को। और उसका ललकार उसके अपने मानसिक स्वास्थ्य का करती चलती।

फिर एक दिन वह एक नई ललकार लिए मिस्टर भादुड़ी के कमरे में जा पहुंचा। उसका हरि एक दिन अपने भतीजे रामू को लिए पास आया और उसके लिए खदान में नौकरी की सिफारिश मांगने लगा।

"अभी कुछ काम नहीं करता?" उसने पूछा

"अभी तो ठेके का मजदूर है, रुपया रोज पर

"एक रुपया?" सुधीर ने अचरज से "बस?"

"हां-जी। पक्की नौकरी मिल गई तो छह रोज पड़ेगा," हरि ने कहा।

"इतना फर्क है दोनों में?"

"हां-जी," हरि बोला और भतीजे रामू ने सफाई देते हुए कहा, "ठेकेदार अनुठा आदमी लगवाता है, वैसे देता एक है, जी।"

"क्या," सुधीर ने चौंक कर कहा, "अंगूठा पर लगवाता है और देता एक है?"

"हां-जी।"

"क्यों?"

"क्या जाने?" हरि और भतीजे ने एक साथ मीन स्वर में कहा।

"यह तो लूट हुई," सुधीर उत्तेजित हो उठा

"हां-जी," निर्विकार भाव से दोनों ने दुहरा

"कब से इस तरह लूट रहा है तुम लोगों को?"

"क्या जाने?" उन्होंने उसी निर्विकार भा कहा।

"तुम लोग शिकायत क्यों नहीं करते?"

"शिकायत? किस से?" हरि ने पूछा।

"मैनेजर से।"

"किस बात की?"

"पैसे जो कम देता है, उसकी।"

हरि और भतीजे रामू ने एक दूसरे की तरफ और कन्धे झटक दिए,

"क्या जाने," उन्होंने कहा।

सुधीर भड़क कर बोला, "तुम से कुछ नहीं तो मैं बात करता हूं मैनेजर से। ठीक पैसे मिलने काम करना।"

"आप पैसा ठीक करा देंगे?" रामू ने भोलेपन से पूछा।

"और क्या?"

"आप मालिक हो," हरि ने हाथ जोड़ कर फिर रामू से बोला, "चल रामू, मालिक तेरी बहा करा देंगे।"

"उसकी नहीं। सब मजदूरों के पैसे ठीक करा देगा," सुधीर ने जोर से कहा।

"न न, मालिक, वह कैसे होगा? पक्की नौकरी पर जिस-तिस की बहाली नहीं होती," हरि कहता ही रह गया और सुधीर उनसे बतियाता हुआ मैनेजर के बंगले पर जा पहुंचा।

रात के साढ़े आठ बजे थे। मैनेजर भादुड़ी काम निबटा कर खाना खाने से पहले ह्विस्की गिलास हाथ में थामे बैठक में आराम करता रहा

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हिन्दी भाषा की प्रगति या दुर्गति?

● चन्द्रगुप्त वार्ष्णेय

हिन्दी में गवर्मेंण्ट और एजीटेशन, दोनों के लिए 'आन्दोलन' प्रयुक्त होता है, किन्तु इन दोनों में फर्क है। गवर्मेंण्ट टिकाऊ होता है और एजीटेशन अल्पकालिक आवेश होता है।

प्रतिक्रियावाद शब्द का जोर

राजनीतिक लबड़-धोंधों में इन दिनों 'प्रतिक्रियावाद' शब्द का खूब जोर-शोर है। क्या समाजवाद, साम्यवाद, पूंजीवाद, मार्क्सवाद वगैरा की तरह यह भी कोई राजनीतिक विचारधारा या मत है? चिराग ले कर ढूंढने पर भी मुझे वहां ऐसा कोई आदमी नजर नहीं आया जो अपने को प्रतिक्रियावादी कहता या मानता हो। यह भी पता नहीं लगा कि इस विचारधारा का प्रवर्तक कौन है! सिर्फ यह मालूम हुआ कि यह शब्द रिएक्शनरी का बेतुका अनुवाद है। रिएक्शन का अर्थ है प्रतिक्रिया, इसलिए रिएक्शनरी प्रतिक्रियावादी हो गया। दरअसल रिएक्शनरी उसे कहते हैं, जो प्रगतिविरोधी या प्रतिगामी हो। यह 'वाद' नहीं, अपवाद है। मगर 'प्रतिक्रियावादी ताकतों' और 'तत्वों' के हल्ले में यह शब्द सुनाई नहीं देते।

गृहमन्त्री

होम मिनिस्टर के लिए 'गृहमन्त्री' शब्द हालांकि रूढ़ हो गया है, परन्तु उपयुक्त नहीं है। गृह का केवल एक ही संकुचित अर्थ है: रहने का घर या मकान। इसकी तुलना में होम 'स्वदेश' या 'वतन' को भी कहते हैं। होम मिनिस्टर अपने देश के सारे आन्तरिक मामलों का मन्त्री होता है, किसी 'गृह' का नहीं। इसलिए जिस तरह फॉरेन मिनिस्टर को विदेशमन्त्री या परराष्ट्र मन्त्री कहा जाता है, उसी तरह होम मिनिस्टर को देशमन्त्री या स्वदेश मन्त्री या स्वराष्ट्र मन्त्री कहना ज्यादा उपयुक्त है। होम अफेयर्स को देशिक मामलात कहना चाहिए।

अंग्रेजी में हरेक कामन नाउन (जातिवाचक संज्ञा) के पहले ए (एक वचन) और दि (बहुवचन) लगाना जरूरी होता है। इन्हें आर्टिकल्स कहते हैं। 'ए' संज्ञा के एकवचन का चिह्न होता है, संख्यावाचक नहीं होता। हिन्दी व्याकरण में ऐसा कोई नियम नहीं है और आर्टिकल के लिए कोई पारिभाषिक शब्द ही नहीं है, मगर हिन्दी के अनुवादक और लेखक अंग्रेजी की नकल करके संख्यावाचक 'एक' शब्द जबर्दस्ती ठूंस देते हैं। इन वाक्यों को देखिए: व्यापार सम्बन्धी बातचीत के लिए सोवियत रूस का एक प्रतिनिधिमण्डल भारत आ रहा है; संविधान में संशोधन सुझाने के लिए कांग्रेस ने एक समिति नियुक्त की है; लगाई जा रही है; दिल्ली में यमुना पर एक नया पुल बना है; . . . ने विश्वविद्यालय में एक व्याख्यान दिया। इन सब में 'एक' शब्द बिल्कुल अनावश्यक है। और देखिए: प्रधानमन्त्री ने बम्बई की एक जनसभा में एक भाषण देते हुए कहा; उच्चन्यायालय ने अभियुक्त की एक अपील खारिज कर दी। पहले वाक्य का मतलब यह निकलता है कि कई जनसभाएं हुईं और उनमें से एक में प्रधानमन्त्री ने भाषण दिया। और भाषण भी कई दिए जिनमें से एक में उन्होंने कहा ...। दूसरे वाक्य से यह ध्वनि निकलती है कि अभियुक्त की कई अपीलें थीं, जिनमें से एक खारिज कर दी गई।

शब्द-शक्तियां

मानी हुई बात है कि हरेक भाषा में बहुत-से शब्द अनेकार्थक होते हैं। कई शब्दों के अभिधा, लक्षणा और व्यंजना भेद से अलग-अलग अर्थ तथा भावार्थ हो जाते हैं। 'अर्थ' शब्द को ही ले लीजिए। इसके कई अर्थ हैं: शब्द का आशय या अभिप्राय, धन, विषय, इच्छा, कारण, प्रयोजन, प्रकार। इसी प्रकार 'कर' के अर्थ हैं: हाथ, प्रकाशकिरण, हाथी की सूंड, ओला और टैक्स। 'गो' शब्द गाय के अलावा इन्द्रियों तथा पृथ्वी का भी वाचक है। अगर कोई अंग्रेजी अनुवादक गोस्वामी तुलसीदास को काउ-ओनर या लैण्ड-ओनर समझ ले तो हम उसका मखौल उड़ा देंगे, लेकिन अंग्रेजी शब्दों के हिन्दीकरण में जब बहुत करके ऐसा हो रहा है, तो कोई अंगुली नहीं उठाता।

शब्द की शक्ति अर्थात उसका असली अभिप्राय किन बातों पर निर्भर करता है, इसका वर्णन इस श्लोक में बताया गया है—

शक्तिग्रहं व्याकरणोपमान
कोषाऽऽप्तवाक्याद् व्यवहारतश्च।
वाक्यस्य शेषाद् विवृतेर्वदन्ति
सान्निध्यत: सिद्धपदस्य वृद्धा:॥

—शब्द की शक्ति इन बातों से प्रकट होती है: व्याकरण, उपमान (उदाहरण), कोश, अधिकारी पुरुषों के वचन, व्यवहार, वाक्यशेष (वाक्य की संगति अथवा प्रसंग), विवरण (व्याख्या) तथा सिद्धपद (प्रयोग-सिद्ध अथवा रूढ़पद) का सामीप्य।

अभी तक अंग्रेजी के उन शब्दों का हवाला दिया गया है, जिनके प्रसंगानुसार अलग-अलग वाच्यार्थ अथवा भावार्थ होते हैं परन्तु जिनके लिए हिन्दी का एक ही शब्द प्रयुक्त किया जा रहा है। यह प्रवृत्ति उल्टी दिशा में भी चल रही है, अर्थात अंग्रेजी के कुछ विभिन्न शब्दों को भी हिन्दी में एक ही लकड़ी से हांका जा रहा है, हालांकि हिन्दी में अलग-अलग शब्द मौजूद हैं। इनके कुछ उदाहरण ध्यान देने लायक

दलों की दलदल

इस किमाश का एक शब्द है 'दल'। यह शब्द बहुसंख्यावाचक है और पुरानी कहावत है कि संसार में सिर्फ साढ़े-तीन दल हैं। बादल दल, टिड्डी दल, चींटी दल और आदमियों का आधा दल। मगर हिन्दी अखबारों को उठा कर देख लीजिए—चारों तरफ दल ही दल नजर आएंगे। राजनीति के मैदान में तो दल हैं ही, खेलों के मैदान में भी हैं, और इनके अलावा कलाकारों के दल, डाकुओं के दल, पुलिस दल और न जाने कितने दल हैं। विदेशों से सांस्कृतिक दल, कलाकारों के दल तथा सरकारी या गैरसरकारी स्तरों पर बातचीत के लिए तरह-तरह के दल भारत में आया करते हैं। मानो कोई फौज चढ़ कर आ रही हो। हमारी सरकार अध्ययन दल, कार्यकारी दल वगैरा नियुक्त किया करती है। कांग्रेस दल भी इसी तरह के दल मुकर्रर करता है—यानी दल के भीतर दल। ऐसे दलों में अमूमन चार-पांच आदमी हुआ करते हैं।

अंग्रेजी के पार्टी, टीम, ग्रुप, गैंग, बैंच, पैनल वगैरा के लिए हिन्दी में पक्ष, टोली, गिरोह, समूह, मण्डल, मण्डली, गुट, जत्था, टुकड़ी वगैरा शब्द हैं, मगर सब के सब दलों की दलदल में फंस गए हैं। राजनीतिक पार्टियों को पार्टियां ही रहने दिया जाए तो क्या हर्ज है? और खिलाड़ियों की टीमों को दल बनाने की क्या जरूरत है। बाकी के लिए सांस्कृतिक मण्डल, कलाकारों की मण्डली, डाकुओं का निरोध या समूह, अध्ययन टोली, कार्यकारी टोली, पुलिस का दस्ता, सेना की टुकड़ी—इस प्रकार अलग-अलग शब्दों का प्रयोग होना चाहिए। 'मण्डल' शब्द प्रतिनिधिमण्डल और शिष्टमण्डल में ही अटक गया है, इसे आगे बढ़ाया जाए।

फोर्स को कहीं सेना और कहीं दल कहा जाता है। जैसे पॉलिस फोर्स—पुलिस दल; बॉर्डर सिक्यूरिटी फोर्स—सीमा सुरक्षा दल; आर्म्ड फोर्स—सशस्त्र सेना। इसमें एकरूपता लाने के लिए सैन्य या वाहिनी शब्द अपनाए जा सकते हैं, हालांकि बल भी चल सकता है।

सिर पर चढ़ा अध्यक्ष शब्द

दल की तरह 'अध्यक्ष' शब्द भी सिर पर चढ़ा हुआ है। प्रेसिडेण्ट, स्पीकर, हेड, चेअरमैन, चीफ सब-अध्यक्ष कहलाते हैं। अपवाद सिर्फ चार हैं—राष्ट्रपति, कुलपति, सभापति और पूंजीपति। लेकिन राष्ट्रपति भी राज्याध्यक्ष और प्रधानमन्त्री शासनाध्यक्ष परिभाषित होते हैं। सेनापति और सेनानायक शब्द पुराने जमाने से चले आ रहे हैं, मगर नए शब्द गढ़ने में गया। स्पीकर संसद या विधानमण्डल की कार्रवाई को नियमों के अनुसार चलाता है अर्थात नियमन करता है। इसे नियामक कह सकते हैं। हेड आफ स्टेट को राज्याधिपति और हेड आफ गवर्नमेण्ट को शासनाधिपति नाम दे सकते हैं। किसी टोली के हेड को अध्यक्ष की बजाय मुखिया, प्रमुख या अगुवा कहना ज्यादा उपयुक्त है। किसी सभा या समिति के चेअरमैन के लिए 'प्रधान' शब्द का प्रयोग हो सकता है।

जजों को न्यायाध्यक्ष नहीं बनाया गया, यह गनीमत है, लेकिन 'न्यायाधीश' बना दिया। जब जुडीशियरी को 'न्यायपालिका' कहते हैं, तब जजों को न्यायपाल क्यों नहीं कहा जाता?

'स्थिति' शब्द की स्थिति

हिन्दी अखबारों में और आकाशवाणी के हिन्दी प्रसारणों में 'स्थिति' शब्द बड़ी मजबूती से स्थित हो रहा है। आपात स्थिति, खाद्यान्नों की स्थिति, बाढ़ की स्थिति, सूखे की स्थिति, मूल्यों की स्थिति, राजनीतिक स्थिति, अन्तर्राष्ट्रीय स्थिति, हड़ताल की स्थिति और रोगी की भी स्थिति—इन अनगिनत स्थितियों के मारे नाक में दम आ रहा है। अंग्रेजी में जहां कण्डीशन, पोजीशन, सिचुएशन, स्टेट, सरकमस्टेन्स वगैरा शब्द हैं, वहां हिन्दी में भी हाल, हालत, दशा, अवस्था, गति, सूरत वगैरा शब्द हैं। फिर भी स्थिति का ही एकछत्र साम्राज्य है। आपात स्थिति लागू होने के बाद देश की स्थिति में सुधार हुआ है। यानी एक स्थिति दूसरी स्थिति पर सवार हो गई है। सही आशय प्रकट करने के लिए यह कहना चाहिए: आपात काल की घोषणा के बाद देश की दशा सुधरी है। बोलचाल में रोगी का 'हाल' पूछा जाता है और यह पूछा जाता है कि 'हालत' नाजुक तो नहीं है। 'अवस्था' शब्द का प्रयोग तो बहुत ही कम हो रहा है।

'अतिरिक्त' शब्द का ऊलजलूल प्रयोग

'अतिरिक्त' शब्द का ऊलजलूल प्रयोग करने वालों के दिमाग भी शायद अति+रिक्त (बिल्कुल खाली) हैं। सरप्लस (जरूरत से ज्यादा या बेशी), एक्सेस (हद से ज्यादा), एक्स्ट्रा (फालतू), एडीशनल (अधिक, अलावा) और एक्सेप्ट (सिवाय)—सब अतिरिक्त की डोरी में बंध गए हैं। जैसे: अतिरिक्त (बेशी या फालतू) भण्डार, अतिरिक्त (अलग) भूमि, अतिरिक्त (अधिक) कर, अतिरिक्त (हद से ज्यादा) लाभ। मेरे अतिरिक्त (अलावा) और भी कई लोग थे। मेरे अतिरिक्त (सिवाय) कोई नहीं था। इन दो वाक्यों में 'अतिरिक्त' का प्रयोग परस्पर विरो

दूसरी किस्त : पहली किस्त आप १६ सितम्बर १६७६ के अंक में पढ़ चुके हैं

अपर सचिव, अपर न्यायाधीश, परन्तु फिर भी अतिरिक्त सचिव, अतिरिक्त न्यायाधीश लिखते हैं। बताने वाला और रोकने वाला कोई नहीं।

अस्थायी का स्थायित्व

टेम्परेरी प्रावीजनल और अनस्टेबल इन तीनों शब्दों के लिए 'अस्थायी' शब्द प्रयोग में आ रहा है। इसलिए इनके विपर्याय, पर्मनेन्ट और स्टेबल 'स्थायी' हो गए। टेम्परेरी का अर्थ है अल्पकालिक, प्रोवीजनल का काम-चलाऊ और अनस्टेबल का अस्थिर या डावांडोल। स्टेबल का अर्थ है स्थिर या टिकाऊ=पायदार। पर्मनेन्ट को स्थायी के अलावा चिरकालिक भी कह सकते हैं।

अंग्रेजी शब्दों के एकार्थक अनुवादों की सैकड़ों मिसालें दी जा सकती हैं और लेखक के पास उनका काफी संग्रह है। अब प्रस्तुत हैं वे कुछ बातें जिनसे अब हिन्दी का रूप व्यर्थ ही बिगड़ता है तथा उसका विकास अवरुद्ध होता है।

'इस्तीफा' शब्द सदियों से चला आ रहा है और आम-फहम है। गांवों के लोग भी जानते हैं कि 'अस्तीफा' क्या होता है। मगर हिन्दीकरण के दीवानों ने इसे 'त्यागपत्र' बना दिया है। अगर कोई जबानी इस्तीफा दे तो वह भी त्यागपत्र कहलाता है। और इस्तीफा-नामा को क्या त्यागपत्र का पत्र कहेंगे ?

नि:शुल्क मुफ्त क्यों ?

हमारे देश भारत में कोई चीज मुफ्त बिना मूल्य या बिना कीमत न तो दी जाती है और न ली जाती है। ये दोनों काम नि:शुल्क होते हैं। भूमिहीनों को जमीनें, छात्रों को पुस्तकें, गरीबों को दवाइयां, बच्चों को दूध—सब नि:शुल्क बांटे जाते हैं। विदेशों से भारत को नि:शुल्क सहायता भी मिलती रहती है। यानी इन पर कोई 'शुल्क' नहीं लगता। यह आकाशवाणी का चमत्कार है जो हिन्दी अखबारों पर हावी हो गया है। 'शुल्क' शब्द को पारिभाषिक रूप दे दिया गया है और यह फीस, चुंगी तथा टैक्स के अर्थों में रूढ़ हो गया है। पता नहीं इसे 'मुफ्त' का पर्यायवाची क्यों और कैसे माना जा रहा है।

अभाव का भयंकर दुरुपयोग

'अभाव' शब्द का तो भयंकर दुरुपयोग हो रहा है। किसी भी चीज की कमी पड़ जाए तो उसका 'अभाव' हो जाता है, यानी वह गायब हो जाती है—उसका अस्तित्व ही नहीं रहता। अकाल नहीं पड़ते, अभाव की स्थिति होती है, वर्षा कम हो तो पानी का अभाव हो जाता है। अस्पतालों में डाक्टरों का अभाव, स्कूलों में शिक्षकों का अभाव, पेट्रोल का अभाव, बिजली का अभाव, और न जाने कितने अभाव हर समय मुंह बाए खड़े रहते हैं। किल्लत, टोटा, कमी, तोड़ा, कसर, कम-उपलब्धि — इनकी जगह अभाव का प्रयोग क्या अक्ल के अभाव का परिचायक नहीं है। इतना ही नहीं, कभी किसी चीज का नितान्त अभाव भी हो जाता है। यानी अभाव से भी ज्यादा सूक्ष्म कोई अवस्था है !

विलय या एकीकरण

की चर्चा है। तमिलनाडु में तो दोनों का विलीनीकरण' हो भी गया है। विलय और विलीनीकरण का अर्थ है गायब हो जाना या एक चीज में दूसरी चीज का घुल जाना। इसलिए दोनों कांग्रेसों के विलय या विलीनीकरण का मतलब यह हुआ कि दोनों गायब हो गईं या नष्ट हो गईं। यह तो कह सकते हैं कि संगठन कांग्रेस सत्ता कांग्रेस में विलीन हो गई, अर्थात घुल गई, परन्तु दोनों का तो एकीकरण ही हो सकता है, विलीनीकरण नहीं।

बहिष्कार का प्रयोग

एक समाचार छपा था : रूसी राजदूत द्वारा पीकिंग भोज का बहिष्कार। 'दुबारा' पर तो मैं कूंची फेर चुका हूं, अब 'बहिष्कार' की बारी है। हमारे देश में भी लोग सभाओं, सदनों वगैरा का 'बहिष्कार' करते हैं।

बहिष्कार का अर्थ है : बाहर निकालना। जिसे बिरादरी से छेका जाता है उसे बहिष्कृत यानी बाहर निकाला हुआ कहते हैं। परन्तु आजकल इस शब्द का उल्टे अर्थों में प्रयोग हो रहा है।

पाठक-दर्शक

उल्टे अर्थों में प्रयुक्त होने वाले दो शब्द और हैं : 'पाठक' और 'दर्शक'। 'पाठक' का अर्थ है पढ़ाने वाला (अध्यापक) और 'दर्शक' का अर्थ है दिखाने वाला। पर ये शब्द पढ़ने वाला और देखने वाला के अर्थों में रूढ़ हो गए हैं। मेरा ख्याल है कि यह उलटबांसी अभी तक किसी के दिमाग में नहीं आई है। इस पर शोध होनी चाहिए।

शब्द प्रयोगों की व्यापक विसंगतियों का चिट्ठा पेश करने के बाद प्रस्तुत है व्याकरण सम्बन्धी कुछ महत्त्वपूर्ण बातें।

वर्तनियां

शब्दों की वर्तनियों के मामले में काफी गड़बड़झाला हो रहा है। आया, गया, खाया जैसी थाकारान्त क्रियाओं के बहुवचन आये, गये, खाये और स्त्रीलिंग आयी, गयी, खायी लिखे जायं, या आए, गए, खाए और आई, गई, खाई। अनुस्वार के प्रयोग में तो बिल्कुल आपाधापी चल रही है। मंत्री भी लिखते हैं और मन्त्री भी। कोई सम्बन्ध लिखता है, कोई संबन्ध और कोई संबंध। पंडित और पण्डित, दोनों चलते हैं।

अनुस्वार का प्रयोग

संस्कृत व्याकरण के अनुसार, शब्द के किसी वर्ण को सानुनासिक बनाने के लिए उसके आगे के वर्ण के वर्ग का विचार किया जाता है और उसमें उसी वर्ग का अनुनासिक वर्ण आधा या हलन्त करके जोड़ा जाता है। उदाहरणों से यह नियम स्पष्ट हो जाएगा।

क वर्ग अनुनासिक ङ : अङ्क, बङ्क, मङ्क।
च वर्ग अनुनासिक ञ : मञ्च, कुञ्ज, लाञ्छन।
ट वर्ग अनुनासिक ण : घण्टा, कण्ठ, खण्ड।
त वर्ग अनुनासिक न : दन्त, मन्त्र, पन्थ छन्द, बन्ध, अन्त।
प वर्ग अनुनासिक म : चम्पा, गुम्फ, बिम्ब, शम्भु, सम्मति।

बाकी वर्णों के साथ (कुछ अपवादों को छोड़ कर) केवल अनुस्वार बिन्दु का प्रयोग होता है : जैसे संयम, वंश, कंस, सिंह।

इस नियम को बताने का प्रयोजन यह है कि हिन्दी में या तो इसका पूरी तरह निर्वाह किया जाए अथवा आधी तीतर आधी बटेर की बजाय, आमतौर पर अनुस्वार बिन्दु का ही उपयोग करना मुनासिब है। इस लिहाज से ऊपर लिखे शब्दों के ये रूप होंगे : अंक, बंग, जंघा, संख्या, मंच, कुंज, लांछन। घंटा, कंठ, खंड। दंत, मंत्र, पंथ, छंद, बंध। चंपा, गुंफ, बिंब, शंभु, संमति। इससे वर्तनियों में सरलता आएगी और कम्पोजिंग में आधे वर्ण की समस्या नहीं रहेगी। गुजराती लिपि में यह झमेला नहीं है। केवल अनुस्वार बिन्दु का ही प्रयोग होता है।

विसर्ग का नियम

इसी प्रकार संस्कृत में शब्दों के आगे विसर्ग चिह्न (:) लगाने का भी नियम है। परन्तु हिन्दी में विसर्ग के लिए कोई स्थान नहीं है। दुःख को हम दुख ही लिखते हैं। फिर भी पुनः, प्रातः, प्रायः, वस्तुतः, साधारणतः अक्षरशः आदि लिखने का लोगों को शौक है। उनकी बजाय फिर या दोबारा, सुबह या सवेरे, बहुधा या अकसर, वास्तव में या दरअसल, साधारणतया और हर्फ-ब-हर्फ उन्हीं का त्यों लिख सकते हैं।

कथन

बोलने वाले का कथन ज्यों का त्यों लिखने के लिए अंग्रेजी में इनवर्टेड कोमाज का प्रयोग किया जाता है। जैसे, राम सैड टु मी, "आई एम गोइंग टु देल्ही।" इसे डाइरेक्ट नरेशन कहते हैं। इसी वाक्य को परोक्ष रूप में (इन्डायरेक्ट नरेशन) यों लिखा जाएगा : राम टोल्ड मी दैट ही वाज गोइंग टु आगरा। वाक्य को एक नरेशन से दूसरे में बदलने के लिए अंग्रेजी व्याकरण में बंधे हुए नियम हैं। हिन्दी व्याकरण में ऐसा कोई विधान नहीं है, इसलिए किसी के कथन या वचनों का उल्लेख करने का तरीका अपनी-अपनी मर्जी पर निर्भर करता है। जैसे : 'राम ने मुझसे कहा कि मैं आगरा जा रहा हूं,' और 'राम ने मुझसे कहा कि वह आगरा जा रहा है।' इस मामले में एकरूपता कायम करने का राय तो यह है कि हिन्दी में सिर्फ डाइरेक्ट नरेशन की पद्धति अपनानी चाहिए 'कि' अव्यय का प्रयोग त्याग देना चाहिए।

कारकों की विभक्तियां

कारकों की विभक्तियां शब्द का अविभाज्य अंग मानी जाती हैं, हालांकि हिन्दी में इन्हें शब्द से अलग लिखा जाता है। कुछ वर्षों पहले 'आज' के सम्पादक प्रवर पराडकरजी ने विभक्तियां मिला कर लिखने की परिपाटी शुरू की थी, परन्तु यह आगे नहीं बढ़ी। इसका नतीजा यह देखने में आ रहा है कि हिन्दी-लेखकों ने विभक्तियों को अलग ही शब्द समझ लिया है। जिस तरह के वाक्य हिन्दी अखबारों में छपते हैं, उनके कुछ नमूने ये हैं : प्रधान मन्त्री, जो आज विदेश से लौटी हैं, ने सम्वाददाताओं को बताया। लेखक ने अपनी पुस्तक, जो अभी प्रकाशित हुई है, के बारे में कहा। स्कूल के छात्रों, जिन्होंने अच्छे अंक प्राप्त किए हैं, को पुरस्कार दिए गए। शहर का बाजार, जिसकी सड़क कम चौड़ी है, में बहुत भीड़ रहती है।

यह उल्टी गंगा, वाक्य में अंग्रेजी की तरह एडजेक्टिव क्लोज इस कर बहाई जा रही है। समाचार के इट्टों में एक ही वाक्य में समाचार का सारांश उंडेलने की प्रवृत्ति ने यह गजब ढा रखा है। हिन्दी के व्याकरणाचार्यों को यह अशुद्धि नजर क्यों नहीं आ रही ?

संज्ञाओं के बहुवचन

संज्ञाओं के बहुवचन बनाने के लिए हिन्दी में ऐसा कोई गुर नहीं है जो सब पर समान रूप से लागू किया जाए। हिन्दी व्याकरणों में भी इसके लिए कोई नियम नहीं बनाया जाता है, सिर्फ प्रयोगों के उदाहरण दे दिए जाते हैं। बालक जा रहा है, बालक जा रहे हैं। इन वाक्यों में बालक शब्द एकवचन और बहुवचन, दोनों का काम करता है। किन्तु बालकों ने आम खाया — इस वाक्य में रूप बदल लेता है। लड़का जा रहा है, लड़के ने आम खाया। इन वाक्यों में एकवचन के ही दो रूप हैं। लड़के जा रहे हैं — इस वाक्य में लड़के बहुवचन है। इस शब्द का दूसरा बहुवचन है लड़कों। अहिन्दी भाषी भारतीयों को, तथा विदेशियों को, हिन्दी पढ़ाते वक्त इन प्रयोगों को समझाने में दिक्कत होती है क्योंकि उनके पीछे कोई तर्क नहीं है।

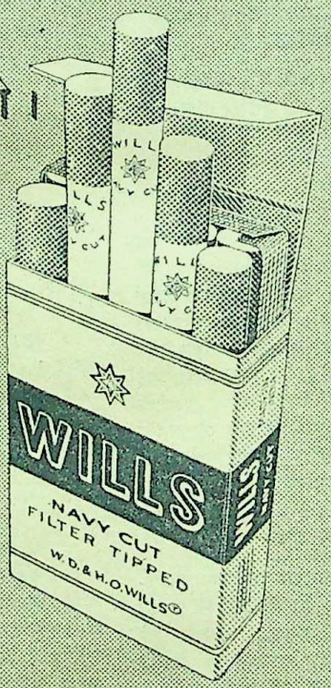
अनधिकार चेष्टा न समझी जाए तो लेखक एक सुझाव पेश करता है। अंग्रेजी के संज्ञावाचक शब्दों में (कुछ को छोड़ कर) 's' प्रत्यय लगाने से बहुवचन बन जाते हैं। ऐसा ही प्रत्यय हिन्दी के लिए भी खोजा जा सकता है, बशर्ते कि रूढ़िवादी लोग परस्पर की टांग खिंचाई देना छोड़ दें। हिन्दी भाषा विकृत हो रही है, इसकी उन्हें कोई चिन्ता नहीं है, लेकिन सुधार की बात सुनते ही उनके लेवर चढ़ जाते हैं। भारत की प्रादेशिक तथा आंचलिक भाषाओं में बहुवचन बनाने की कई परिपाटियां हैं। मुझे बृज भाषा की परिपाटी सबसे अधिक सरल जान

(शेष पृष्ठ ... पर)

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

अपना, रहे हमेशा अपना

जैसे विल्स फ़िल्टर।
फ़िल्टर और तम्बाकू के
अनोखे मेल के कारण
सचमुच स्वाद है मज़ेदार
हर समय, हर बार।
लाखों सिगरेट प्रेमियों की
भी यही है राय
विल्स फ़िल्टर
एक बार पी लें—
तो हमेशा
पीना चाहेंगे।



भारत में
सबका प्यारा
फ़िल्टर सिगरेट

जोड़ी अनोखी, मेल अनोखा
तभी तो चलन फ़िल्टर का देखा

संवर्धित मूल्य : रु० २.०० में १०, स्थानीय करों के अधीन

वैधानिक चेतावनी: सिगरेट पीना स्वास्थ्य के लिए हानिकारक है
STATUTORY WARNING: CIGARETTE SMOKING IS INJURIOUS TO HEALTH

कांग्रेस ने एक समिति नियुक्त की है: इनके कुछ उदाहरण ध्यान देने लायक

एक खोए शहर की तलाश

● ईश्वर सिंह जैंस

सीधासादा ग्रामीण दिखने वाला रामपुकार सिंह बचपन से ही शौकिया पुरातत्त्ववेत्ता रहा है। जिस समय वह गंडक के कगारों से बाढ़ के कारण बाहर झांकते सिक्कों, बर्तनों और मूर्तियों को देखता तो वह कुतूहल से भर उठता। धीरे-धीरे उसने उन प्राचीन युगों के अवशेषों को एकत्र कर उस स्थान की पुरातात्त्विक खोज शुरू की, उस समय वह नहीं जानता था कि प्राचीन भारत के एक महान नगर को खोजने का श्रेय उसे प्राप्त होने जा रहा है। खोया हुआ समृद्ध नगर श्वेतपुर आज सीधेसादे ग्रामीणों के प्रयास से धरती की परतों को चीर कर बाहर झांकने लगा है...

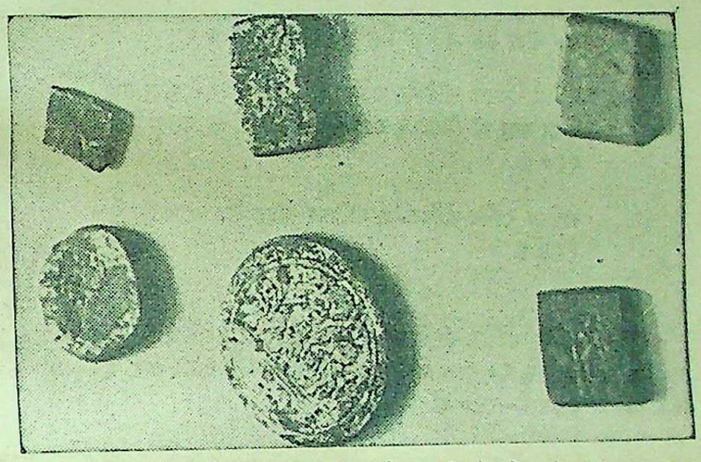
गुप्त युग के चीनी यात्री फाह्यान ने लिखा है : 'इस जगह से (वैशाली) से पूर्व की ओर चार योजन यात्रा करने पर यात्री पांच नदियों के संगम पर पहुंचते हैं। जब आनन्द मगध से वैशाली की ओर जा रहा था, यह सोच कर कि वह वहां जा कर निर्वाण प्राप्त करेगा, देवताओं ने राजा अजातशत्रु को इस बात की सूचना दे दी। अजातशत्रु तुरन्त अपने राजकीय रथ पर सवार हो, कुछ घुड़सवारों के साथ आनन्द के पीछे चल पड़ा। वैशाली के मुखियाओं को भी जैसे ही आनन्द के आने की सूचना मिली, वे भी उनसे मिलने के लिए चल पड़े। इस तरह दोनों दलों का सामना नदियों के संगम पर हो गया। आनन्द ने सोचा कि यदि वह वैशाली की ओर बढ़ा तो अजातशत्रु दुखी हो जाएगा और यदि वापस मगध की ओर लौट गया तो वैशाली के लिच्छवी अप्रसन्न हो जाएंगे, अतः उसने नदी के बीच में ही समाधि ले ली। उसके शरीर का दाह-संस्कार किया गया। और इस तरह आनन्द ने निर्वाण प्राप्त कर लिया। उसके शरीर के अवशेष दो भागों में बांट लिए गए। एक भाग अजातशत्रु ने लिया और दूसरा भाग लिच्छवियों ने। इन लोगों ने अवशेषों पर स्तूप निर्मित करवाए।

'नदी पार कर दक्षिण की ओर एक योजन चलने पर यात्री पाटिलीपुत्र पहुंच जाता है जहां राजा अशोक राज्य करते थे। . . .'

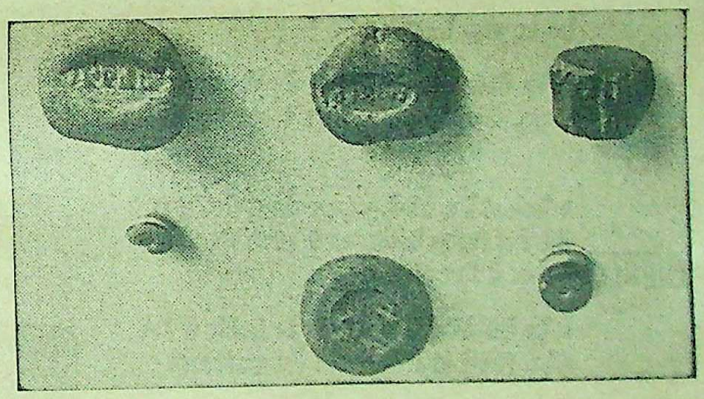
यह पांच नदियों का संगम गण्डक, सही, गंगा, सोन और पुनपुन का रहा होगा।

यह स्थान श्वेतपुर ही होगा, इसकी पुष्टि हमें ह्वेनसांग के यात्रा-विवरण से मिलती है। उसने श्वेतपुर का नाम शी-फी-तो-पो-लो दिया है। वह लिखता है : 'इस स्थान से ८० या ९० ली दक्षिण की ओर जाने पर (यह स्थान वैशाली में था जहां ७०० बौद्ध विद्वानों की एक महासभा हुई थी) हम एक संघाराम में पहुंचते हैं जिसे श्वेतपुर कहा जाता है। इसकी मीनारें, गोलाकार गुम्बद तथा दो मंजिलें हवा से बातें करती लगती हैं। यहां के भिक्षु शान्त और आदरणीय हैं। वे सब धर्म के अध्ययन में लगे रहते हैं।

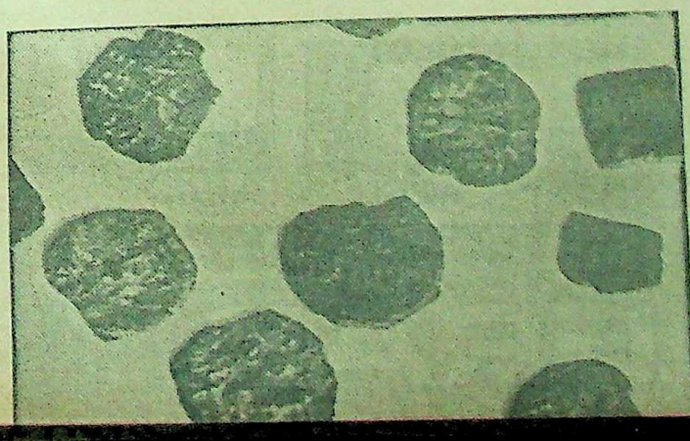
'इस इमारत के चारों ओर उन स्थानों के अवशेष मौजूद हैं जहां पिछले चार बुद्ध बैठते थे, चलते थे, उपदेश देते थे। इनके पास ही अशोक का बनवाया हुआ स्तूप मौजूद है। . . . यहां बुद्ध आए थे, मगध और वैशाली के बीच इस मार्ग पर बुद्ध बराबर आते-जाते रहते थे। इस मार्ग पर बुद्ध जहां-जहां ठहरते थे, उन स्थानों के अवशेष अभी भी मौजूद हैं। श्वेतपुर संघाराम से ३० ली दूर गंगा नदी के उत्तर और दक्षिण दोनों ओर एक-एक स्तूप बने हुए हैं जिन्हें क्रमशः अजातशत्रु और लिच्छवियों ने बनवाए थे। यहां आनन्द ने अपने शरीर को आधा-आधा मगध तथा वैशाली के राजाओं को बांटा था। . . .'



चेचर से प्राप्त अष्टधातु के राज्याभिषेक सिक्के



प्राप्त पकी मिट्टी की मुहरें तथा (नीचे) ईस्वी सन १०० के पहले से ५०० वर्ष तक के सिक्के



निर्वाण प्राप्त करने की चमत्कारपूर्ण लम्बी कथा लिखी है। फिर वह लिखता है : 'उत्तर-पूर्व की ओर ५०० ली के लगभग जाने पर मुंजि देश (फो-ली-शी) पड़ता है। . . .

'वैशाली के दक्षिणी सीमान्त से गंगा के किनारे-किनारे लगभग १०० ली चलने पर हम श्वेतपुर नगर में पहुंचते हैं जहां भगवान बुद्ध ने सूत्र तथा बोधिसत्व पिटक को रचा था। . . . दक्षिण की ओर जा गंगा पार करने के बाद मगध देश आता है। . . .'

बाद में यह प्रदेश तीरभुक्ति कहा जाने लगा था जिसकी राजधानी श्वेतपुर थी। ८१२ ईस्वी से लेकर १२५४ ई. तक यहां आने वाले चीनी यात्रियों ने तीरभुक्ति की राजधानी का नाम श्वेतपुर ही लिखा है।

ह्वेनसांग ने श्वेतपुर की गगनचुम्बी मीनारों तथा बुर्जवाले किलों का उल्लेख किया है। वैशाली इस समय वीरान हो चली थी लेकिन श्वेतपुर एक समृद्ध नगर था। यहां एक इतनी ऊंची निरीक्षण-मीनार है जिससे सारा पाटिलीपुत्र (पटना) दिखता है। यह मीनार अभी भी लगभग ठीक हालत में है। यहां बौद्ध संघारामों की भी बहुतायत थी। हर्ष वर्धन के उत्तराधिकारी, अर्जुन या अरुणाश्व का जो वर्णन चीनी ग्रन्थों में मिलता है, उससे स्पष्ट लिखा है कि अरुणाश्व की राजधानी गण्डक नदी के उत्तरी तट पर थी (हर्ष के समय में तीरभुक्ति उसके राज्य का एक सूबा था तथा श्वेतपुर में उसका गवर्नर रहता था। राजधानी का नाम शा-पो-हो-लो दिया गया है। एक और चीनी ग्रन्थ में तीरभुक्ति की राजधानी का नाम तू-पो-हो-लो कहा गया है। ये दोनों नाम श्वेतपुर के लिए ही आए हैं। पहले में 'श्वेत' का लोप हुआ है और दूसरे में 'श्व' का। चीनी भाषा में संस्कृत नाम इसी तरह लिखे गए हैं (पटना विश्वविद्यालय के इतिहास विभाग-अध्यक्ष डा. योगेन्द्र मिश्र)।

श्वेतपुर में ६४८ ई. में चीन के राजा चेन कूआन ने अपने एक सेनापति वांग-ह्युआन-त्से के नेतृत्व में एक सेना भेज कर आक्रमण कराया था। चीनी ग्रन्थ 'हसिन-तांग-शु', जो १०६१ ई. में लिखा गया था, के अनुसार : 'चेन कूआन ने अपने राज्य के २२ वें वर्ष में वांग-ह्युआन-त्से के नेतृत्व में एक सेना श्वेतपुर को जीतने के लिए भेजी। वांग की मदद के लिए चियांग-शी-जंग भी था। पर इनके वहां पहुंचने से पहले ही वहां का राजा शिह-ला-ई-तो (शिलादित्य) मर गया और राज्य में अराजकता फैल गई। एक सेना इनका सामना करने भेजी गई। वांग-ह्युआन-त्से को इस सेना ने कैद कर लिया पर वांग कैद से निकल भागा और तिब्बत की पश्चिमी सीमा में पहुंचा। यहां उसने एक नई सेना बनाई जिसमें १००० तिब्बती सैनिक, ७००० नेपाली घुड़सवार तथा बाकी चीनी सैनिक थे। इस सेना के साथ वांग फिर श्वेतपुर

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

उत्सव अवसर पर टेलिरैड की शुभ कामनायें !

भारत में सब प्रकार के रेडियो बनाने वाले—टेलिरैड

आरपी १०२ मीडियम वेव, पॉकिट ट्रान्ज़िस्टर. सूक्ष्मग्राही. २ पेनलाइट सैल पर चलता है—८५ रु.

आरपी २१३ छोटा लेकिन शक्तिशाली. २ बैंड पोर्टेबल—धातु की सुन्दर ग्रिल के साथ. मीडियम वेव और संपूर्ण शॉर्ट वेव कवरेज—१६ मीटर से ६० मीटर तक. ३ बड़ी सैल पर चलता है—१८५ रु.

आरपी २२२ २ बैंड पोर्टेबल. शॉर्ट वेव कवरेज—१६ मीटर से ६० मीटर तक. सुन्दर धातु की ग्रिल. ३ मीडियम साइज़ सैल पर चलता है—१५० रु.

आरपी २१६ अनोखा २ बैंड पोर्टेबल. ४ मीडियम साइज़ सैल पर चलता है १६५ रु.

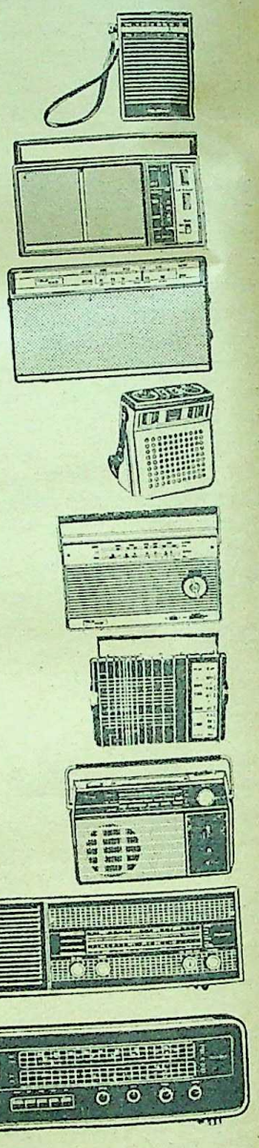
आरपी २२० बीएम २ बैंड पोर्टेबल. संपूर्ण मीडियम वेव और शॉर्ट वेव कवरेज—१६ मीटर से ६० मीटर तक. ४ बड़ी सैल या सीधे ए.सी. मेन्स पर चलता है—२२० रु.

आरपी २२३ उर्ध्वाधर डायल वाला सुन्दर २ बैंड पोर्टेबल. पुश-इन हैंडल वाला कैबिनेट. शॉर्ट वेव कवरेज १६ मीटर से ६० मीटर तक. ३ बड़ी सैल पर चलता है—१६५ रु.

आरपी ३२२ ३ बैंड पोर्टेबल ट्रान्समेन्स. हाइ-लो टोन और फ़ाइन ट्यूनिंग कन्ट्रोल. ४ बड़ी सैल या ए.सी.मेन्स पर चलता है—३३० रु.

आरटी ३०२ डीलक्स ३ बैंड ए.सी. मेन्स रेडियो. लगातार टोन कन्ट्रोल. सुन्दर पॉलिएस्टर फ़िनिश कैबिनेट. बाहरी स्पीकर और फ़ोनो पिक-अप के लिए सॉकेट—४१० रु.

आरटी ४२३ एस ४ बैंड मेन्स रेडियो. पिक-अप और टेप रिकॉर्डर के लिए सॉकेट. पियानो-की स्विच के साथ स्पेस-एज डिज़ाइन वाला—६७५ रु.



टीसी ५०३७ टीडी ३१०१ एपी ०२ एआर ३०

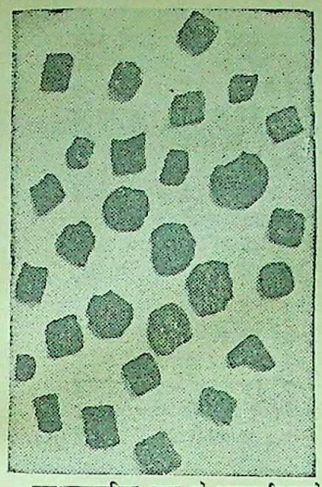
सभी दामों पर उत्पादन शुल्क और स्थानीय कर अतिरिक्त.

Shilpi TR-17A/76 Hin.

टेलिरैड टी.वी. रेडियो. स्टीरियो सिस्टम. कैसेट रिकॉर्डर. रिकॉर्ड प्लेयर.

TELERAD

इनके पीछे साराभाई इलेक्ट्रॉनिक रिसर्च सेन्टर की तकनीकी कुशलता है.



बुद्धकालीन युग के प्राप्त सिक्के

जबर्दस्त पराजय हुई। ३,००० लोग युद्ध में मारे गए, १०,००० लोग मार कर कुओं में तथा नदियों में फेंक दिए गए। तीरभुक्ति के राजा अरुणाश्व ने फिर सेना एकत्र की और आक्रमणकारियों का मुकाबला किया। पर वह कैद कर लिया गया, उसके सैनिक कत्ल कर दिए गए। अरुणाश्व की पत्नी तथा राजकुमार नदी पार करते समय पकड़ लिए गए। चियांग ने १२,००० स्त्री-पुरुषों को पकड़ कर गुलाम बना लिया और ३०,००० पशु भी हांक लिए। इस सेना ने कुल ५८० गांव तथा नगर जीते। . . . सारे बन्दियों को चीनी सम्राट के सामने पेश किया गया . . .।'

१०८४ ई. में लिखी गई चीनी पुस्तक 'त्जु-चीह-तुंग-चियेन' में भी इस आक्रमण तथा तीरभुक्ति में हुए नरसंहार का पूरा विवरण मौजूद है।

यह तो हुआ प्राचीन साहित्य में तीरभुक्ति की राजधानी श्वेतपुर की स्थिति तथा वहां के बसने-लुटने का विवरण। यह तो सभी को मालूम था कि श्वेतपुर को होना यहीं-कहीं चाहिए, पर उस स्थान का ठीक-ठीक पता नहीं चल रहा था। श्वेतपुर आज के १२ गांवों को मिल कर बनता है। ये गांव हैं—अमेर, नावानगर, मधुरापुर, गोपालपुर, मजलिसपुर, बाग सैयद खां, चेचर, कुतुबपुर, सैदपुर, खालसा, बाजिदपुर तथा मनियारपुर।

इस सारे क्षेत्र का विस्तृत अध्ययन करने के बाद पटना विश्वविद्यालय के इतिहास विभाग के अध्यक्ष डा. योगेन्द्र मिश्र ने बताया : 'पहले उत्तर बिहार में दो राज्य थे — वैशाली और विदेह। इनकी राजधानियां क्रमशः वैशाली या विशाला तथा मिथिला में थीं। चौथी सदी में हम तीरभुक्ति का नाम पहली बार सुनते हैं। बसाढ़ (वैशाली) से प्राप्त मिट्टी की मुहरों पर 'तीर' और 'तीरभुक्ति' शब्द मिलते हैं। स्पष्ट है कि इस समय तक वैशाली और विदेह मिल कर तीरभुक्ति बन चुके थे। गुप्तों को यह प्रदेश लिच्छिवियों से प्राप्त हुआ। यह क्षेत्र गण्डक, गंगा तथा कोसी नदियों से घिरा था। गुप्तों के बाद तीरभुक्ति में मौखरि वंश आया। यह राज्य हर्ष की विधवा बहन राज्यश्री के हाथ में था। बाद में यह हर्ष के अन्तर्गत एक प्रान्त बन गया। अरुणाश्व (यहां का गवर्नर) के चीनियों से हारने के बाद शासन फिर स्थापित हो गया। ७९० ई. में यहां पालवंश का शासन स्थापित हो गया। १०९७ ई. में यहां कर्णाट वंश के नान्यदेव ने तीरभुक्ति को जीत लिया। उसने अपनी राजधानी सीमारामपट्टन (नेपाल की तराई में) में बनाई। २२७ वर्ष तक इस वंश का राज्य रहा। १३२४ ई. में हरिसिंह देव गयासुद्दीन तुगलक से हार गया और तीरभुक्ति का विलय दिल्ली सल्तनत में हो गया। अभी तक हमें नहीं मालूम था कि ५५० ई. से १०९७ ई. तक तीरभुक्ति की राजधानी कहां थी। विदेशी साहित्य तथा चीनी यात्रियों के विवरण में इसकी राजधानी श्वेतपुर कही गई है। यह श्वेतपुर वहां था जहां ऊंचे-ऊंचे भवन थे, जहां भिक्षु आनन्द ने निर्वाण प्राप्त किया था। अब यह खोई राजधानी मिल गई है। . . .'

श्वेतपुर क्षेत्र के १२ गांवों में एक गांव है चेचर। श्री रामपुकार सिंह इसी ग्राम के निवासी हैं। रामपुकार बचपन से ही दूर-दूर तक फैले प्राचीन अवशेष देखते रहते थे। वे क्या हैं, कब के हैं—यह जिज्ञासा उनके मन में शुरू से ही घुमड़ती रही। १९६२ में उनकी इच्छा हुई कि इस क्षेत्र में कुछ पुरातात्त्विक पराक्रम दिखाया जाए। उस समय तक उन्हें श्वेतपुर के बारे में कुछ नहीं मालूम था। वहां से बुद्ध प्रतिमाएं सैकड़ों की संख्या में टीलों से मिल चुकी थीं। रामपुकार सिंह ने बताया : 'मैंने भारत सरकार में सेक्रेटरी स्वर्गीय टी. पी. सिंह से इन अवशेषों तथा मूर्त्तियों का जिक्र किया था। उन्होंने दलाई लामा के एक शिष्य को १९६३ में यहां भेजा। उस लामा ने बताया कि इस गांव का पुराना महत्त्व है तथा यहां भगवान बुद्ध आ कर रहते भी थे। लामा ने यह भी बताया कि भिक्षु आनन्द की मृत्यु भी यहीं हुई थी। लामा के अनुसार उसके पास तिब्बती भाषा का एक हस्तलिखित ग्रंथ है जिसमें श्वेतपुर का व्यापक वर्णन है। लामा ने उस क्षेत्र का पूरा निरीक्षण कर घोषित किया कि यही श्वेतपुर है जो हाजीपुर (वैशाली जिले का मुख्यालय) से १२ मील होना चाहिए। अवशेषों की सूचना हमने बिहार के पुरातत्त्व सर्वेक्षण को दी तथा जो बर्तन आदि मिले थे, वह भी उसे सौंप दिए। १९७५ में वैशाली के कलक्टर श्री प्रभाकर झा ने इस क्षेत्र के अवशेषों के प्रति काफी दिलचस्पी दिखाई। पटना युनिवर्सिटी के डा. योगेन्द्र मिश्र से भी हमने सम्पर्क किया। उन्होंने भी इस क्षेत्र का ऐतिहासिक अध्ययन शुरू कर दिया। विस्तृत अध्ययन के बाद २२ अप्रैल, १९७६ को उन्होंने घोषित किया कि यही क्षेत्र श्वेतपुर है।

'तीरभुक्ति का मतलब है तीन तरफ से नदियों से घिरा (गंगा, कोसी, गण्डक)। इसकी राजधानी श्वेतपुर ५०० वर्षों तक रही। हर्ष के समय में यह तीरभुक्ति की प्रान्तीय राजधानी बना। अरुणाश्व (हर्ष का गवर्नर) के समय यहां विदेशी आक्रमण हुआ। हजारों आदमी मारे गए, हजारों कुओं तथा नदियों में फेंक दिए गए। पुराने कुओं से अभी तक नरकंकाल मिल रहे हैं। एक चीनी सेनापति की कब्र भी यहां मिली है जिस पर उसका नाम अंकित है। यह नाम अभी तक नहीं पढ़ा जा सका है।

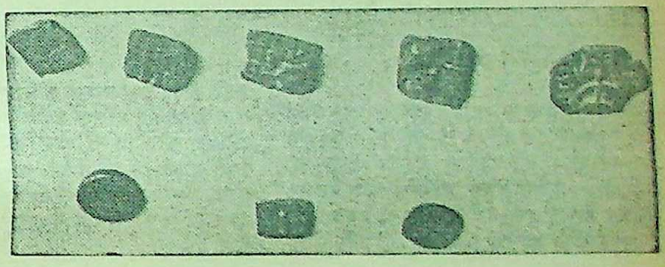
'गण्डक नदी के कटाव से जो अवशेष कट रहे हैं, उसी के नीचे-नीचे दीवारों से अनेक सिक्के, मुहरें, टेरीकोटा की मूर्त्तियां आदि मिल रही हैं। हम लोगों ने गांव में ही एक संग्रहालय बनवा कर उसमें इन प्राप्तियों को रख दिया है। ईस्वी सन से ६०० साल पहले के 'पंच मार्क्ड' सिक्के, वैशाली गणराज्य के सिक्के, बुद्धकालीन तीरभुक्ति के सिक्के तथा चन्द्रगुप्त मौर्य के पर्याप्त सिक्के इन अवशेषों से प्राप्त हुए हैं। बाद के युगों के शुंगकालीन, गुप्तकालीन, कुशानकालीन सिक्के भी प्रचुरता से मिले हैं। मुहरों में 'श्वेताराम' शब्द लिखा मिलता है। भिक्षु आननद के स्तूप का अभी ठीक से उत्खनन नहीं हो पाया है। इस स्तूप के आसपास बुद्ध की अनेक पकी मिट्टी की मूर्त्तियां मिली हैं। मधुरापुर में एक इतना ऊंचा बुर्ज है जिससे चढ़ कर पूरा पटना देखा जा सकता है। यह बुर्ज लिच्छिवियों की निरीक्षण-चौकी था। बौद्ध अवशेषों के सिवा हमें यहां से अनेक शिवलिंग, विष्णु प्रतिमाएं तथा जैन प्रतिमाएं भी मिली हैं। ये मौर्यों के बाद के काल की हैं। मण्डन मिश्र की पत्नी सरस्वती का घर भी यहीं था।

'हमें यहां ईस्वी सन से १००० साल पहले के पकी मिट्टी तथा पत्थर के आभूषण पर्याप्त मात्रा में मिले हैं। यह क्रम ईस्वी सन के ५०० वर्ष बाद तक चला गया है। चेचर में एक पोखर है जिसे पुरनी पोखर कहते हैं। इसके चारों ओर सड़कें हैं। सब से महत्त्वपूर्ण वह सड़क है जो गण्डक के किनारे-किनारे चलती है। कई जगहों पर यह नदी द्वारा काटी जा चुकी है। यही वह सड़क है जिससे फाह्यान, ह्वेनसांग तथा धर्मस्वामी (१२३४-३६) ने यात्रा की थी। . . . वैशाली के वीरान होने के बाद श्वेतपुर तीरभुक्ति की राजधानी बना था। भगवान बुद्ध और भगवान महावीर श्वेतपुर के मार्ग से ही वैशाली से मगध आया-जाया करते थे। इसी श्वेतपुर के सामने गण्डक और गंगा के बीच स्थित दियारे के लिए लिच्छवियों और अजातशत्रु के बीच घोर युद्ध हुआ था। दियारा ही बौद्ध साहित्य में वर्णित कोटिग्राम है, जहां राजगृह से कुशीनगर जाते हुए बुद्ध रुके थे। इसके बाद उनका महापरिनिर्वाण हो गया था।

'हम लोग यहां अवशेषों के संरक्षण की पूरी कोशिश कर रहे हैं, पर भारतीय पुरातत्त्व सर्वेक्षण को यहां वैज्ञानिक ढंग से उत्खनन व संरक्षण करना चाहिए। प्रतिवर्ष हजारों बहुमूल्य अवशेष बाढ़ में बह जाते हैं। पत्थर के हजारों सन्दूक बाढ़ में बह गए या नष्ट हो गए हैं। यहां गांव में ही एक संग्रहालय बनवाया जाए जिससे प्राप्तियों को तुरन्त सुरक्षित व संरक्षित किया जा सके। चेचर चौक से चेचर मन्दिर तक एक सड़क बनवाई जाए क्योंकि आवागमन अभी काफी कष्टसाध्य है और यहां अब विदेशी यात्री भी खूब आने लगे हैं। उनकी सुविधा के लिए एक रेस्टहाउस का निर्माण भी आवश्यक है।'

श्वेतपुर के सम्बन्ध में हम कुछ समय पहले भी एक लेख प्रकाशित कर चुके हैं। वह तीरभुक्ति की इस विस्मृत राजधानी के बारे में प्रथम प्रकाशित रचना थी। आगे जो और तथ्य प्रकाश में आए हैं, उनके आधार पर [illegible]

रामपुकार सिंह जिन्होंने हमें श्वेतपुर के सम्बन्ध में पुरातात्त्विक प्रमाण दिखाए



चेचर से ही प्राप्त चन्द्रगुप्त द्वितीय के काल के सिक्के

ईस्वी सन ६०० से पहले के प्राप्त पंचमार्क्ड तथा अन्य सिक्के

Shulpi TR-17A/76 Hin.
एआर ३०
ट्रॉनिक
कुशलता है.

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टप्पर गाड़ी

ऐतिहासिक बाल-उपन्यास

द्रोणवीर कोहली

टप्पर गाड़ी में ३२६ ईसापूर्व तक्षशिला और उसके आसपास की कहानी है। दिनों अलेग्जेंडर (सिकन्दर) सिन्धु तट रा डाले बैठा था और तक्षशिला के युवराज म ने उसे तक्षशिला आने का निमन्त्रण था। यह वही ग्रीक राजा अलेग्जेंडर जिसे राजा पोरुउ (पोरस) ने छठी का दूध कराया था। अलेग्जेंडर के आने से उत्तरी भारत में उथल-पुथल मच गई थी। उथल-पुथल में एक सीधा-सादा ग्रामीण शिला की ओर जाता है—अपनी जन्मान्ध ा का उपचार करवाने। वहां उस पर क्या बीतती है? कैसा था वहां का ज? एक निरीह ग्रामीण की आप बीती ह कहानी।

गुन आधा बीत चला था। दोपहर चढ़ आई थी। परन्तु धूप में अभी इतना तीखापन आ पाया था। रह-रह कर प्रचण्ड वायु के चलते थे। प्रतीत होता था जैसे ऊपर हिमा- को छू कर आ रहे हों। ऐसी बेला में एक टप्पर भटक कर कहीं जा रही थी। बाईं ओर जुता ल्के भूरे रंग का था। दाईं ओर जुता बैल ड़ा था। भूरे बैल के सींग मुड़वां और ड़े बैल के सींग सीधे और लम्बे थे। डगर खाबड़ और निर्जन थी। जहां तक दृष्टि जाती ाले टीले, पत्थर, झड़बेरियां और कीकर आदि दिखाई देते थे।

पर गाड़ी के जोत पर एक तरुण ग्रामीण बैठा हा था। उसके सिर पर मैली चीकट पगिया न्धों पर खेस था। उसकी हल्की ढाढ़ी-मूंछ से अटी हुई थी। उसके कानों में कुण्डल हाथ में कड़ा था। नाम पासमान था।

पर में गाड़ीवान की स्त्री बैठी थी। उसका नाम था। उसकी गोद में साल-सवा साल की एक सो रही थी। कन्या जन्म से अन्धी और थी। नाम बस्सी था।

ड़ीवान की स्त्री चिन्ता कर रही थी। सूरज आकाश में आ गया था, पर कोई गांव-बस्ती ई नहीं देती थी। उसने पोटली में से बांस गुल-भर लम्बी नलकी निकाली, जिसके भीतर आटे में सुइयां रखी थीं। एक सुई निकाल ह अपनी फटी हुई ओढ़नी सीने लग गई। बैठी-बैठी चुपचाप यह प्रार्थना करने लगी—

नके पैर नहीं हैं, उनसे मेरा कोई बैर नहीं
नके दो पैर हैं, उनसे मेरा कोई बैर नहीं
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नके अनेक पैर हैं, उनसे मेरा कोई बैर नहीं . . .

ो सूखा नाला था और उसके पार घना जंगल। ान चैतन्य हो कर बैठ गया। अब उसे भी हुई। दोष उसी का था। भोर बेला में ी आंख न लग गई होती, तो इस तरह भटकना ता। बैल न जाने कब लीक छोड़ कर इस निर्जन मार्ग पर चल पड़े थे। अनजानी डगर थी और फिर घना जंगल। जानवर भी पड़ता होगा। नदी के कछार में शुण्डार हाथी विचरते हैं। बघेरा, तेंदुआ, अरना भी निकल कर आ सकता है।

नाला पार करके वे जंगल में प्रविष्ट हुए। तभी दूर पेड़ों में उन्हें धुएं की पतली रेख दिखाई पड़ी, जो ऊपर अन्तरिक्ष में घुलती जा रही थी। उन्होंने समझ लिया कि वहां कोई बस्ती होगी। गाड़ीवान प्रसन्न हो गया और जल्दी-जल्दी बैलों को दौड़ाने लगा। परन्तु ज्यों ही वे धुएं वाले स्थल के निकट पहुंचे कि उनका कलेजा धक्-से रह गया। वहां कोई बस्ती नहीं थी। घना जंगल था।

पासमान ने झट बैलों की रस्सियां खींच लीं। गाड़ी चरमरा कर रुक गई। वे चकित हो कर देख ही रहे थे कि धुएं के स्थल के निकट से एका-एक ढेरों काकल (जंगली कौवे) कांव-कांव करते हुए उड़े और आसपास के पेड़ों पर बैठने लगे। पासमान यह सोच-सोच कर डरा कि वहां कोई मृत जन्तु आ पड़ा है। उसे खाने के लिए कोई हिंस्र जन्तु आ रहा होगा। इसलिए कौवे पेड़ों पर जा बैठे हैं। पर दोपहर की बेला में बाघ अथवा चीता निकल कर नहीं आता। हो-न-हो, कोई छोटा-मोटा जानवर होगा, जिससे डरने की आवश्यकता नहीं। परन्तु धुआं? कहीं जंगल में आग तो नहीं लगने वाली है?

पासमान असमंजस में पड़ा देख रहा था।

एकाएक पत्तों के चरमराने की ध्वनि सुनाई पड़ी। लगा जैसे कोई मनुष्य जल्दी-जल्दी पत्तों पर चल कर आ रहा हो। ऐसी आहट जन्तु के पैरों की नहीं होती। पासमान को डर लगने लगा . . . कहीं कोई चोर-बटमार तो नहीं है? जंगली जन्तु से वह दो-दो हाथ कर सकता था। पर मनुष्य के छल-कपट से जूझना उसके बल-बूते की बात नहीं थी।

तभी धुएं के निकट की झाड़ियों के पीछे दो मनुष्य दिखाई दिए। उन्हें देखते ही मूली की तो जैसे चीख ही निकल गई। परन्तु पासमान जानता था कि ऐसी संकट की बेला में डरना कितना घातक सिद्ध हो सकता है। इसलिए धीरे-से उसने मूली से कहा कि वह चुपचाप बैठे, और डरे नहीं।

प्रकट तो वे दो ही थे परन्तु यह भी सम्भव था कि इनके साथी आसपास छिपे बैठे हों। दोनों जल्दी-जल्दी चल कर राह में आ कर खड़े हो गए। उनके हाथों में मोटी और लम्बी लाठियां थीं। उनकी भयानक आकृति और विचित्र वेशभूषा से सहज ही अनुमान लगाया जा सकता था कि वे जंगलों में घूमने वाले कटल्लू अर्थात व्याध हैं, जो अकेले-दुकेले बटोहियों को लूट कर मार डालते हैं।

एक बटमार ठिगना और मोटा था और दूसरा तनिक लम्बा और दुबला-पतला। ठिगने बटमार की दाढ़ी-मूंछ नहीं थी और लम्बा बटमार डड्ढार था अर्थात उसकी बड़ी-बड़ी दाढ़ी-मूंछ थी।

क्षण-भर में ही पासमान ने निश्चय कर लिया था कि ऐसी स्थिति में उसका क्या कर्त्तव्य है। ऐसी बेला में धैर्य, साहस और युक्ति से ही काम लिया जा सकता था।

बटमार हाथों में लट्ठ लिए इस तरह खड़े थे, जैसे गाड़ीवान की सामर्थ्य नाप रहे हों। पासमान ने धीरे-से मूली से कहा, "डरो नहीं, बस्सी को सम्भाल कर पकड़ लो। स्यात सकट को भगा कर ले जाना पड़े . . ." कहते-कहते उसने कनखियों से टप्पर में रखी अपनी बरछी को देख लिया।

बटमार टप्पर गाड़ी से लगभग बीस धनुष के अन्तर पर खड़े थे। फिर डड्ढार लठैत वहीं खड़ा रहा, ठिगना लठैत आगे आया और दो पग चल कर रुक गया और लाठी भूमि पर टकोर कर बोला, "नीचे उतरो सग्गड़ से . . ."

मूली ने कहा, "नहीं, मत उतरो . . ." पर पास-मान ने धीरे-धीरे बैलों की रस्सियां टप्पर के साथ बांधी। फिर उतर कर वह भूरे बैल के सींगों के निकट जा कर खड़ा हो गया। लठैत ने वहीं से पूछा, "क्या नाम है तुम्हारा? किस गांव के वासी हो? कहां जा रहे हो?"

मूली को ध्यान आया कि उसके हाथ में गोखरू हैं। बस, बड़ी चतुराई से उसने गोखरू उतार कर टप्पर में छिपा दिया।

पासमान अटक-अटक कर बोल रहा था। उसने बताया कि उसका नाम पासमान है, जलावत गांव का वासी है और तक्षशिला जा रहा है।

उसकी बात सुन कर बटमार चौंका। बोला, "तक्कसिला! तक्कसिला तो बहुत दूर है यहां से! इतनी दूर क्या करने जा रहे हो?"

डड्ढार लठैत जैसे इस पचड़े में नहीं पड़ना चाहता था। चिढ़ कर बोला, "तुम्हें क्या लेना-देना है इस बात से। चाहे जाए भाड़ में। इससे कहो कि जो कुछ है इसके पल्ले, चुपचाप निकाल धरे . . ."

पासमान जानता कि वह लड़ कर इन कठोर हृदय बटमारों से पार नहीं पा सकेगा। इसलिए युक्ति और उपाय से ही काम लेना उचित था। अनुनय-विनय करते हुए बोला, "तात! हमारे पल्ले कुछ नहीं। हम निर्धन ग्रामवासी हैं। बड़ी विपदा में हैं। . . ."

ठिगना लठैत बोला, "बच्चा! हमें सिखाते हो। सैकड़ों गावुत यात्रा करके तक्कसिला जा रहे हो और कहते हो, पल्ले कुछ नहीं है।"

पासमान बोला, "मैं झूठ नहीं कहता। हम लोग बड़ी विपदा में हैं। टप्पर में हमारी पत्नी है। गोद में एक कन्या है, जो जनम से अन्धी और बहरी है। उसी का उपचार करवाने हम तक्क-सिला जा रहे हैं। हम झूठ नहीं कहते, चाहे हाथ से जल छुड़वा लो।"

इस पर दढ़ियल लठैत बोल पड़ा, "बलभद्दर! यह इस तरह नहीं मानेगा। इसकी घरनी के हाथ-कान-पैर टटोल कर देख। उसके गले में निष्क-माला होगी और कटि में कटिसूत्र होगा . . ."

पासमान समझ गया कि इनका हृदय ठोकचे (आम की गुठली के ऊपर का कड़ा छिलका) की तरह कठोर है। इसलिए अब साहस से ही काम लेना होगा। बलभद्दर ने एक पग ही उठाया था कि एकाएक पासमान चिल्लाते हुए उछला और पलक झपकने की देर में उसने टप्पर में से बरछी निकाली और इस तरह भांज कर खड़ा हो गया कि बलभद्दर को बींध कर रख देगा। बलभद्दर के हाथ से

जन्म-दिवस (१४ नवम्बर) के अवसर पर

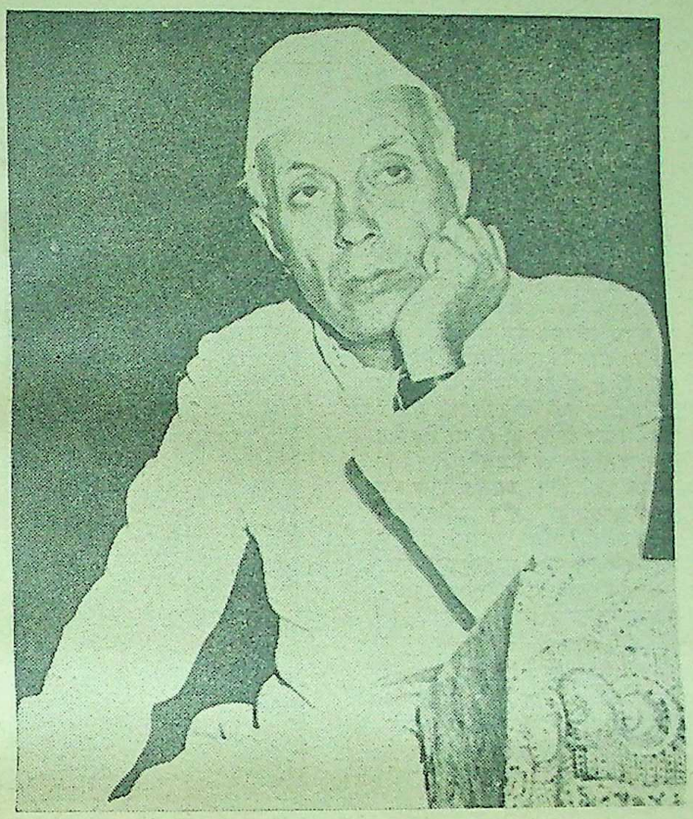
नेहरू जी : यातनाएं और अकेलापन

● पी. डी. टण्डन

जितना समय गुजरता जाता है उतनी ही पं. जवाहरलाल नेहरू की जगह हमारे दिलो-दिमाग में मजबूत होती जाती है। जब उनकी याद आती है तब हमारे हृदय में एक तरह का तूफान-सा आ जाता है। हम उनके बारे में घण्टों तक सोचते रहते हैं और महसूस करते हैं कि वह कितने अनोखे और बड़े इन्सान थे। उन्हें जिन्दगी से प्रेम था और उन्होंने अपना जीवन बड़ी शान से गुजारा। २२ फरवरी, १९२५ को उन्होंने अपनी डायरी में लिखा था, "हमारे व्यक्तिगत तजुर्बे इतने बड़े और कम हैं कि अगर हम उन्हीं का सहारा लेकर जिन्दगी में चलें तो रास्ता भी तंग और छोटे रह जाएंगे। धीरे-धीरे हम जैसे पहाड़ों की तरफ चलते हैं नए-नए दृश्य हमारे सामने आते हैं और हमारा दृष्टिकोण बढ़ता जाता है। और हम चीजों को सन्तुलित तरीके से देखते हैं। उस समय हमें अपने छोटे-छोटे प्यार, छोटी-छोटी नफरतें भी घेरती हैं। ऐसी चीजों का हमको एक अन्दाजा हो जाता है और यह महसूस करते हैं कि इस जीवन के महान रुद्र में उन छोटी-छोटी बातों का कोई स्थान है ही नहीं। हम सब को अपने दृष्टिकोण को व्यापक बनाना चाहिए, क्योंकि इससे चीजों का सही-सही अनुभव होता है और ठीक तरह से जीवन बिता सकते हैं। जो इन्सान न सोचने वाले लोगों से ऊपर आ कर कुछ बहादुरी के काम करना चाहता है उसके लिए यह बड़ा दृष्टिकोण और सन्तुलन बहुत जरूरी है। यह लोगों को जीवन के सीधे रास्ते पर चलने के लिए मदद देता है जब उसके रास्ते में तूफान आए और उसे दबाने की कोशिश करे।"

नेहरू-जैसे भावुक व्यक्ति के लिए कई जेल एक तरह का कब्रिस्तान थे। अपनी गहरी भावुकता के कारण नेहरू को जेल में बड़ी यातनाएं झेलनी पड़ीं। एक दिन जब उन्होंने जेल में सुना कि उनकी मां को लकवा मार गया है और वह बेहोश पड़ी हैं, तब वह बड़े विचलित हुए। उन्होंने १.१.१९३५ को अपनी जेल डायरी में लिखा,

"जब अगस्त २३ को उन्होंने हमें रिहाई दी तब उनका चेहरा दर्द और थकावट से तमतमा रहा था। तीसरे दिन हम दुबारा गिरफ्तार किए गए और नैनी जेल भेजे गए। उस समय यह दृश्य हमारे सामने आ गया। जब हम पुलिस की मोटर में बैठ रहे थे। वह हाथ फैला कर मेरी तरफ झपटी थीं। उनका वह चेहरा मुझे सताता रहा है। वह मुझे कितना प्यार करती थीं और मेरे से कितनी निकट रहती थीं। छोटी-छोटी बातों में भी वह मेरी सलाह लेती थीं और जो कुछ भी मैं कह दूं उसे वह ब्रह्मवाक्य मानती थीं। उन्होंने मेरी जेल-यात्राओं के कारण कितना कष्ट उठाया और कितनी बहादुरी से पुलिस



नेहरू - जैसे भावुक इन्सान के इतने साल जेलों की कालकोठरियों में कैसे बीते होंगे और कितनी यातनाएं उन्हों ने वहां झेली होंगी

झेला और किसी खास उसूल के लिए नहीं। मगर उनमें इतना स्वाभिमान था कि दूसरे के सामने सर न झुकाएं।

"मैं बेजार हो गया, रोया और अपने आपको सम्हाल न सका। बेचारी मां ने सालों तक कितने कष्ट झेले। उनके सब बच्चे जेल में रहे। और चारों तरफ दुखदाई घटनाएं घट रही थीं। अब अचानक मां चल दीं। अच्छा ही हुआ कि उनकी शायद अचानक मृत्यु हो गई और कष्ट नहीं झेलना पड़ा। उस उमर में और इस कमजोरी की हालत में वह इस बीमारी से अच्छी नहीं हो सकतीं।

'लेकिन मुझे यह विश्वास नहीं होता था कि मैं उनको अब दुबारा न देख पाऊंगा। मेरा अकेलापन बढ़ता जा रहा है। मेरे पिता ने जो घर इतनी तबीयत से बनाया आज तितर-बितर हो रहा है। कमला भुवाली में पड़ी हैं एक ऐसे रोग से ग्रस्त जिससे अच्छे होने के कोई आसार नहीं दीखते। मां बम्बई में बेहोश पड़ी हैं, और मैं हूं अल्मोड़ा जेल में।"

राजर्षि पुरुषोत्तमदास टण्डन के साथ नेहरूजी प्रसन्न मुद्रा में

जेल में लोगों को अजीब-अजीब तजुरबे होते हैं। अकेलापन और मजबूरी उन्हें और भी दर्दनाक बना देती है। मार्च, ६, १९३५ में एक भूकम्प आया था जब नेहरू जेल में अपनी कोठरी में बिस्तर पर लेटे थे। वह वहीं पड़े रहे, क्योंकि उन्होंने सोचा कि कहीं भी वह जेल में अपनी खैरियत के लिए शरण नहीं ले सकते। उन्होंने अपनी जेल डायरी में लिखा था—

"एक बार मैंने सोचा कि मैं अपनी हिफाजत के लिए उठ जाऊं, लेकिन फिर ख्याल आया कि जाएं कहां। बैरक के अन्दर बन्द हैं और हर जगह उसमें एक-सा खतरा है। इसलिए काहे के लिए बिस्तर छोड़ें, जब आराम से गुलके पड़े हैं। और यदि कुछ होना ही है तो उसका मुकाबला आराम और धैर्य से बिस्तर में पड़े-पड़े करें। इसलिए हम जहां थे वहीं पड़े रहे और अपना मुंह ढंक लिया, उस मिट्टी और कंकड़ों से बचाने के लिए, जो गिर रहे थे। बिस्तर के नीचे जा कर छिप जाना शायद अच्छा होता, लेकिन मुझे ऐसा करना शान के खिलाफ मालूम हुआ और वहां भी जाने से शायद कोई ज्यादा फरक नहीं पड़ता।"

शरीफ आदमी अशिष्ट व्यवहार से बहुत दुखी होते हैं। समझदार आदमी इसे बहुत बुरा समझते हैं। इसके बारे में नेहरूजी ने अपनी बेटी इन्दिरा को ६ मई, १९३२ को यह लिखा था, "दुनिया में भयंकर फूहड़पन और असभ्यता है और भारत ने हमें यह चारों ओर दिखलाई पड़ती है। हमारा मतलब गरीबों से नहीं है। वह तो इससे बहुत दूर हैं, क्योंकि वह 'पोज' नहीं करते और न वह होने की कोशिश करते हैं, जो वह हैं नहीं। हमारे मध्यम श्रेणी के लोग ज्यादातर फूहड़ होते हैं और यह लोग पूर्वी और पश्चिमी सभ्यताओं के बीच खो जाते हैं। इस वर्ग के लोगों का कोई कसूर नहीं है, क्योंकि देश की परिस्थितियों ने और उनके तंग घरेलू जीवन ने उन्हें ऐसा बना दिया है। लेकिन हमें यह देख कर बड़ा दुख होता है।"

हिन्दुस्तान में लोगों को नौकरों को ललकारने और दुतकारने की एक बड़ी खराब आदत है। उनके लिए मुलायमियत से बात करना नामुमकिन-सा है। जब तक वह अपने नौकरों से फटकार कर न बोलें, तब तक उनकी शान पूरी नहीं होती। जब वह ऐसा करते हैं तब वह समझते हैं कि उनका रुतबा बढ़ रहा है और देखने वाले उनसे प्रभावित हो रहे हैं। मगर दूसरे लोग उनके बारे में क्या सोचते हैं उसका उन्हें कोई अन्दाजा

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

बच्चों की 'आटोग्राफ बुक' पर हस्ताक्षर करना नेहरूजी कभी नहीं भूलते थे

अपनी बेटी को १५ मई, १९३३ को लिखा था, "लोग नौकरों के ऊपर चिल्लाते हैं और गालियां देते हैं। ऐसा पश्चिमी देशों में कभी नहीं होता। इंग्लैण्ड में शरीफ आदमी इसको बहुत बुरा समझते हैं, क्योंकि बेचारे नौकर जवाब देने की परिस्थिति में नहीं हैं। ऐसा करने के माने गिरे हुए आदमी के एक और लात लगाना है। हिन्दुस्तान में ज्यादातर लोग अक्सर इस जलालत के काम को करते हैं। अगर लोगों को यह अन्दाज हो जाए कि ऐसा करने से वह दूसरों से ज्यादा अपने को नुकसान पहुंचाते हैं तो वह शायद ऐसा न करें।"

नेहरू यह कहा करते थे, स्वस्थ रहना मनुष्य का मजहब है। वह बीमार पड़ना एक गुनाह समझते थे। वह नित्य व्यायाम करते थे और अपनी तन्दुरुस्ती का हर समय ख्याल रखते थे। उनका विश्वास था कि यदि मनुष्य अपना स्वास्थ्य ठीक नहीं रखता तो वह बड़े-बड़े काम नहीं कर सकता। उनका कहना था कि स्वास्थ्य ठीक न रखना एक बड़ा भारी गुनाह है। उन्होंने लिखा है,

"ज्यादातर लोग अपने शरीर के साथ बुरा बर्ताव करते हैं। स्वस्थ रहने के मामूली कायदे भी नहीं मानते और खासतौर से अपने हाजमे को चौपट कर लेते हैं और अपने शरीर को धक्का पहुंचाते हैं। लोगों को यह जानना चाहिए कि शरीर एक नाजुक मशीन है, लेकिन कमाल यह कि यह कितना ज्यादा लोगों का खराब बर्ताव बरदाश्त कर लेती है। शरीर हमारी एक बड़ी चीज है। हमें इसे समझने की कोशिश करनी चाहिए और इससे दोस्ताना बर्ताव करना चाहिए और इसका ख्याल रखना चाहिए।"

लोग शायद इसे जानना चाहेंगे कि जवाहरलाल नेहरू बंगालियों के बारे में क्या सोचते थे और शान्तिनिकेतन की ओर उनका क्या रुख था। उन्होंने १९३४ में लिखा था, "कुछ लोग शान्तिनिकेतन को कुछ कारणों से पसन्द नहीं करते। वह लोग सरकारी विश्वविद्यालयों के इतने आदी हो गए हैं कि कोई दूसरी उस तरह की नई चीज से वह भड़कते हैं। या वह कविजी को पसन्द नहीं करते या वह यह सोचते हैं कि शान्तिनिकेतन में विद्यार्थियों को बहुत आजादी है। हैरत की बात यह है कि शान्तिनिकेतन की बंगाली ही सबसे ज्यादा निन्दा करते हैं। गो कि यह लोग बहुत-से मामले में प्रगतिशील और कलात्मक होते हैं। आमतौर पर यह लकीर के फकीर होते हैं। कवि महोदय को शान्तिनिकेतन चलाने के लिए बंगाल से बहुत कम धनराशि मिलती है। उन्हें इसके लिए बम्बई और गुजरात जाना पड़ता है।"

जेल में अकेलापन और छोटी-छोटी बातें भावुक व्यक्ति को बहुत सताती हैं। जो चीजें खराब से खराब और गरीब से गरीब आदमी को मुअस्सर होती हैं, वह कैदी को नसीब नहीं होतीं। लोगों को चांद और सितारे देखने से कोई भी रोक नहीं सकता, लेकिन सालों तक नेहरू को यह भी नसीब न हुए, जब वह कैदी थे। उन्हें इस बात से बड़ा दुख था। उन्होंने २३ फरवरी, १९३४ में अपनी जेल-डायरी में लिखा था—

"मुझे बड़ा अकेलापन लगा जैसे शाम होने लगी। केवल तीन-चार दिन का ही पुराना चांद देख कर मुझे एक पुराने दोस्त से मिलने के बराबर खुशी होती थी। लेकिन बैरक में बन्द होने का समय ६-३० का था और मैं उसमें दाखिल हो जाता था। जल्दी बैरक में बन्द होने में एक बुराई यह थी कि मैं सितारे देख नहीं पाता था। जैसे वह निकलते थे, मैं अन्दर बन्द कर दिया जाता था।"

कभी-कभी जेल में जवाहरलालजी को तनाही बेहद सताती थी। २४ जून, १९३४ को उन्होंने लिखा था, "जेल में बीमार पड़ना कोई अच्छी बात नहीं है। वह अकेलेपन को और भी बढ़ावा देती है।

"आज खूब पानी बरस रहा है। बरसात शुरू हो गई है। पिछले हफ्ते में करीब १२ इंच बारिश हुई है। गरमी तो कम है, मगर आंखों को कोई राहत नहीं है। मैं दिन भर जेल की बड़ी-बड़ी दीवारों को देखता हूं, मगर मैं जानता हूं कि उनके पीछे हरे-भरे खेत और वृक्ष हैं और पानी की बूंदों से चमक रहे हैं। कभी जब हमारे हाते का दरवाजा खुलता है, एक-दो सेकेण्ड के लिए हमारी निगाह भी उन पर पड़ जाती है लेकिन वह एकदम गायब जाते हैं बिजली की तरह, जैसे ही वाजा बन्द होता है। वार्डर लोगों हुक्म है कि दरवाजा न खोलें अगर कहीं दरवाजे के नजदीक भी होऊं कभी-कभी दरवाजा खुलता है तब हम जान कर उधर नहीं देखते, क्यों बाहर की हरियाली हमें तरह-तरह यादें दिलाती है और दिल में एक त का दर्द पैदा करती है।"

नेहरू की जिन्दगी के कई साल जे के हातों में दफनाए पड़े हैं। उन्होंने बड़ी यातनाएं सहीं और उन

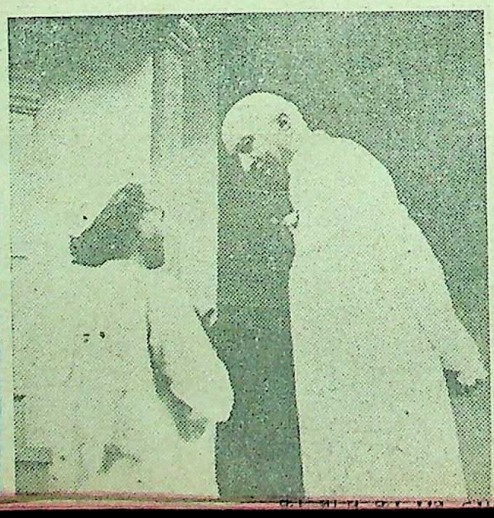
एक अपंग बच्चे की टांग पर हाथ फेरते हुए नेहरूजी

आत्मा को बड़ा कष्ट हुआ था। उन्होंने सारे दुख बड़े सब्र और हि से बरदाश्त किए थे, क्योंकि उन अपने देश के भविष्य में पूर्ण विश्व था। वह अपनी भांजियों (विजयल पण्डित की बेटियों) को प्यार थे। एक बार रीता पण्डित उनसे मि गई और उसने अपने मामू को अ साथ आनन्द भवन चलने को क वह बच्ची यह नहीं जानती थी कि अपनी मरजी से बाहर नहीं सकता। जब वह बार-बार बाहर च को कहती थी और कहती थी कि उनको लिए घर न जाएगी तब को बड़ा कष्ट हुआ था। मजबू बच्ची की बात मानने को।

जेल में ऐसा मालूम होता है समय बहुत धीरे-धीरे गुजरता कभी-कभी एक घण्टा एक दिन के बर, एक दिन एक हफ्ते के बराबर, एक महीना, एक साल के बराबर मा होता है। नेहरू-जैसे लोगों को रिक कष्ट से जेल में कोई ज्यादा लीफ नहीं थी, लेकिन मानसिक उन्हें बहुत सताती थी। नेहरू भावुक इन्सान के इतने साल जेल कैसे बीते होंगे और कितनी यात उन्होंने झेली होंगी! ये सारे उन्होंने अपने देश के लिए सहे।

पी. डी. टण्डन नेहरूजी के साथ

आनन्दभवन के अन्धे नौकर किशोरी का कुशल-क्षेम पूछते हुए नेहरूजी



नालन्दा की बोलती पाषाण - प्रतिमाएं

–डा. श्रीधर वासुदेव सोहोनी

इस शताब्दी में नालन्दा में की गई पुरातत्वीय खुदाइयों से बौद्ध विहारों के अनेक खण्डहर प्रकाश में आए और वहां काफी पुरालेखीय सामग्री भी मिली। इस विश्वप्रसिद्ध अध्ययन-केन्द्र के बारे में ह्वेनसांग ने ७वीं सदी में जो वर्णन किया था—उस विवरण में और नई जानकारियां जुड़ गईं। नालन्दा की इस अत्यन्त मुखर बौद्ध पृष्ठभूमि में एक अवशेष और है जिसे नालन्दा में प्रस्तर मन्दिर-२ कहा जाता है। यह विहारों के खुदाई-स्थल के वर्त्तमान मुख्य द्वार से अधिक दूर नहीं है। यह देवमन्दिर (या अधिक सही शब्दों में कहें तो इसका मलबा) इस बस्ती में पत्थर-घट्टी के नाम से जाना जाता है। इसका सम्पूर्ण ऊपरी भाग काफी पहले गिर गया था, अब केवल चौकोर कुर्सी भर बची है। इसका आकार ११८ फुट×१०२ इंच है। इसके चारों ओर पत्थरों का मोहरा बना हुआ है। कुर्सी के लम्बमुख या हाशिए में कभी २२० प्रस्तरफलक थे, जिनका आकार-प्रकार करीब-करीब १२ इंच×१२ इंच है। अब तक जितने प्रस्तरफलक मिले हैं, उनमें से हरेक के गहरे चौरस आकार में आकृति या आकृतियां बनी हुई हैं। कुछेक को छोड़ कर, जो कि चूना तराशी हुई हैं, बाकी पर अब तक जितना ध्यान दिया गया है, उतना उनका अधिक विश्लेषण होना चाहिए था।

कुर्सी के पूर्व-मुख पर सीढ़ियों का एक सिलसिला है। इन सीढ़ियों के ऊपर में नीचे के हिस्से पर अनेक नाम लिखे हुए हैं। इनमें अधिकांश नाम पूर्व काल में वहां आए तीर्थयात्रियों द्वारा लिखे गए हैं। इनमें सबसे पुराना नाम ईसा की ७वीं सदी का लिखा मालूम देता है। इसके आधार पर यह अनुमान लगाना कुछ गलत नहीं होगा कि इस देवमन्दिर का निर्माण सम्भवतया उसी शताब्दी में हुआ होगा, जिस सदी के तीर्थयात्रियों के सबसे पुराने नाम लिखे मिलते हैं।

नालन्दा की खुदाइयों में मिले अनेक बौद्ध पूजा स्थलों के विपरीत वह मन्दिर, जिसकी यह कुर्सी ही बची है, ब्राह्मण देवताओं का था। और इस निष्कर्ष के कुछ निश्चित कारण हैं। यह मन्दिर पूर्वाभिमुख था। दूसरी बात यह है कि प्रस्तर फलकों में एक भी बौद्ध भाव उत्कीर्ण नहीं है। और तीसरे, वहां पर अंकित तीर्थयात्रियों के जैमिन, छतनारे, नागार्जुन, प्रकाण्डहस्ति, करमचन्द, हाकर, छातेश्वर, और नरसिंह आदि जितने भी नाम मिले हैं, ये सब किसी बुद्ध धर्म को मानने वालों के नहीं हैं।

दुर्भाग्यवश इसके अवशेषों में इस देवमन्दिर की जानकारी देने वाला कोई शिलालेख नहीं मिला।

ढह गया था, वह यहां निर्मित होने वाला मूल भवन नहीं, अपितु बाद में बना था। उससे पूर्ववर्ती देवमन्दिर की अवशिष्ट कुर्सी पर बनाया गया था। स्वर्गीय डा. वी. एस. अग्रवाल और श्री कृष्णदेव के अनुसार, 'प्रतीत होता है कि देवपाल देव (८१५-८५४ ई.) के काल में नालन्दा में काफी निर्माण-कार्य हुआ था। नालन्दा से सम्बन्धित उसके अभिलेख मिले हैं। हो सकता है कि पत्थर से बने इस देवमन्दिर का जीर्णोद्धार ९वीं शताब्दी में कभी हुआ हो।'

यहां हमारा अभिप्राय उस सामग्री से है जो खुदाई स्थल पर मिली है—देवमन्दिर की कुर्सी के भूमि तल पर लगे प्रस्तर फलक।

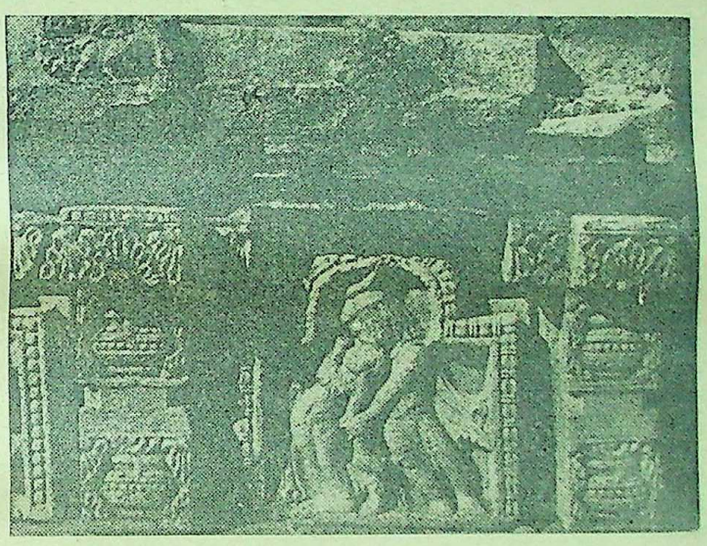
मूल मन्दिर कब बना होगा, इस बारे में एक दूसरे ढंग से भी विचार किया जा सकता है। १९२७-२८ में नालन्दा में हुए उत्खननों से एक ताम्रपत्र मिला था। उसमें गुप्त युग के वर्ष ५ का उल्लेख था। समझा जाता है कि वह ताम्रपत्र समुद्रगुप्त द्वारा दिए गए एक अनुदान की प्रमाणित प्रतिलिपि है। यह प्रतिलिपि ७वीं सदी में तैयार की गई थी। इसमें समुद्रगुप्त द्वारा किसी त्रिवेदिय ब्राह्मण (दोरवए चौथी और पांचवीं पंक्तियां) को राजगृह 'विषय' में धर्मादे के रूप में भद्र-पुष्करक-ग्राम दिया गया था। स्पष्ट है कि वह गांव आज का भदगांव ही होगा। इसके नाम का बाद वाला अंश—पुष्करक—उच्चारण में कठिनाई होने के कारण छोड़ दिया गया। इस ताम्रपत्र को देखने से लगता है कि इस महत्त्वपूर्ण गांव का धार्मिक अनुदान एक ब्राह्मण को समुद्रगुप्त के शासनकाल में मिला था। आगे चल कर ईसा की ७वीं शताब्दी में अगर इस दानपत्र की प्रमाणित प्रतिलिपि तैयार करवाने की जरूरत पड़ गई, तो यह समझने का पर्याप्त आधार मिल जाता है कि नालन्दा में बौद्ध विहारों के साथ-साथ एक स्थान ऐसा भी अवश्य मौजूद रहा होगा, जहां ब्राह्मण सिद्धान्तों को बल व समर्थन मिल सके। इस निष्कर्ष का विरोध नालन्दा में मिली किसी भी पुरातत्वीय सामग्री से नहीं होता। इसलिए इसे सही माना जा सकता है।

अब जरा इस बात पर विचार करें कि यह शिव-मन्दिर सम्भवतया ७वीं शताब्दी में एक ऐसे क्षेत्र में बनाया गया, जो मुख्य रूप से बौद्ध प्रभाव का क्षेत्र था। ऐसे में यह अनुमान लगाना गलत नहीं होगा कि इस मन्दिर की स्थापना किसी ऐसे भक्त या संरक्षक द्वारा की गई जो नालन्दा में बौद्ध विहारों और धर्मादे के मुकाबले में एक विरोधी प्रतिरूप खड़ा करना चाहता था। शिव का एक भव्य मन्दिर बनवा कर वह शिवजी के प्रति अपनी भक्तिभावना प्रदर्शित करना चाहता था। और सबसे बड़ी बात यह थी कि वह ऐसा कर सकने की स्थिति में था। अगर यह अनुमान सही माना जाए तो सबसे ज्यादा सम्भावना इस बात की है कि यह संरक्षक गौड़ शशांक ही था। क्योंकि एक वही ऐसा शासक था, जो इन तीनों शर्तों को पूरा करता था। इसका निर्माण काल ७वीं शताब्दी था। इस देवमन्दिर का शिव-मन्दिर होना और इसकी स्थापना का उद्देश्य था — बौद्ध विहारों आदि के मुकाबले में एक विरोधी धर्म प्रतिरूप का निर्माण करना।

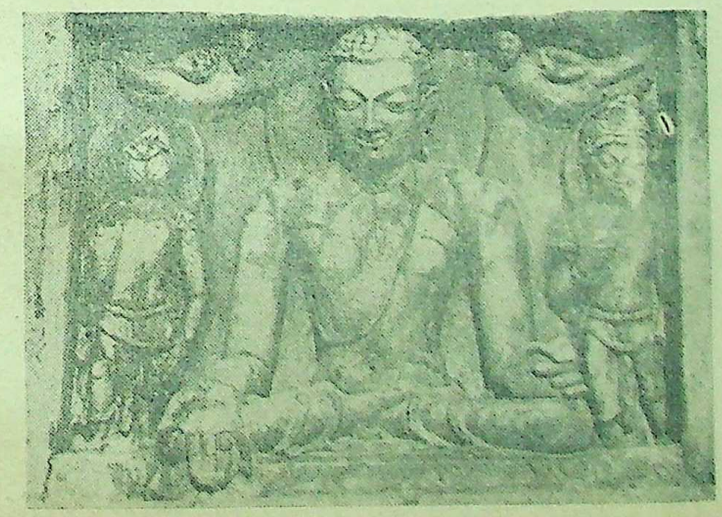
हर्षवर्धन के हाथों में जाने से पहले मगध शशांक के आधिपत्य में था। यह बात इतिहास-सम्मत सत्य है। और बोधगया में शशांक द्वारा मचाए गए उत्पात का वर्णन भी इतिहास में है। इन परिस्थितियों में इस बात पर आश्चर्य नहीं होना चाहिए कि नालन्दा के इस महान शिवमन्दिर की स्थापना उसी की सक्रिय देखरेख में हुई होगी। और मन्दिर को जान-बूझ कर एक ऐसे क्षेत्र में बनाया गया था जो वातावरण और प्रभाव की दृष्टि से एकदम बौद्ध था। इस प्रस्तर देवालय में उत्कीर्ण दृश्यों की कला-त्मकता शशांक की मुद्राओं पर अंकित कला-रूपों के समकक्ष ही ठहरती है।

हाल ही में भारतीय पुरातत्व सर्वेक्षण ने नालन्दा में एक टीले की खुदाई कर-वाई। यह स्थान पत्थरघट्टी से अधिक दूर नहीं है। यहां मिले एक अभि-लेख में कलचुरी नरेशों का उल्लेख किया गया है। इससे एक दूसरा अनुमान यह भी उभरता है कि सम्भव-तया इस मन्दिर का निर्माण नालन्दा पर कलचुरी आधिपत्य के दिनों में हुआ था।

इन फलकों के सामान्य विवरण के विषय में तीन आम बातें कही जा सकती हैं। प्रथम, इनमें एक भी बौद्ध विषय उत्कीर्ण नहीं है। डा. अग्रवाल और कृष्णदेव का अनुमान है कि पूर्वा-भिमुख के फलक संख्या ५, में 'सम्भव-तया हरिति' को दिखाया गया है। यह एकदम तर्कसम्मत नहीं है। इनके



'मृच्छकटिकम्' में वर्णित वसन्तसेना तथा शकार की घटना का शिल्प



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अपना, रहे हमेशा अपना

जैसे विल्स फ़िल्टर।
फ़िल्टर और तम्बाकू के
अनोखे मेल के कारण
सचमुच स्वाद है मज़ेदार
हर समय, हर बार।
लाखों सिगरेट प्रेमियों की
भी यही है राय
विल्स फ़िल्टर
एक बार पी लें—
तो हमेशा
पीना चाहेंगे।

भारत में
सबका प्यारा
फिल्टर सिगरेट

जोड़ी अनोखी, मेल अनोखा
तभी तो चलन फ़िल्टर का देखा

सर्वाधिक मूल्य : रु० २.०० में १०, स्थानीय करों के अधीन

वैधानिक चेतावनी: सिगरेट पीना स्वास्थ्य के लिए हानिकारक है
STATUTORY WARNING: CIGARETTE SMOKING IS INJURIOUS TO HEALTH

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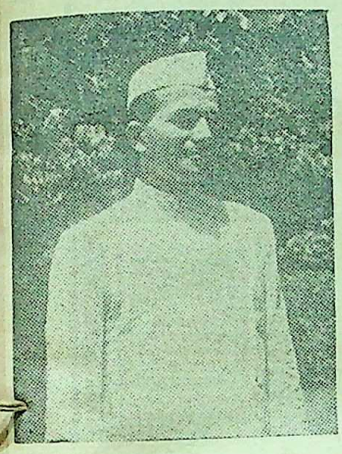
आकृति अत्यन्त कलात्मक मुद्रा में खड़ी है। बच्चा उसके सामने पृथ्वी पर लेटा है और उसके आगे बढ़े बाएं हाथ को पकड़ रहा है। दो दासियां हैं। बाईं ओर वाली एक माला थामे हुए है और दाईं ओर वाली के हाथ में फूल है। यह सम्भवतया हरिति है।' लेकिन लगता है कि इसमें प्रतिष्ठित परिवार की एक ऐसी महिला को दिखाया गया है, जो स्नान करती-करती बीच में व्यवधान पड़ने पर, अपने गवाक्ष से कुछ देखने के लिए आगे दौड़ रही है। यह एक ऐसा दृश्य है जिसका वर्णन पहले अश्वघोष ने और उसके बाद कालिदास ने किया है। हरिति सम्बन्धी इस अनुमान के अतिरिक्त डा. अग्रवाल और कृष्णदेव ने और किसी फलक के बौद्ध भाव से



लेखक

युक्त होने की बात नहीं कही है। दूसरे, मन्दिर की कुर्सी के चारों ओर प्रदक्षिणा करने वाले तीर्थयात्रियों की आंखों की ऊंचाई के बराबर लगे इन प्रस्तर-फलकों में जो दृश्य उत्कीर्ण किए गए हैं, वे हमारे महान राष्ट्रीय महाकाव्यों — रामायण और महाभारत से ही नहीं, अपितु प्राचीन संस्कृत साहित्य की प्रसिद्ध कृतियों से भी लिखे गए हैं, जैसे शूद्रक कृत 'मृच्छकटिक' या भास कृत 'चारुदत्त', कालिदास कृत 'अभिज्ञान शाकुन्तल' और 'कुमार सम्भव', 'पंचतन्त्र' आदि। इस कुर्सी पर लगे प्रस्तर-फलकों पर उत्कीर्ण की गई घटनाएं देख कर लगता है कि इनके पीछे कोई अत्यन्त उच्च शिक्षित और धार्मिक व्यक्ति का मस्तिष्क काम कर रहा था। ज्ञान के इस महान अन्तरराष्ट्रीय केन्द्र के परिवेश में ऐसे ही व्यक्तियों के रहने की सम्भावना हो सकती थी। तीसरे, ये सभी प्रस्तर-फलक मन्दिर-स्थल पर ही उत्कीर्ण किए गए। और अनेक फलक ऐसे भी मिले हैं जिन पर केवल रेखाएं बनी हुई हैं। अर्थात उन पर मूर्त्तिकारों ने अपने उपकरण चलाए होंगे।

इन प्रस्तर-फलकों पर उत्कीर्ण दृश्य वैसे ही हैं जैसे बांगलादेश के पहाड़पुर में मिली पकी मिट्टी की कुछ पट्टियों पर बने हुए हैं। यह बात भी इस अस्थायी निष्कर्ष का समर्थन करती है कि नालन्दा का यह देवमन्दिर शशांक के संरक्षण में ही बना था। सम्भवतया

यहां हम उन प्रस्तर-फलकों पर उत्कीर्ण कुछ भाव-चित्रों के वर्णन से यह दर्शाना चाहते हैं कि उस समय के अज्ञातनामा मूर्त्तिकारों ने मूल कथा-भावों को कितनी चतुराई से पत्थरों पर तराशा था।

(अ) ३६ पूर्वाभिमुख के बारे में डा. अग्रवाल और कृष्णदेव ने कहा है : 'एक नृत्यलीन युगल अत्यन्त कलापूर्ण मुद्रा में दिखाया गया है। उसमें पुरुष आकृति नारी-देह का चुम्बन लेने के लिए घुटनों के बल उस पर झुकी हुई है। उसने अपने बाएं हाथ से नारी का दायां हाथ थाम रखा है और नारी का दायां हाथ ऊपर को उठा हुआ है।'

यह वर्णन गलत है। पहली बात तो यह है कि नारी के बाएं हाथ को पुरुष ने अपने बाएं हाथ से पकड़ रखा है। और दूसरी बात यह है कि वहां का वातावरण नृत्य का नहीं है। उसमें नारी को पुरुष से दूर भागने की चेष्टा करते हुए दिखाया गया है। यह शकार से दूर भागती हुई वसन्तसेना का वर्णन है। चारुदत्त की कथा पर आधारित नाटकों में यह महत्त्वपूर्ण घटना होती है।

(आ) उत्तरमुख के फलक संख्या ६१ में बातें बनाने वाले कछुए की कथा उत्कीर्ण है। और इसका आधार है पंचतन्त्र का एक आख्यान।

(इ) कुर्सी के इस भाग में फलक-संख्या ७१ पर दिखाए गए शेर और चूहे के बारे में एक और उपाख्यान है। 'हितोपदेश' में एक चूहे की कथा है जिसने एक शेर की पूंछ कुतर ली थी। इसकी सम्भावना नहीं है कि इस फलक पर शेर को चूहे द्वारा मुक्त कराए जाने की दूसरी कहानी दर्शाई गई हो।

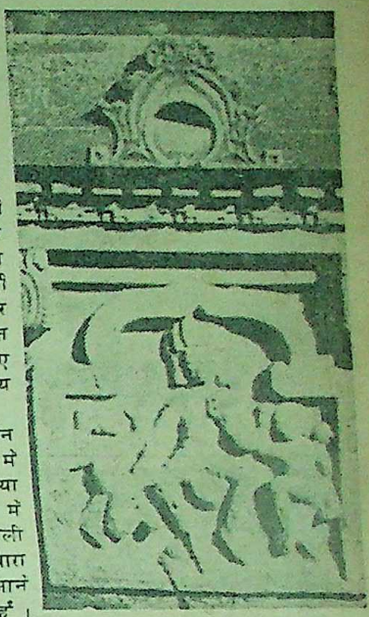
(ई) फलकसंख्या १०२ उत्तरमुख। अग्रवाल और कृष्णदेव ने इस फलक का वर्णन इन शब्दों में किया है : 'एक नर और एक नारी की आकृति। पुरुष आकृति के तीन सिर और छह हाथ। बालों को हर सिर पर ऊपर गोल गांठ बांध कर जटा जूट के रूप में रखा गया है। वह अपने तीन दाहिने हाथों में एक धनुष, एक तलवार और कोई छोटी-सी अस्पष्ट चीज थामे हुए है। बाएं हाथों में एक कपड़ा और एक धनुष (?)। तीसरा बायां हाथ छाती पर टिका है। लगता है जैसे पुरुष तेजी से नारी की ओर बढ़ रहा है। वह बाएं कोने में बैठी पुरुष से विपरीत दिशा में देख रही है। इसका दायां हाथ पृथ्वी पर टिका है। पूरी देह का भार उस हाथ पर है। और बायां हाथ आगे है। उसके भाव दुख के हैं। वह कौन है, सही-सही पहचान करना मुश्किल है। अगर तीन सिर और छह हाथ वाला व्यक्ति रावण है (अन्य शेष सिर दिखाए नहीं गए हैं) तो नारी आकृति अवश्य सीता होनी चाहिए।'

इस फलक का अधिक सही वर्णन करना सम्भव है। इस फलक में रावण का सीता के पास आना दर्शाया गया है। उसमें सीता को भ्रम में डालने के लिए वह राम का नकली सिर लगा कर आया है। उसके द्वारा इतने अस्त्र-शस्त्र साथ ले कर आने का यही एक कारण हो सकता है। इससे पहले जब वह सीता के पास आया था, तब उसके पास कोई हथियार नहीं था। वाल्मीकि रामायण में ऐसा ही वर्णन है।

(उ) उत्तरमुख के फलक संख्या ७२ के बारे में अग्रवाल और कृष्णदेव ने कहा है : 'एक नारी खड़ी है और ताली बजा कर मोर को नाचने को कह रही है।'

इसका भी अधिक सही विवरण दिया जा सकता है। इसमें कालिदास के मेघदूत की एक घटना दिखाई गई है। यक्ष बताता है कि उसके महल में एक मोर था। और उसकी पत्नी ताली बजा कर उसे नचाया करती थी। यह घटना यक्ष द्वारा अलका छोड़ जाने के बाद की नहीं है। जब वह वहां था तब उसकी पत्नी रोज ही यह क्रिया दोहराती थी। यही कारण है कि फल में प्रदर्शित नारी-मूर्त्ति आभूषण पहने हुए है और उसके केश भी खुले हुए नहीं हैं।

(ऊ) फलक ७६ उत्तरमुख (आकृति



कृष्ण-लीला का चित्रण

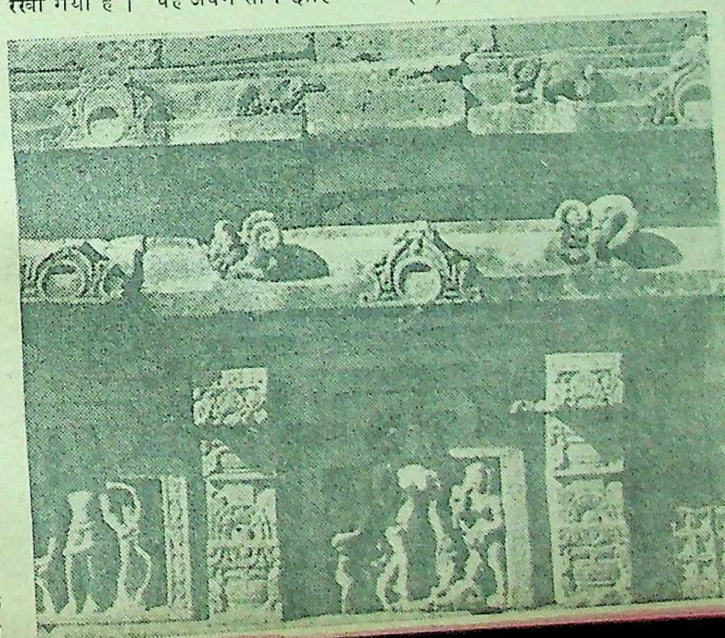
४) का वर्णन अग्रवाल और कृष्णदेव ने इस तरह किया है : 'एक तलवार-बाज योद्धा खंजर से एक बाघ को मार रहा है।'

इस फलक में कालिदास कृत 'अभिज्ञान शाकुन्तलम्' का एक दृश्य दिखाया गया है। उस वर्णन में शकुन्तला का बेटा सर्वदमन शेर के छौने को पकड़ कर उसके दांत गिनता है। इनमें एक और फलक ऐसा है जिसमें एक योद्धा को बाघ या शेर जैसे किसी वन्य पशु को मारते हुए दिखाया गया है। इसमें स्पष्टतया एक बच्चे को सिंह-शावक के साथ दिखाया गया है। वह सिंह-शावक का मुंह खोलने की चेष्टा कर रहा है।

(ए) फलक १४१ पश्चिममुख (आकृति ५) आकृति में कृष्णलीला की एक घटना दिखाई गई है। उन फलकों पर अनेक घटनाएं उत्कीर्ण हैं। इसमें कृष्ण को दो साथियों के साथ दिखाया गया है। तीनों नाच रहे हैं।

दाएं ऊपरी कोने में एक कलहंस के पास एक साधारण छिपकली की आकृति बनाई गई है। यह अपूर्व है।

मन्दिर की इस कुर्सी के हाशिए पर बने सब फलकों पर उत्कीर्ण परिदृश्यों, कला-प्रतीकों से, और उनमें मूर्त्त साहित्य-प्रवक्ता की यातना से इसकी पृष्ठभूमि में एक गहन जीवन-दृष्टि का पता चलता है। निस्सन्देह ये उत्तरगुप्त युग के हैं। जिसके साहित्य नक्षत्रों में बाण भट्ट जैसे उज्ज्वल नाम थे। वह समय नालन्दा के महाविहार में ज्ञान के महत्त्वपूर्ण क्षेत्रों में गहन बौद्धिक गतिविधि का था। नालन्दा में शशांक द्वारा बनवाए गए इस मन्दिर में उत्कीर्ण ये फलक, जिन पर प्रदक्षिणा के दौरान किसान, तीर्थयात्री और पण्डित सभी की समान दृष्टि पड़ती थी, न केवल उस युग के मुखर प्रति-



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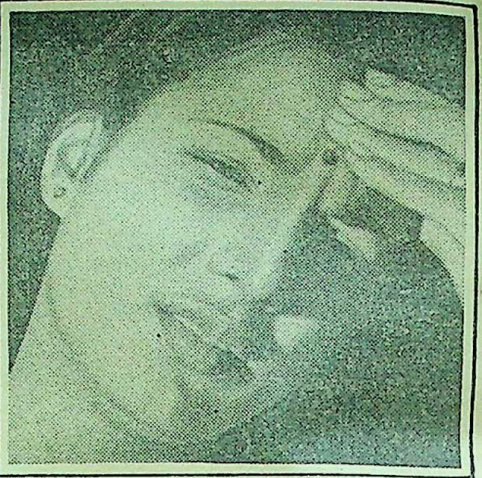
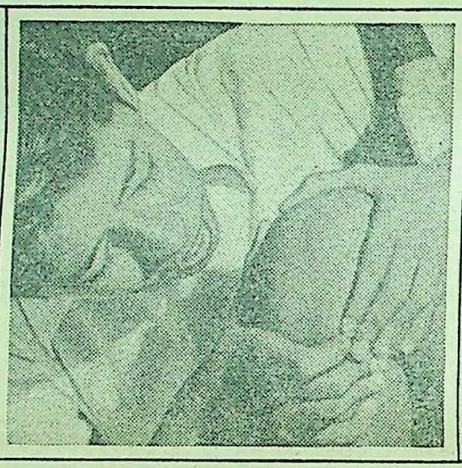
Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

अमृतांजन

दर्द, सर्दीजुकाम और मोच के लिये एक बहुपयोगी घरेलू दवा





दर्द, सर्दीजुकाम और मोच की जगहों पर थोड़ा-सा अमृतांजन लगाकर मालिश कीजिये। कुछ ही मिनटों में आप इसके प्रभावकारी दस दवाओं का असर अनुभव करेंगे और आपको जल्द आराम भी पहुँचेगा।

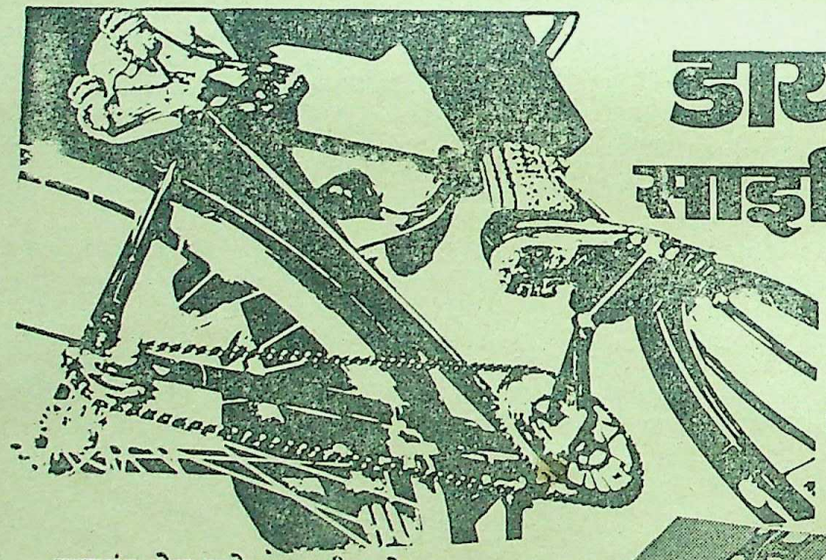
अमृतांजन–जार, शिशियों और कम कीमतवाली टिन की डिबियों में मिलता है।

अमृतांजन–८० साल से अधिक समय से एक निर्भरयोग्य घरेलू दवा

अमृतांजन लिमिटेड

AM-1255

डायमंड साइकिल चेन



मज़बूत और आरामदेह, ताकि आपके ख़ूब चलाने पर भी ख़ूब चले

डायमंड चेन चुने हुए स्टील से बनता है. एक लिंक अगले लिंक से इस तरह जुड़ा हुआ है कि चेन मज़बूत और आरामदेह रहे. साइकिल जैसे चाहिए चलाइए अपनी साइकिल पर बरसों बरस डायमंड चेन को वैसे ही चलती पाइए.

निर्माता :
टी. आई. डायमंड चेन लिमिटेड,
अम्बत्तुर, मद्रास ६०० ०५३

वितरक :
टी. आई. एण्ड एम सेल्स लिमिटेड,

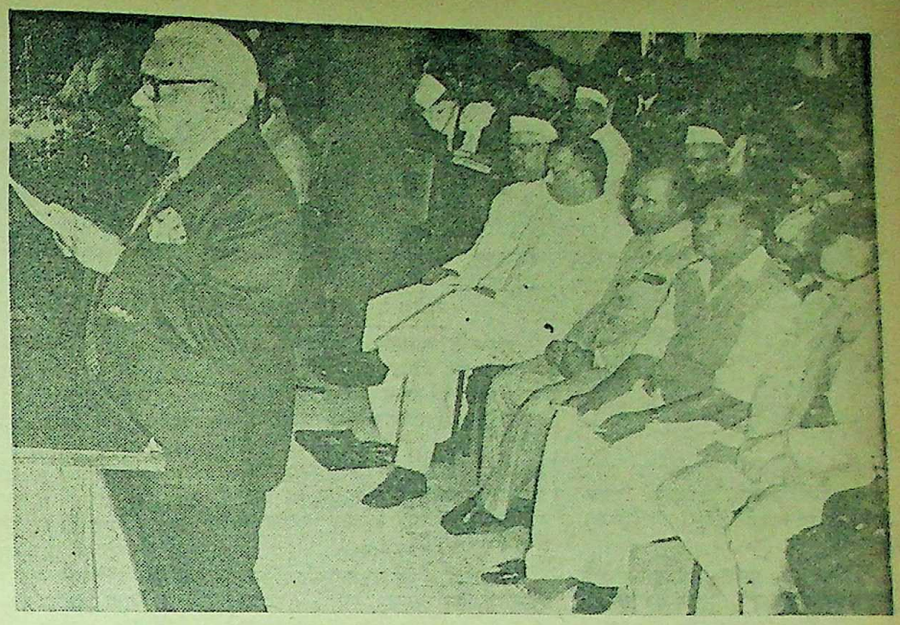
है। वहां ८० मील प्रति घण्टा की गति से गाड़ी चलाना बहुत आम बात है।

हवाई अड्डे से थोड़ा आगे निकलने के बाद सड़क ऊपर की ओर चढ़ने लगी। सारे मॉरिशस में यही आलम है। थोड़े से सागर तट के बाद पहाड़ी हिस्सा शुरू हो जाता है, जो लगभग दो हजार फुट ऊंचे एक पठार पर समाप्त होता है। इस पठार के बीच कई ढाई-पौने तीन हजार फुट ऊंची पहाड़ियां भी हैं। सड़क के अगल-बगल हर कहीं गन्ने के खेत दूर-दूर तक फैले हुए थे। मॉरिशस में गन्ने की खेती सागर-तट से शुरू हुई है तो पहाड़ की चोटी तक चली गई है। हमें बताया गया कि यहां एक बार बोए गए गन्ने से आठ फसलें काट लेना तो आम बात है। कहीं-कहीं तो ३१ फसलें भी काट कर देखी गई हैं। द्वीप में हर कहीं थोड़ी-बहुत बारिश रोजाना होती है, इसलिए सिंचाई की कोई समस्या नहीं है। अगर जरूरत पड़े तो इतने नदी-नाले और झीलें हैं कि उनका पानी पम्प से खींच कर छिड़काव यन्त्रों द्वारा खेतों पर 'बारिश' की जा सकती है। मॉरिशस ज्वालामुखी द्वीप है, इसलिए वहां की मिट्टी बहुत उपजाऊ है। यहां कृषि में जो भी कष्ट हुआ, वह शुरू में खेत में बनाने में हुआ। आज भी वहां खेतों के बीच उनमें से निकले 'बसाल्ट' पत्थरों के काले ढेर नजर आते हैं। जहां गन्ने की खेती नहीं, वहां चाय, अनन्नास, आम और लीची के बागान हैं। जहां खेत या बाग नहीं हैं, वहां ऐसे जंगल हैं जिनमें नारियल से ले कर चीड़ तक हर आबोहवा वाले पेड़ नजर आते हैं। मौसम भी मॉरिशस में आपको हर तरह का मिल सकता है। सागर-तट और पठार के तापमान में ५ डिग्री सेण्टीग्रेड का अन्तर रहता है। नीचे गर्मी पड़ रही हो, तो ऊपर चले जाइए और ऊपर ठण्ड लग रही हो तो नीचे चले जाइए। कुल मिला कर इस द्वीप में न बहुत अधिक गर्मी है और न बहुत अधिक सर्दी। तापमान की सीमाएं १२ और ३५ डिग्री सेण्टीग्रेड के बीच हैं।

गणराज्य

--शी. ही.

हमारे उत्साही गाइड ने हमें जो कुछ बताया और बाद में हमने स्वयं घूम कर जो कुछ देखा, वह यह सिद्ध करता था कि मॉरिशस निश्चय ही संसार के सुन्दरतम द्वीपों में से है। यहां न केवल हर तरह की वनस्पति व आबोहवा आपको मिलती है, बल्कि हर तरह का सैर भी। समुद्र है, पहाड़ है, पठार है और छोटी-मोटी वादियां भी। नदियां हैं, बड़ी-बड़ी प्राकृतिक झीलें हैं और झरने भी; सागर और सागर तट भी हर प्रकार का है। कहीं खुला हुआ पछाड़ें मारता महासागर है तो कहीं शान्त खाड़ियां हैं। सागर तट पर कई जगह, दूर-दूर तक फैली हुई मूंगे की चट्टानें हैं। कहीं-कहीं इन चट्टानों से घिरी हुई वह खाड़ियां हैं जिन्हें लैगून कहा जाता है। समुद्र तट भी हर प्रकार का है। कहीं सफेद बालू वाला, कहीं साधारण बालू वाला और कहीं काली चट्टानों वाला। कहीं-कहीं खाड़ियों के बीच



मॉरिशस के प्रधानमन्त्री शिवसागर रामगुलाम द्वितीय विश्व हिन्दी सम्मेलन में भाषण करते हुए।

आम और नारियल के कुंजों से ढके छोटे-छोटे द्वीप हैं। पालदार नाव चलाने से लेकर गोताखोरी करने तक हर प्रकार की सागर क्रीड़ा के लिए पर्याप्त व्यवस्था है। सागर तट की छोटी-छोटी बस्तियां और सैलानियों के लिए बने हुए काटेज और बंगले बाली होटल गोआ और केरल की याद दिलाते हैं। मॉरिशस के सोए हुए ज्वालामुखी के विशालकाय मुख का अपना अलग आकर्षण है, उस पर चढ़ कर दूर-दूर तक का नजारा किया जा सकता है। इसके अतिरिक्त वहां कई अच्छे बाग-बगीचे भी हैं जिनमें पांपेलूला का वनस्पति उद्यान विशेष उल्लेखनीय है।

सैलानी के लिए यहां कुछ और आकर्षण हैं। पहला यह कि द्वीप में बेहद शान्ति है और जीवन की गति मन्थर है। आमतौर पर यह विशेषता पिछड़े और निर्धन देशों में होती है, लेकिन मॉरिशस में सम्पन्नता के वातावरण में और आधुनिक सुख-सुविधाओं के मध्य, ऐसा है। दूसरा, यह कि मॉरिशस अधिकांश संक्रामक रोगों से सर्वथा मुक्त है और वहां इस बात की पूरी सावधानी बरती जाती है कि बाहर से कोई संक्रामक रोग वहां आ न जाए। भारतीय प्रतिनिधि मण्डल के सदस्यों को वहां उतरते ही दो-दो गोली कुनैन खानी पड़ी ताकि उनमें से कोई द्वीप में मलेरिया न ले आए।

तीसरा आकर्षण यह है कि यहां एक छोटे-से देश में कई भाषाओं, धर्मों तथा संस्कृतियों का संगम देखने को मिल जाता है। सबसे बड़ी तादाद भारत वंशियों की है। लगभग ५१ प्रतिशत हिन्दू और ९ प्रतिशत अन्य को मिला कर सारी आबादी में भारतीयों का हिस्सा ६० प्रतिशत बैठता है। इनमें से भी एक बहुत बड़ी संख्या बिहार के छपरा और आरा जिलों से आए हुए भोजपुरी बोलने वालों की है। उनके अलावा तमिलनाडु, महाराष्ट्र, गुजरात और पूर्वी उत्तर प्रदेश के भी कुछ लोग हैं। शेष ४० प्रतिशत आबादी में फ्रांसीसी हैं, चीनी हैं, अफ्रीकी हैं और 'क्रिओल' कहे जाने वाले संकर जाति के लोग हैं। जब अंग्रेजों ने फ्रांसीसियों को हरा कर १८१८ में यह द्वीप अपने अधिकार में लिया तब ऐसी सन्धि हुई जिसके अनुसार मॉरिशस में फ्रांसीसियों के सांस्कृतिक एवं आर्थिक हितों को अक्षुण्ण रखा गया। यही वजह है कि आज आबादी में भले ही फ्रांसीसियों का प्रतिशत ६ के आसपास है, लेकिन सांस्कृतिक और आर्थिक क्षेत्रों में उनका बोलबाला है। चीनी दुकानदारी के क्षेत्र में आगे हैं। छोटे-से मॉरिशस में बहुत-सी भाषाएं बोली जाती हैं। मिसाल के लिए आंसत भारतवंशी अपने पूर्वजों की भाषा बोलता है (मराठी, तमिल, भोजपुरी आदि), हिन्दी बोलता है, फ्रांसीसी बोलता है और फ्रांसीसी का एक अपभ्रंश 'क्रिओल' भी। विभिन्न नस्लों के लोगों की आपस में बोलने की भाषा यही है। अंग्रेजी उच्चतर प्रशासन की भाषा है और इस नाते कुछ लोगों द्वारा बोली और समझी जाती है।

मुख्य सैलानी किस्म का हुआ जा रहा था कि मार्ग में पड़ने वाले गांवों में लगे हुए स्वागत द्वारों, बन्दनवारों और पट्टों ने विश्व हिन्दी सम्मेलन की याद दिलाई। लगभग सारा मॉरिशस सम्मेलन के उपलक्ष्य में इसी तरह सजाया गया था। केवल एक बात समझ में नहीं आती थी कि कई जगह स्वागत पट्टों पर हिन्दी के साथ-साथ अंग्रेजी का प्रयोग क्यों किया गया है? जबकि मॉरिशस में कुछ प्रशासकीय कार्यों के अतिरिक्त अंग्रेजी का और कहीं उपयोग नहीं होता। बाद में हमने जब यह देखा कि भारतीय प्रतिनिधि हर 'फॉरेनर' से अंग्रेजी ही बोलना चाहता है, तब हमने महसूस किया कि भारतीय प्रतिनिधियों के स्वागत में अंग्रेजी के पट्ट लगाना स्वाभाविक ही था। मॉरिशसवासियों के लिए अन्तरराष्ट्रीय भाषा फ्रांसीसी है, लेकिन हम थे कि उनसे अंग्रेजी ही बोलते थे। इस यह हुई कि सम्मेलन में भाग लेने के लिए यूरोप से आए हिन्दी विद्वानों पर भी हम अंग्रेजी आजमा रहे थे।

कयूरेपिप पठार पर स्थित सुशनुमा कस्बा है। एक बाजार और हजार-पांच सौ मकान हों तो कस्बा, चन्द दुकानें और सौ-दो-सौ बंगले और काटेज हों तो गांव। मॉरिशस में हर चीज छोटे पैमाने पर है। समुद्री तूफानों की लपेट में आने वाले इस द्वीप में कई मंजिला पक्की इमारतें न बनाने का आग्रह-सा रहा है। दुमंजिली-चौमंजिली इमारतें बस पोर्ट लुई में ही देखने में आती हैं जो मॉरिशस का एकमात्र बन्दरगाह होने के साथ-साथ प्रशासनिक और व्यावसायिक केन्द्र भी है। लेकिन आबादी के लिहाज से इसे भी शहर कह सकना मुश्किल होगा। सच तो यह है कि मॉरिशस की सम्पूर्ण आबादी (८ लाख ५० हजार) आंसत आधुनिक नगर की आबादी से कम

ल मोर्न सागर तट—यहां नीली खाड़ी में नहाने और सफेद बालू पर धूप सेंकने के लिए बहुत सैलानी आते हैं।

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कूट भाषा और बीज संकेतों का चक्रव्यूह

०१५८	००७५	४२८०	६३२१	९२०६
१७८३	५८४१	७३९०	८२१४	४५६९
४०९९	१४३९	३३६६	२४७९	४३६७
१७८३	४१११	०६५२	५३१०	११३९
८४३६	१२८४	९०८८	२८९५	२७८५
११३९	८६३६	५७३१	७१००	५२२४
८८८८	२७८५	२८३४	७००९	१७८३
४८५२	४०९९			

(प्रसिद्ध जर्मन जीमरमान तार, जिसके रहस्योद्घाटन ने पहले विश्व-महायुद्ध का भाग्य-निर्णय कर दिया)

यदि आपको कागज के टुकड़े पर उक्त संख्याएं लिख कर दे दी जाएं और आपसे कहा जाए कि आपके नाम यह सन्देश है और इसमें जो रहस्य छिपा है उसे जान लेने पर ही आप अपने प्राणों की रक्षा कर सकते हैं—असफलता का अर्थ होगा मृत्यु। तो आप क्या करेंगे ? शायद आप इसे मजाक समझेंगे। और यदि आपको इस बात से आश्वस्त कर दिया जाए कि यह अत्यन्त गम्भीर मामला है, तो आप क्या करेंगे — आप इसका अर्थ समझने के लिए हर सम्भव प्रयास करेंगे, अपनी समस्त बौद्धिक क्षमता इसमें लगा देंगे, क्या कुछ न करेंगे— और फिर भी हल न मिलने पर बौखला उठेंगे, पागल हो उठेंगे।

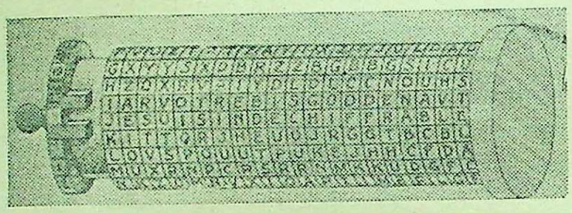
और यह करने वाले आप पहले व्यक्ति न होंगे। आपसे पूर्व अनेक लोग इस रास्ते से गुजर चुके हैं — वे लोग भी, जिनका पेशा ही कूट भाषा पढ़ना और बीज संकेत समझना था।

दूसरे महायुद्ध के दौरान अनेक विशेषज्ञ वस्तुतः पागल हो गए थे। अमेरिकी गुप्तचर सेवा का एक विशेषज्ञ अपने कार्यकाल की सर्वाधिक जटिल गुत्थी सुलझाने के बाद इतना पस्त हो गया था कि उसे पूरे एक वर्ष अस्पताल में रहना पड़ा। एक अन्य विशेषज्ञ छह वर्ष तक पागलखाने में रहा। दूसरे महायुद्ध के जर्मन कूट भाषा विशेषज्ञ हांस फिशर के अनुसार : "एक ऐसी वस्तु के बारे में छानबीन करना जो पूरी तरह से अर्थहीन दिखाई पड़ती हो, बेहद नीरस और उबा देने वाला अनुभव होता है — जब आपको अनेक घण्टों तक ही नहीं, बल्कि अनेक सप्ताहों और महीनों तक उसमें जुटा रहना पड़े। यह करते-करते आपको नींद आ सकती है, जबकि आवश्यकता होती है परम सतर्कता की। यह भयंकरतम तनाव होता है, जो आपके मन-मस्तिष्क को झकझोर डालता है। आपकी यह मनःस्थिति हो जाती है कि आपको जो भी अक्षर, जो भी अंक दिखाई पड़ता है, आप उसमें भी कूट अर्थ और बीज संकेत ढूंढ़ने लगते हैं। टेलीफोनों और कारों के नम्बर भी आपको अर्थवान लगने लगते हैं — विशेषकर उस समय यदि उनका आरम्भ ६६ से [illegible] दिखाई नहीं पड़ता। बस, आप पागल हो उठते हैं।"

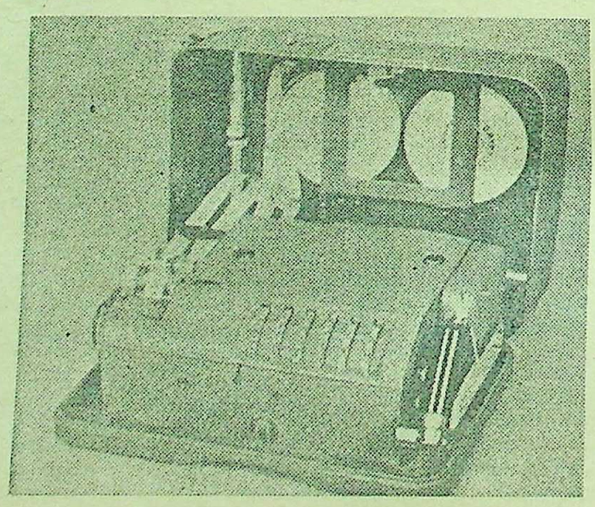
रहस्य और षड्यन्त्र का जन्म

सम्भवतः सभ्यता के साथ रहस्य और षड्यन्त्र का भी जन्म हुआ और रहस्यों को रहस्य ही बनाए रखने की आवश्यकता ने कूट भाषा और बीज संकेतों को जन्म दिया। इस बात के प्रमाण उपलब्ध हैं कि पिछले दो हजार वर्षों में उनका काफी प्रयोग हुआ, पर पिछले सौ वर्षों में तो उनका व्यापकतम प्रयोग हुआ।

कूट भाषा अनेक महत्त्वपूर्ण व्यक्तियों की मृत्यु का माध्यम बनी — स्काटों की रानी मेरी, जिसे १५८७ में फांसी लगा दी गई, रूस का जार अलेक्जेण्डर द्वितीय, १८७९ में जिसकी हत्या कर दी गई, जापानी एडमिरल यामामोतो, जिसका विमान अमेरिकियों ने १९४३ में मार गिराया। कूट भाषा ने युद्धों में जय-पराजय का निर्णय किया। यदि मित्र राष्ट्रों की गुप्तचर व्यवस्था और कूट भाषा तथा बीज संकेतों को समझने की क्षमता इतनी उच्चकोटि की न होती, तो शायद हिटलर दूसरे महायुद्ध में विजयी होता।



बेजेरीन सिलेण्डर। इसमें २० चक्के होते हैं। प्रत्येक चक्के के किनारों पर अनिश्चित क्रम में अंग्रेजी वर्णमाला के अक्षर होते हैं और दोनों सिरों के चक्कों पर निर्धारित क्रम में। कुछ सन्देश लिखने के लिए २०-२० अक्षर एक साथ लिए जाते हैं और साधारण सन्देश के २० अक्षर एक पंक्ति में कर लिए जाते हैं। इसके बाद किसी भी अन्य पंक्ति के अक्षर बीज लेख में लिख लिए जाते हैं। बीज-सन्देश को सामान्य सन्देश में बदलने के लिए बीज लेख के अक्षर २०-२० के हिसाब से एक पंक्ति में रखे जाते हैं। बीजलेख पंक्तिबद्ध होने पर सिलेण्डर लाक कर पूरा सिलेण्डर घुमाया जाता है सब पंक्तियों में एक ही सार्थक पंक्ति होती है, शेष निरर्थक।



अजनबी अक्षर और अंक

कूट भाषा और बीज संकेतों के इतने अधिक महत्त्व के बावजूद इनके बारे में बहुत कम लिखा गया है। शायद आपको यह जान कर आश्चर्य होगा कि २५ वर्ष पहले तक कूट भाषा और बीज संकेतों के विश्लेषण के ऐतिहासिक विकास के बारे में एक भी पुस्तक उपलब्ध नहीं थी। इसका कारण था, राष्ट्रीय सुरक्षा। ये आज भी अधिकांशतया रहस्य ही बने हुए हैं — आदम और हव्वा के सेब की तरह निषिद्ध। इतना ही नहीं, यह भी धारणा है कि कूट भाषा और बीज संकेत सामान्य व्यक्ति की पहुंच के बाहर हैं। पर वास्तविकता यह नहीं है। इसके बुनियादी सिद्धान्त बड़े सरल हैं। एक बार इन सिद्धान्तों को समझ लेने पर असाध्य गुत्थी सुलझने लगती है और अजनबी अक्षरों और अंकों का अपरिचय आकर्षण में बदल जाता है।

कूट लेखन की कला का सरल अर्थ यह होता है कि सन्देश इस तरीके से भेजा जाए कि भेजने वाले और प्राप्त करने वाले के अलावा कोई न समझ सके। यह कार्य दो तरीके से किया जा सकता है—कूट भाषा और बीज संकेत के माध्यम से। कूट सन्देश समझने के लिए एक कूट कोश की आवश्यकता होती है, जिसमें सब कूट शब्द अथवा कूट अंक रहते हैं।

सन्देश	कूट अंक	कूट शब्द
ए. एन (एक)	९२१३	HXOF
अबाउट (लगभग)	५३९२	DAIN
अबाउट टाइम (लगभग समय)	१०७५	KJVE
अफ्रीका	३६९८	OHAB
अल्जीयर्स	२४०१	KPWR
आर्मर्ड कार (बख्तरबन्द गाड़ी)	४७६३	BTYF
एग्री (सहमत)	७४९२	IZGY
सेण्ड (भेजो)	८८६७	AMCE
टु (को)	५३२०	PQLN

'सेण्ड एन आर्मर्ड कार टु अल्जीयर्स' इस गुप्त सन्देश को कूट भाषा में इस प्रकार लिखा जा सकता है :

८८६७ ९२१३ ४७६३ ५३९० २४०१

अथवा

AMCE HXOF BTYF
PQLN KPWR

कूटभाषा का सन्देश

कूट भाषा का सन्देश पढ़ने के लिए कूट पुस्तक की एक प्रति की आवश्यकता होती है। इस पुस्तक के बिना सन्देश समझ में नहीं आ सकता, पर इस पुस्तक की सहायता से सन्देश को कूट भाषा में लिखा जा सकता है और फिर सामान्य भाषा में उसका उल्था किया जा सकता है।

कूट भाषा और बीज संकेतों में यह प्रमुख अन्तर होता है कि कूट भाषा पूरे शब्दों अथवा वाक्यांशों पर आधारित होती है, जबकि बीज संकेत अलग-अलग अक्षरों पर आधारित होता है। बीज संकेत बुनियादी तौर पर दो किस्म के होते हैं : स्थानान्तरण और प्रतिस्थापन बीजांक। स्थानान्तरण बीजांक में साधारण सन्देश के अक्षरों का स्थान बदल दिया जाता है, उन्हें गड्डमड्ड कर दिया जाता है और यह बीज संकेत बन जाता है। उदाहरण के लिए साधारण सन्देश 'सीक्रेट' को बीज सन्देश के रूप में "RSEETC" लिखा जा सकता है।

प्रतिस्थापन विधि के अन्तर्गत साधारण सन्देश के अक्षरों के स्थान पर दूसरे अक्षर, अंक अथवा चिह्न रखे जा सकते हैं, उदाहरण के लिए एक सरल प्रणाली के अन्तर्गत रोमन वर्णमाला के अक्षरों को १ से २६ तक अंकित कर सीक्रेट शब्द को बीजांक में इस प्रकार लिखा जाएगा — १९ ५ ३ १८ ५ २०। अथवा साधारण सन्देश के अक्षरों के स्थान पर दूसरे अक्षर भी रखे जा सकते हैं। एक ऐसी बीजलेखन प्रणाली में जहां A=Z और Z=A हो वहां सीक्रेट शब्द को बीज लेख में HVXIVG लिखा जाएगा।

और अधिक जटिल बीज लेख तैयार करने के लिए स्थानान्तरण और प्रति-

Interpub/JLM/3/76 Hin

Funding: Tattva Heritage and IKS MoE. Digitization: eGangotri

निविया से- इन सर्दियों में भी सुंदर बनी रहो.

जब ठण्डभरी हवा आपके रंगरूप से कुदरती नमी और सुंदरता को सोख लेती है, तब आप निविया लगाकर अपने रंगरूप को फिर से संवारें.

यूसराइट युक्त निविया आपकी त्वचा को पुनः नमी प्रदान करती है जिससे आपके चेहरे पर लाली आ जाती है. इसकी हल्की सी परत आपकी त्वचा की पूरे दिन हिफाज़त करती है और उसका आवश्यक पोषण करती है.

अब न तो त्वचा का रंगरूप बिगड़ने का डर, न होठों के फटने का और न ही झुर्रियां पड़ने का. निविया चेहरे व हाथों पर लगाई जानेवाली, त्वचा को साफ रखनेवाली और उसका पोषण करनेवाली क्रीम है.

हां, तो यही है- सुंदर बने रहने का तरीका- चाहे सर्दी हो, या गर्मी या बरसात.

निविया-हर मौसम में आपकी त्वचा का संरक्षक

स्मिथ एंड नेव्यू डिविज़न, **जे. एल. मॉरिसन, सन एंड जोन्स (इंडिया) लिमिटेड**

Interpub/JLM/3/76 Hin

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

इस अंक में

वर्ष २७ अंक १
१८ आश्विन, विक्रमी २०३३,
११ आश्विन, शक १८९८

लेख

'आश्रम का एक भी पैसा बापू अपने परिवार पर खर्च नहीं होने देते थे' (सुमित्रा गांधी कुलकर्णी से भेंटवार्त्ता) — आलोक मेहता ८
पन्ना के बन्दीगृह की वह कहानी : श्रीमती सुशीला नैयर की जबानी ११
मॉरिशस डायरी-हिन्दी अवकाश पर (गपशप) —शी. ही. १२
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'आज कासीराज जू अजुध्या कीन्ही कासी हैं !' —डा. इन्दुजा अवस्थी, जी-४, निजामुद्दीन पश्चिम, नई दिल्ली-१३ १७
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कविता

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कहानी

हार-जीत — वसुधा माने १०

धारावाहिक उपन्यास

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स्थायी स्तम्भ

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'बापू किसी मित्र के बीमार होने की सूचना पाकर उसे अपने पास बुलाते थे--सेवा करने के लिए !'

बापू के स्नेह का भण्डार इतना विशाल था कि उससे परिचित अथवा अपरिचित लाखों लोगों को नई स्फूर्त्ति मिलती थी। साबरमती अथवा सेवाग्राम आश्रम में आने वाला हर बच्चा, युवक या प्रबुद्ध व्यक्ति गांधीजी के पास आ कर अपने सारे कष्ट भूल जाता। सार्वजनिक जीवन में रहते हुए भी परिवार के बच्चों पर उनका ध्यान बराबर रहता। बच्चों के स्वास्थ्य, शिक्षा-दीक्षा, खान-पान के बारे में बापू सदा आवश्यक हिदायतें देते रहते। अनुशासन और स्नेह के साथ-साथ बापू बच्चों को प्रसन्नता दिलाने वाली रोचक किस्से-कहानियां भी सुनाते। परिवार के सबसे कम उम्र के बच्चों में तो रामदास गांधी की सबसे बड़ी बेटी 'सुमित्रा' को बापू के सान्निध्य में रहने का अवसर मिला। जीवन में सदाचरण, सादगी, दया, परोपकार के आदर्श की व्यावहारिक शिक्षा पाने वाली 'सुमित्रा', अपनी योग्यता और सार्वजनिक सेवा के कारण अब संसद सदस्या हैं और सार्वजनिक जीवन में 'बापू' के बताए रास्तों को व्यवहार में ला कर आदर्श प्रस्तुत कर रही हैं। एक कुशल प्रशासिका और समाज सेविका श्रीमती सुमित्रा गांधी कुलकर्णी को बस एक बात का दुख मन में है कि शिक्षा पूरी करने के बाद वह गांधीजी की 'सेक्रेटरी' बनना चाहती थी, लेकिन इसी बीच 'बापू' सदा के लिए चले गए। अब तो उनका बताया मार्ग है, जिसका अनुसरण करके वह समाज के लिए कुछ कर पा रही हैं।

दिल्ली में पुराना किला रोड स्थित सुमित्राजी का निवास। व्यवस्थित और सादगीपूर्ण कमरा। खादी की साड़ी और बातचीत में आत्मीयता की मधुरता। दिखावा या अभिमान तो लेशमात्र नहीं। हमने जब बापू के सान्निध्य में बिताए दिनों की चर्चा की, तब सुमित्राजी भाव-विभोर हो गईं। एक के बाद एक पुरानी यादें ताजा होती गईं . . . आश्रम-साबरमती, बारडोली, सेवाग्राम . . . पिता रामदासजी और मां निर्मलाजी . . . अनुशासित जीवन के संस्कार और बापू की स्नेहमय छाया। सुमित्राजी —'साबरमती आश्रम में विवाह के बाद बापू के

बारडोली सत्याग्रह सफल होने के बाद बापू ने नमक कानून विरोधी आन्दोलन छेड़ दिया और मेरे पिता भी जेल चले गए। तब मां साबरमती आश्रम के खादी भण्डार में काम करती थी। इस आश्रम में ही मैं पली और बड़ी होने लगी। फिर हम लोग सेवाग्राम चले आए। हरिजन आश्रम में रह कर मैंने पढ़ना सीखा। परिवार में मैं अकेली पोती थी, जिसे सीधे-सीधे बापू के सान्निध्य का लाभ मिल रहा था। बापू मेरी पढ़ाई और स्वास्थ्य सम्बन्धी बारीक-से-बारीक बात का ध्यान रखते। स्नेह का रस यूं तो सबको बंटता था, लेकिन हमारा हिस्सा बराबर रहता। यही नहीं, गम्भीर राजनीतिक विचार-विमर्श के दौरान भी बच्चों के आ जाने पर बापू स्वयं प्रसन्न हो जाते। उनका हंसता चेहरा आज भी हमारी आंखों के सामने उसी तरह घूम जाता है। हमारी दादी यानी 'बा' का वात्सल्यपूर्ण व्यवहार तो सारे आश्रम पर था। वह बापू की सेवा-सुश्रूषा और आश्रम की देखभाल में निरन्तर लगी रहती।'

'आप साबरमती में अधिक समय रहीं अथवा सेवाग्राम में ?' सुमित्राजी ने बताया — '१९३९ में मेरे पिताजी ने टाटा आइल कम्पनी में नौकरी कर ली थी और कुछ समय बाद वह कम्पनी के नागपुर कार्यालय में आ गए। परिणामस्वरूप हम नागपुर में रहने लगे और हर शनिवार-रविवार को सेवाग्राम चले जाते। मेरी आंखें काफी कमजोर थीं, इसलिए नागपुर जाने के कुछ समय बाद ही बम्बई में मेरी आंख का आपरेशन कराने का निश्चय हुआ। मेरी नानी और मामा वहीं थे, इसलिए हम बच्चों को ले कर मां जा रही थीं। आपरेशन की बात से 'बापू' काफी चिन्तित थे। उन्होंने मां से कहा — "तू सुमी की देखभाल ठीक से कर सके, इस दृष्टि से कनु और उषा को यहीं रख जा। वे हमारे पास आनन्द से रहेंगे।" और सचमुच बच्चों को बा-बापू के पास रहने में बड़ा मजा आता था। बापू का एक बड़ा गुण था — कष्ट में लोगों की सहायता करना। किसी उत्सव में शामिल होने के प्रश्न पर वह कई बार सोचते। यहां तक कि अपने घर में होने वाले

छोटी-सी उम्र में भी बापू के साथ गांवों में पैदल घूमना 'सुमित्रा' को भाता था। बापू और भूलाभाई देसाई के साथ नन्हीं सुमित्रा।

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आश्रम का एक भी पैसा बापू अपने परिवार पर खर्च नहीं होने देते थे'

गांधीजी की पोती सुमित्रा गांधी कुलकर्णी से भेंटवार्ता

आलोक मेहता द्वारा

सेवा के लिए बापू सदा तत्पर रहते। उन्होंने हमें भी यही सिखाया। **परिवार में किसी के बीमार होने की सूचना मिलने पर उसकी खुराक और सार-सम्भाल के बारे में सलाह-सूचना देने में भी वे कभी नहीं चूकते। आमतौर पर यह देखने में मिलता है कि किसी परिचित या मित्र के बीमार होने पर लोग औपचारिकता पूरी करके चुप बैठ जाते हैं या उससे दूर रहने का प्रयास करते हैं। जब कि 'बापू' किसी भी मित्र या परिचित के बीमार होने पर उसे आग्रह-पूर्वक अपने पास बुला लेते और उसके स्वस्थ होने तक बराबर ध्यान रखते।** ऐसी एक घटना मुझे याद आ रही है। आचार्य नरेन्द्र देव हिन्दी के प्रखर हिमायती थे। एक भी उर्दू का शब्द उन्हें बर्दाश्त नहीं होता था, जबकि बापू हिन्दुस्तानी के आग्रही थे। फिर भी जब आचार्यजी को दमे की बीमारी हो गई और वह बहुत कमजोर हो गए, तब बापू ने उन्हें प्राकृतिक चिकित्सा के लिए अपने पास संवा-ग्राम बुला लिया। कुछ समय बाद बापू को लगा कि यदि उनके खराब दांत निकाल दिए जाएं, तो स्वास्थ्य में काफी सुधार हो सकता है। इसलिए बापू ने एक निसर्गोपचारक और एक सेवक के साथ नरेन्द्रदेवजी को नागपुर में हमारे घर भेज दिया। बापू चाहते तो दूसरे किसी बड़े मकान वाले के यहां भी उनकी व्यवस्था कर सकते थे, लेकिन उन्होंने जानबूझ कर उन्हें हमारे यहां भेजा। मैंने और परिवार के सभी लोगों ने आचार्यजी की सेवा में कोई कसर नहीं रहने दी। आचार्यजी को उन दिनों गाजर का रस विशेष रूप से दिया जाता था। गर्मी का मौसम होने से नागपुर में गाजर मिलती नहीं थी, पर कहीं-न-कहीं से जुगाड़ लगा कर हम उसका भी प्रबन्ध करते। इसी तरह साथ आए डाक्टर दिन में तीन-चार बार मटके के ठण्डे पानी से स्नान करते। इसलिए उनके लिए पानी का भी विशेष इन्तजाम किया जाता। मतलब यह कि 'बापू' ने अतिथि-सेवा का जो पाठ हमें पढ़ाया, वह हमें आज भी बराबर याद है और किसी की सेवा करने में हमें कोई हिचकिचाहट नहीं होती।'

'सुमित्राजी, यह तो हुई आपके सम्पूर्ण परिवार पर बापू के प्रभाव और सम्पर्क की बात। अकेले बापू के साथ रहने और आदर्श जीवन के संस्कार पाने वाली बातें भी आप बताएंगी?'

'जी हां, मुझे अकेले बापू के साथ रहने का भी काफी सौभाग्य मिला है। १९४०-४१ में करीब ६ महीने मैं बराबर उनके साथ रही। बारडोली, कांग्रेस अधिवेशन और दिल्ली की यात्रा के समय मैं उनके साथ रही। इसके बाद १९४६-४७ में पटना-यात्रा के दौरान भी मैं उनके साथ थी। मेरे बोल-चाल, खाने-पीने, रहन-सहन पर बापू बराबर ध्यान रखते। उनके साथ रह कर मुझे देश के अन्य बड़े-बड़े नेताओं को भी नजदीक से देखने और समझने का अवसर मिला। वास्तव में मेरे मैट्रिक परीक्षा उत्तीर्ण कर लेने के बाद बापू मुझे अपने साथ रखना चाहते थे। किन्तु मेरी इच्छा थी कि मैं पर्याप्त शिक्षा प्राप्त करने के बाद ही 'बापू' की सुयोग्य सेक्रेटरी बनूं। पर, तब मुझे क्या पता था कि मेरी शिक्षा पूरी होने के बाद बापू ही हमारे बीच नहीं रहेंगे। मेरी पढ़ने की इच्छा पूरी करने में पं. मदनमोहन मालवीय ने भी सहायता की। मैट्रिक पास हो जाने के बाद मालवीयजी ने बापू से कहा — सुमी को बनारस हिन्दू विश्वविद्यालय में भेज दीजिए। यह लड़की वहां अच्छी शिक्षा पा सकेगी। बापू ने मेरा मन रखने के लिए हंसते हुए आशीर्वाद के साथ स्वीकृति दे दी। बापू के साथ रह कर मैंने अनुशासित जीवन और विनम्रतापूर्ण व्यवहार की शिक्षा पाई। भाषा के बारे में भी बापू बहुत स्पष्ट थे। वह सदा गुज-राती या हिन्दुस्तानी में पत्र आदि लिखने का आग्रह करते थे। अंग्रेजी का प्रयोग उन्हें कतई पसन्द नहीं था। दूसरों का अदब रखने पर वह बहुत जोर देते थे।

हां, बनारस में पढ़ने की बात पर एक घटना और याद आ गई। १९४६-४७ की ही बात है, बापू कश्मीर से बनारस आए तो याद रख कर मेरे लिए हरे अखरोट लाए। स्नेह पूर्वक अखरोट दे कर मुझे उन्हें खाने का ढंग भी सिखाया। इसके बाद गर्मियों की छुट्टी में मुझे उनके साथ बिहार जाने का अवसर मिला। उस समय मेरी उम्र रही होगी, कोई १७ वर्ष की। पर बापू छोटी बच्ची की तरह ही मेरा ख्याल करते। खुले आंगन में अपनी खाट के पास ही खाट लगवाकर सुलाते। कभी कोई कहानी सुनाते, तो कभी चिढ़ाते या मजाक करते।'

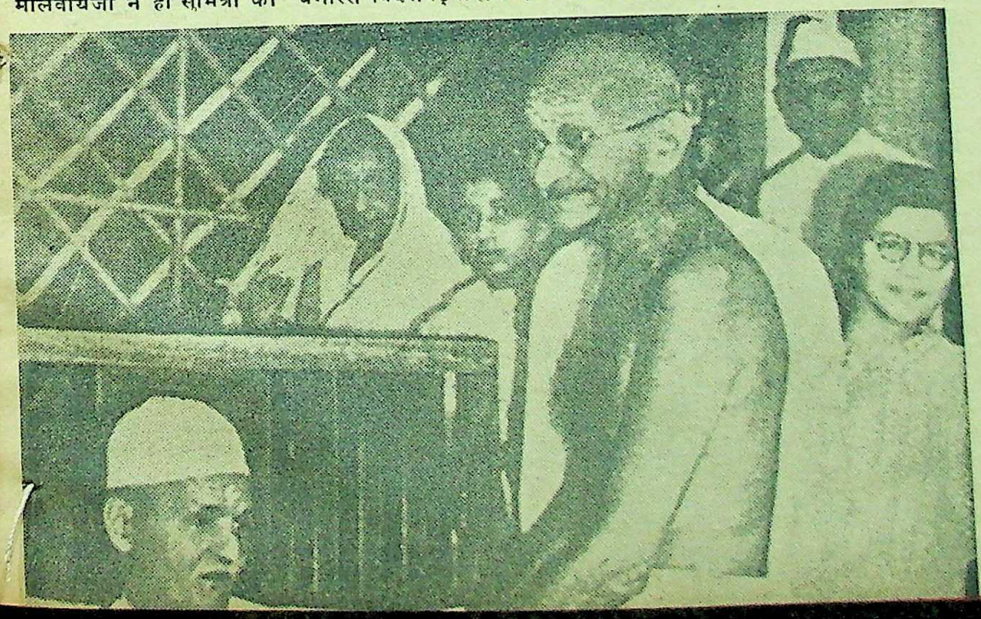
'सुमित्राजी बापू के साथ रह कर सार्वजनिक जीवन के आदर्शों की शिक्षा आपको कैसे मिली?'

'बापू के साथ रह कर आए दिन होने वाली छोटी-छोटी घटनाएं हमारे लिए शिक्षाप्रद होतीं। जैसे पटना की ही बात है। मैं बापू के साथ छुट्टियों में पटना गई, तो मेरे पैरों में चप्पल नहीं थी। खड़ाऊं की खट-खट, चट-चट आवाज मुझे बड़ी अटपटी लगती थी। यह बात मालूम होने पर स्वतन्त्रता के पहले बनी अन्तरिम सरकार के मुख्यमन्त्री अनुग्रह-बाबू ने मुझे चप्पल दिलानी चाही। तो बापू ने उसे उपहार में लिया जाना स्वीकार नहीं किया। उन्होंने मेरे पिताजी को पत्र भेज कर उस चप्पल का मूल्य अनुग्रहबाबू को भिजवा दिया। इस तरह सार्वजनिक सम्पत्ति का एक भी पैसा वह अपने परि-वार में खर्च नहीं होने देते थे। आपको शायद यह जान कर आश्चर्य हो होगा कि हम लोग जब भी सेवाग्राम या साबरमती आश्रम जाते, वहां हमारे लिए दूध-मक्खन-रोटी आदि पर होने वाले खर्च का बिल बराबर पिताजी को भेज दिया जाता। आश्रम का एक भी पैसा बापू अपने परिवार पर खर्च नहीं होने देते थे। उनका कहना था कि सार्वजनिक कार्य के लिए आने वाले धन का उपयोग पारिवारिक कार्य के लिए बिल्कुल नहीं होना चाहिए। सार्वजनिक जीवन में आर्थिक सदाचार का यह सबसे बड़ा आदर्श है। आज भी सार्वजनिक जीवन में कार्य करने वालों को उनके इस आदर्श को ध्यान में रखना चाहिए।'

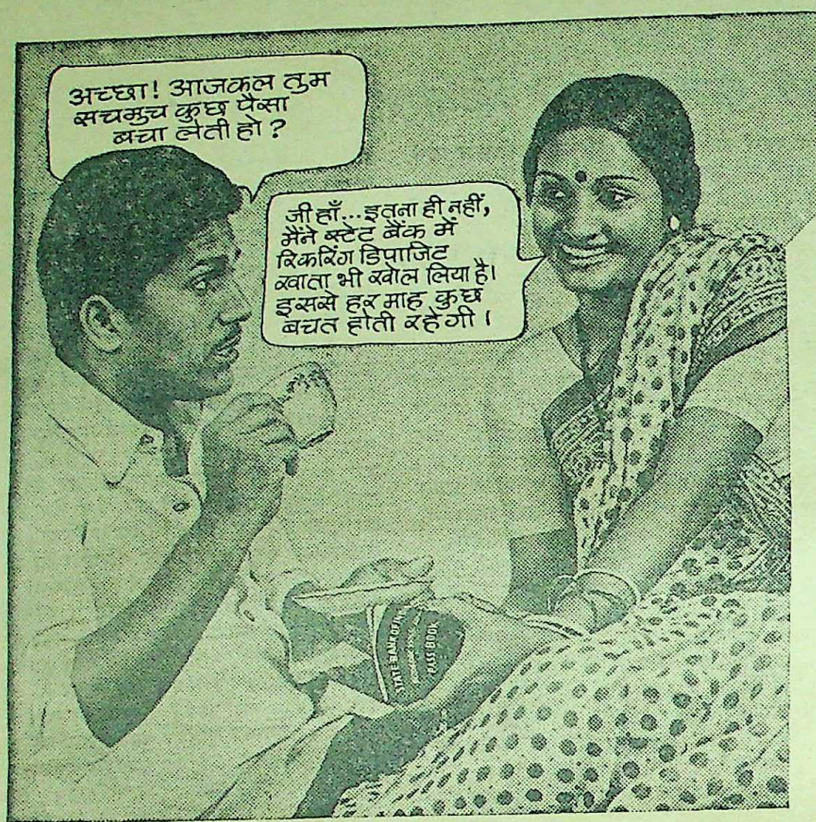
'बापू के सान्निध्य में रह कर आपको अपने पारि-वारिक जीवन का व्यावहारिक ज्ञान मिलने में भी कोई सहायता मिली?'

'जी हां, बापू की हर बात से मुझे कोई नया सबक मिलता था। परिवार के सुख की शिक्षा मुझे अपनी दादी 'बा' से मिली। बा के अपार स्नेह, त्याग और परिश्रम की भावना किसी भी भारतीय नारी के लिए आदर्श है। वह बापू का पूरा सम्मान करती, लेकिन उनका भय उन्हें नहीं रहता था। सुबह ४ बजे से देर रात तक वह बापू के सुख-सुविधा का ध्यान रखती। बापू के सिर में तेल लगाती। सुबह पीने का गर्म पानी व शहद देती। स्वयं उनके लिए भोजन तैयार करती। कुटिया की साफ-सफाई और बापू की हर छोटी-मोटी सुविधा का उन्हें बरा-बर ध्यान रहता। मैंने यह महसूस किया कि 'बा' के नहीं रहने पर कई बार बापू को उनकी कमी खलती थी। जैसे सुबह गर्म पानी बापू पीते थे, तो कहते — "बा हों, तो ऐसा पानी नहीं आएगा।" मतलब बा को पानी के एक निश्चित अनुपात में गर्म करके देने का भी बराबर ध्यान रहता था। मैंने तो बा-बापू से अपने घरेलू जीवन के लिए यही सीखा कि कोई भी काम अपने हाथ से करने में शर्म नहीं महसूस करनी चाहिए। यहां तक कि पढ़ाई के समय होस्टल में रहने पर भी मैं बाथरूम साफ करने में नहीं हिचकिचाती। अपने घर में सफाई, खाना बनाने, बच्चों की देख-भाल, बाजार से छोटी-मोटी चीज लाने में मैं कभी दूसरों का मुंह नहीं ताकती। आधुनिक महिलाएं नौकरों पर निर्भर रह कर गौरव अनुभव करती हैं और मैं अपने परिवार के लिए हर कार्य करके गौरव-सुख एवं आनन्द का अनुभव करती हूं। हां, यदि घर में काम के लिए किसी का सहयोग मिलने की सुविधा हो तो ठीक है और न हो तो भी ठीक है। आखिर बा-बापू ने मुझे यही तो सिखाया था कि अपने घर-परिवार का

पं. मदनमोहन मालवीय के स्वास्थ्य का समाचार जानने के लिए 'सुमित्रा' बापू के साथ गईं। बाद में मालवीयजी ने ही सुमित्रा को बनारस विश्वविद्या लय में भेजने का आग्रह किया।



Funding: Fattva Heritage and IKS-MoE. Digitization: eGangotri.



स्टेट बैंक

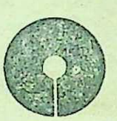
रिकरिंग डिपाजिट योजना

हर माह बचत की आदत जो कल काम आयेगी

आपको केवल यह तय करना है कि आप हर महीने कितनी रक़म बचाना चाहते हैं और कितने अरसे तक। एक बार शुरू करके तो देखिए, आपको आश्चर्य होगा कि बचत की रक़म कितनी तेज़ी से बढ़ती है, उस पर ब्याज मिलता है सो अलग।

अगर आप इस काम को और आसान बनाना चाहें तो आपको बस इतना करना है कि स्टेट बैंक में एक बचत खाता खोल लें और अपनी शाखा को कहें कि वे इसमें से हर महीने एक निश्चित रक़म आपके रिकरिंग डिपाजिट खाते में जमा करते रहें।

आप अपनी सुविधानुसार निश्चित अवधि तक रु. 5/- के गुणक में रक़म जमा कर सकते हैं। सालाना ब्याज की दर 12 और 24 महीनों के लिये 8%, 36, 48, और 60 महीनों के लिये 9% और 61,72,84,96 और 120 महीनों के लिये 10% इतना ही नहीं, आप जहाँ भी जाएँ, वहीं अपनी रक़म मँगवा सकते हैं क्योंकि आपकी सेवा के लिये भारतभर में स्टेट बैंक के 4000 से भी अधिक कार्यालय हैं।

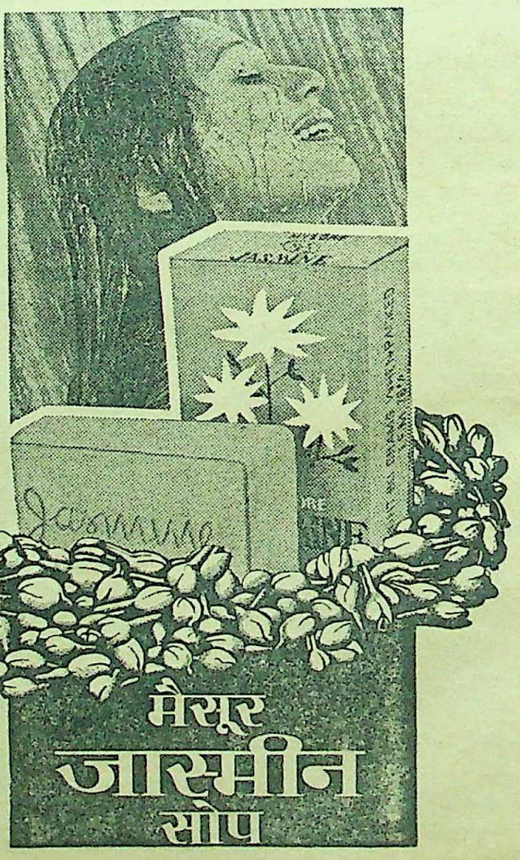


स्टेट बैंक

SBI-15-155 HIN

अधिक पेड़ उगाइये

चमेली की सुगंध से महकता स्नान!



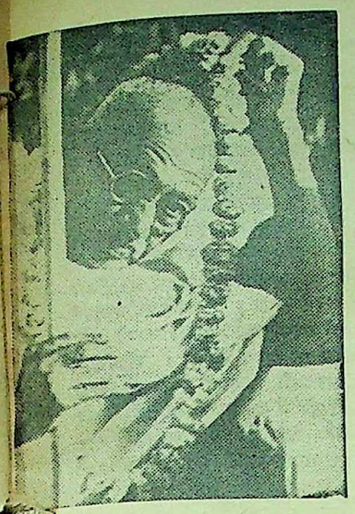
नहाने का श्रेष्ठ साबुन केवल
रु. १.४७ में
(स्थानीय कर अतिरिक्त)

गवर्नमेंट सोप फैक्टरी बंगलौर का उत्कृष्ट उत्पादन
वितरक: मैसूर सेल्स इंटरनेशनल लि., बंगलौर

MCAJJ/Hin 2

Funding: Tattva Heritage and IKS-MoE: Digitization eGang

पूना के बन्दीगृह की वह कहानी : श्रीमती सुशीला नैयर की जबानी



महात्मा गांधी

गिरफ्तारियां

सुबह चार बजे जब सब प्रार्थना में आए तब महादेवभाई ने कहा, "रात दो बजे तक फोन मुझे सताता रहा। दो बजे के बाद मैं सोया। बस, यही चल रहा था कि गिरफ्तारी का सारा इन्तजाम हो गया है। वे पकड़ने आ रहे हैं, वगैरा।" इस पर बापू कहने लगे, "नहीं, कल के मेरे भाषण के बाद तो मुझे गिरफ्तार कर ही नहीं सकते। मैं उनको इतना मूर्ख नहीं मानता।" फिर बोले, "अगर इसके बावजूद मुझे पकड़े तो इसका मतलब यह होगा उनके दिन पूरे हुए हैं।"

प्रार्थना के बाद मैं आ कर बिस्तर पर लेट गई। तीन रात से रात को दो-एक घण्टे की नींद मिली थी। मैंने भाई से कहा, "जब बापू घूमने को तैयार हों, मुझे जगा दीजिए।" मैंने अभी चादर ओढ़ी ही थी कि महादेवभाई अन्दर आए और बोले, "बापू, बापू, पकड़ने आ गए।" बापू को गुसलखाने में ही खबर दी गई। उन्होंने पुछवाया, "तैयारी के लिए कितना समय देंगे?" पुलिस कमिश्नर ने कहा, "आध घण्टा।" बापू ने वारण्ट देखे। महादेवभाई, मीरा बहन और बापू के नाम भारत-रक्षा कानून के मातहत नजरबन्दी के नोटिस थे। भाई और बा के लिए लिखा था कि वे भी चाहें तो बापू के साथ उन्हीं शर्तों पर चल सकते हैं। बापू ने बा से पूछा, "तू न रह सकती हो तो चल। लेकिन मैं खुद तो यह चाहता हूं कि तू बाहर रह, सेवाग्राम जा, मेरा काम कर।" भाई से भी यही कहा। बोले, "मैं तो यह कहूंगा कि यों ही मत जाओ। काम करते-करते पकड़ लें तो अलग बात है।" फिर एक आदेश दिया, 'हर एक सिपाही अपने कन्धे पर 'करेंगे या मरेंगे' का बिल्ला लगा लें ताकि आजादी का एक-एक सिपाही जो अहिंसात्मक रूप से भरे, पर उस पर निशानी के तौर पर ये शब्द 'करेंगे या मरेंगे' मौजूद हों।'

बापू ने नाश्ता किया। बिड़लाजी वगैरा ने कुछ सवाल पूछे। बापू ने कहा, "इन सवालों का उत्तर कल शाम के भाषण में धनिकों के लिए मैंने जो कहा है, उसमें आ जाता है।" बाद में घनश्यामदासजी ने कहा, "बापू, उपवास करना ही नहीं चाहता। जहां तक हो सकेगा टालूंगा।"

फिर प्रार्थना हुई। महादेवभाई ने 'हरि ने भजता हजी कोई नी लाज जती नथी जोई रे' भजन गाया। फिर रामधुन हुई, अम्तुस्सलाम बहन ने कुरान की कुछ आयतें पढ़ीं। बापू ने दो-चार किताबें गीताजी, भजनावली, अरबी प्राइमर वगैरा इकट्ठी कीं और धनुष-तकली, पूनी का बण्डल आदि अपने साथ लिए। अम्तुस्सलाम बहन ने कुरानशरीफ दिया। महादेवभाई ने अपना सामान इकट्ठा किया। मीरा बहन सबसे आखिर में तैयार हुई। हम सब ने बापू को प्रणाम किया। मैंने पूछा, "मुझे पकड़े तो क्या मैं आपके पास आने की मांग कर सकती हूं?" बापू बोले, "हां, जरूर तुम कह सकती हो, मैं उनकी मेडिकल एडवाइजर (डाक्टरी सलाहकार) रही हूं। मुझे उनके पास भेजिए।" भाई को उदास देख कर महादेवभाई बोले, "उदास क्यों होते हो? फर्क इतना ही है न कि हम सवेरे वहां पहुंचेंगे और तुम शाम को। और हम तो बिना कुछ किए ही जा रहे हैं, तुम कुछ करके आओगे।"
मांगते हैं।"

बापू ने हंस कर जवाब दिया, "चार आने रखवा लो और दे दो।"

जेल में बापू का जन्म दिवस

(बापू का जन्मदिन सारे देश में एक राष्ट्रीय पर्व के रूप में मनाया जाता है, भारत छोड़ो आन्दोलन के दिनों में बन्दीगृह में यह जन्मदिवस कैसी सादगी और भावना से मनाया गया, यहां प्रस्तुत है—उसकी झांकी)

१ अक्तूबर, ४२

कल बापू का जन्मदिन है। बापू के घूमने जाने के बाद फूल लटकाने के लिए दीवारों में कीलें लगा दी गईं। बापू ने दोपहर को कहा, "देखो, सबसे कह दो, सजावट नहीं होनी चाहिए। सजावट हृदय के भीतर की हो।" मैं हंस दी। सरोजिनी नायडू ने मुझे बापू को वह सन्देश देने को कहा था कि वह कल दोपहर तीन बजे का समय खाली रखें। जब मैं यह सन्देश दे रही थी तब बापू ने सजावट न करने की बात कही। फिर पूछने लगे, "तीन बजे क्या है?" भाई कहने लगे, वह तो अत्यन्त गुप्त वस्तु है। सरोजिनी नायडू से मैंने बापू का सजावट न करने का सन्देश कहा तो हंसने लगी, बोली, फूल लाए। हम लोगों ने उनके हार बनाए। बापू के सोने के बाद बापू के दरवाजे में बैठने की जगह पर, दीवार पर, सामने अलमारी पर, महादेवभाई वाले कमरे में और सरोजिनी नायडू ने 'जीवेम शरदः शतम्' यह पूरा मन्त्र सफेद रांगोली में लिखा। भाई ने पहले कोयले से लिखा। उनके अक्षर ज्यादा अच्छे हैं। मैंने उस पर रांगोली डाली। एक-एक सीढ़ी पर मन्त्र की एक-एक पंक्ति थी—

जीवेम शरदः शतम्
पश्येम शरदः शतम्
शृणुयाम शरदः शतम्
प्रब्रवाम शरदः शतम्
भूयश्च शरदः शतात्।

दूसरी तरफ सीढ़ी पर उसी तरह — 'असतो मा सद्गमय, तमसो मा ज्योतिर्गमय, मृत्योर्मामृतंगमय' यह मन्त्र भाई ने लिखा। इसका आगे का मुख बाहर की ओर था और प्रथम मन्त्र का भीतर की ओर। विचार था कि एक ओर से बापू को घूमने के लिए नीचे ले आएंगे और दूसरी ओर से वापस लाएंगे ताकि एक मन्त्र उतरते समय सीधा सामने हो, दूसरा चढ़ते समय। दोनों तरफ की सीढ़ियों की बीच की जगह पर रांगोली से चित्र बनाए गए थे। बरामदे में 'सुस्वागतम्' लिखा। यह सब लिखते-लिखाते मुझे रात के बारह बज गए।

मीराबहन ने सवेरे खाने के समय बकरी के बच्चे को बापू से प्रणाम कराने को लाने का विचार किया था। भाई ने सुझाव दिया कि उनके गले में 'सहनाववतु' वाला मन्त्र लिख कर लटका दिया जाए। मीराबहन को यह विचार अच्छा नहीं लगा।

पर रात को मेरे सो जाने के बाद मीराबहन अपने आप भाई के पास आईं और बकरी के बच्चे के लिए 'सहनाववतु' वाला मन्त्र लिखने का अनुरोध किया। वह साबुन का एक खाली डिब्बा लाईं। उसमें से पान की शक्ल के गत्ते काट कर भाई ने उन पर 'सहनाववतु' मन्त्र लिखा और नीचे लिखा 'मोटा भाई घणु जीवो' (बड़े भाई आपकी बड़ी उम्र हो)। ये गत्ते बकरी के बच्चे के गले में लटकाए जाएंगे। बापू बकरी का दूध पीते हैं, तो बकरी के बच्चों के बड़े भाई हुए न।

२ अक्तूबर, ४२

बापू रात बिस्तर पर लेटे तब कहने लगे, "यह सब जो तुम लोगों ने किया है, उसके औचित्य में मुझे शक है।" उन्हें लगता था कि हम कैदी हैं और कैदियों को ऐसे उत्सव क्या मानने थे?

जब १९४२ में महात्मा गांधी पूना के आगाखां महल में नजरबन्द किए गए, तब डाक्टर सुशीला नैयर भी बन्दीगृह में उनके साथ थीं। भारतीय स्वाधीनता संग्राम में उन दिनों की बड़ी महत्ता थी। बिड़ला भवन में गांधीजी की जयन्ती कैसे मनाई गई, बापू का २१ दिन का उपवास किन परिस्थितियों में हुआ, चिरसंगिनी बा तिल-तिल कर किस प्रकार बलि दे गईं, यहां प्रस्तुत है — इन सब घटनाओं का अधिकृत विवरण श्रीमती सुशीला नैयर द्वारा लिखित एवं सस्ता साहित्य मण्डल, नई दिल्ली द्वारा प्रकाशित 'बापू की कारावास कहानी' से :

बापू ने कहा था कि शाम की आमसभा जरूर होनी चाहिए। इसलिए अन्दाज यह था कि भाई सभा में बोलेंगे और वहीं गिरफ्तार कर लिए जाएंगे।

बापू अपनी लकड़ी लेकर चल पड़े। श्रीमती रामेश्वरदास बिड़ला ने उन्हें कुंकुम का तिलक लगाया। दो मोटरें तैयार थीं। अगली में बापू और मीरा बहन बैठीं, पिछली में महादेवभाई। ऊपर से सब हंसते थे, मगर सब के मन भरे थे। सब जानते थे कि इस बार की लड़ाई भीषण होगी। कोई नहीं जानता था कि फिर कौन-किससे, कब और कहां मिल सकेगा या मिलना होगा कि नहीं।

जब पुलिस कमिश्नर बापू को पकड़ने आया, तब पौने छह बजे थे। बापू ने तैयारी में आधा घण्टे से दो-तीन मिनट ज्यादा लिए थे, उसके लिए माफी मांगते हुए वह बोले, "मुझे अफसोस है कि आपको कुछ ज्यादा समय इन्तजार करनी पड़ी।

"बापू हम को, खासकर मुझे, अपना दिल बहलाने से नहीं रोक सकते।"

बा दो-तीन दिन पहले कह रही थीं, "बापू के जन्मदिन पर हम हमेशा गरीबों का खाना बांटते हैं। इस बार ऐसा नहीं कर सकेंगे।" मैंने कहा, "क्यों नहीं?" बा ने उत्तर दिया, "बापू कहते हैं, यह जेल है और सरकार का पैसा इस तरह खर्च नहीं किया जा सकता।" मैंने बा को बताया कि हम लोग अपने-अपने पैसों से सामान मंगवा रहे हैं, सरकार के पैसे से नहीं, और सब को बांटेंगे।" बा खुश हुईं। बापू से सरोजिनी नायडू कहने लगी, "बापू, कल आपको एक सभ्य मनुष्य की तरह भोजन मिलेगा।"

बापू हंस दिए। पूछा, "वह कैसे?"

श्रीमती नायडू ने उत्तर दिया, "विशेष प्रकार का सूप, फूलगोभी, रोटी, कच्ची सब्जी आदि सभी वस्तुएं बारी-बारी से और ठीक तरीके से परोसी जाएंगी।" बापू हंस दिए। सरोजिनी

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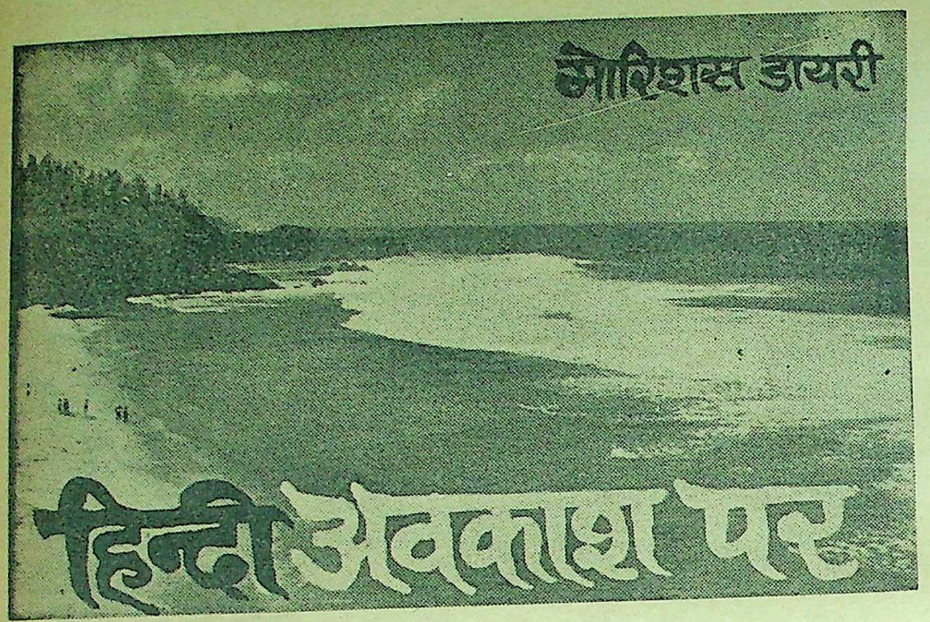


हिन्दी अवकाश पर

मौरिशस डायरी

ग्रि-ग्रि चट्टान : खुले महासागर के थपेड़े

हिन्दी की अभिनन्दनीय औपचारिकताएं एयर-इण्डिया विमान 'मकालू' की सत्कार-सुन्दरी पर भी उस रोज हावी थीं। विश्व-हिन्दी-सम्मेलन के लिए भारतीय प्रतिनिधियों की दूसरी खेप से भरे विमान में यात्रियों को अपनी रोजाना 'सुनिए जी', मार्का हिदायतें देने के साथ-साथ उसने छोटा-मोटा अभिनन्दन-भाषण भी दे डाला, जिसमें कामना की गई थी कि सुन्दर द्वीप मौरिशस की यह यात्रा काव्यमय सिद्ध हो और काव्य-प्रेरणा बने। हिन्दी साहित्यकार सत्कार-सुन्दरी की इस सूझ से झूम उठे और उनकी प्रसन्नता, तमाम सत्कार-सुन्दरियों और पर्सरों के लिए प्रसन्नता का विषय बनी।

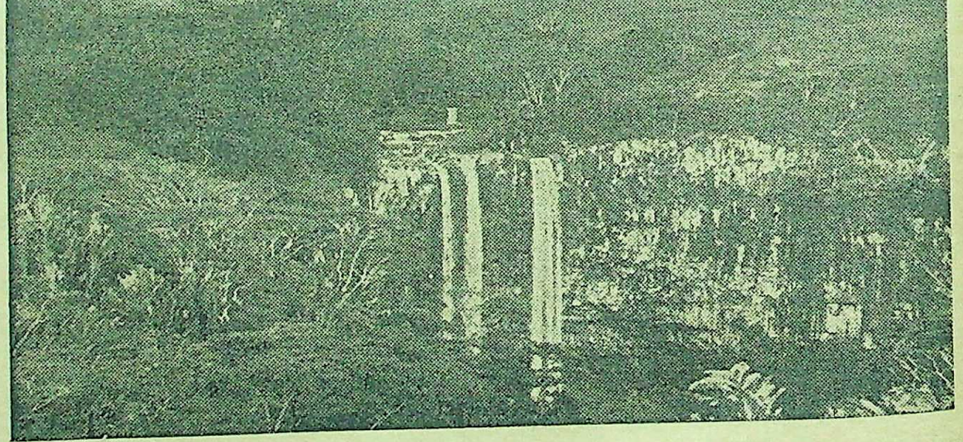
विमान ३५ हजार फुट की ऊंचाई पर उड़ रहा था। आकाश उसके ऊपर था और नीचे भी। खिड़की के शीशे से नीचे नजर डालने पर केवल नीली गहराइयां ही दीख रही थीं और उनके नीचे कहीं, हिन्द महासागर था। कभी-कभी बादल इस ऊंचाई पर भी विमान को घेर ले रहे थे और सीट-पेटियां बांध लेने का निर्देश फिर चमक उठ रहा था। ऐसे में पौने छह घण्टे की उबाऊ विमान-यात्रा काट सकना मुश्किल काम मालूम होने लगा। लिहाजा ज्यों ही विमान बादलों के घेरे से मुक्त हो कर स्वच्छ आकाश में आया यार-लोग चहलकदमी के लिए उठ गए। लखनऊ का हजरतगंज, इलाहाबाद की सिविल लाइन्स, दिल्ली का रीगल वाला क्षेत्र . . . अपनी-अपनी श्रद्धा और संस्कार के अनुसार विमान के गलियारे को हमने एक नया रूप दे डाला। हम लोग यह देखने में व्यस्त हुए कि कौन-कौन आए हैं।

ढेर से परिचित चेहरे और कुछ अपरिचित भी। अपरिचय के विन्ध्याचलों के पार पहुंचने की औपचारिक-अनौपचारिक कोशिशें। कौन किस मद में आया है यह जानने की उत्सुकता। कुछ सरकारी प्रतिनिधिमण्डल में हैं। कुछ मौरिशस सरकार द्वारा निमन्त्रित। कुछ शिक्षा मन्त्रालय के भेजे हुए हैं। कुछ यू. जी. सी. की किसी योजना के अन्तर्गत आए हैं। और कुछ अपने ही खर्च से। कई ठहाके, और इन ठहाकों के बीच कानों-ही-कान कुछ गम्भीर काम की बातें। एयर इण्डिया का विमान काफी हाउस बन चला। गलियारे में आवा-गमन इतना बढ़ा कि नाश्ता परसने की कोशिश करती हुई सत्कार-सुन्दरियों को अक्सर नागवार गुजरा।

तभी संसद-सदस्य शंकरदयाल सिंह के उत्साह ने विमान के काकपिट को कविमंच में बदल डाला। सम्मेलन शुरू हुआ और बरास्ता ऋग्वेद-ऋचा आगे बढ़ा। भारतीय प्रतिनिधिमण्डल के सौम्य, सुसंस्कृत नेता डा. कर्ण सिंह ने इसे अन्तरिक्ष में आयोजित पहले कवि-सम्मेलन की संज्ञा दी। इस रूप में यह सम्मेलन निश्चय ही सदा याद किया जाएगा। उसे और यादगार बनाने के लिए कवियों ने अपनी-अपनी 'हिट चीजों' को भुला कर मौरिशस की शान में कसीदे पढ़ने शुरू किए। लिहाजा इसे अन्तरिक्ष के सबसे पहले ही नहीं, सबसे 'बोर' कवि-सम्मेलन के रूप में भी याद रखा जा सकेगा।

नहीं। यों जब कप्तान ने यह घोषणा की कि विमान 'इक्वेटर' के ऊपर से गुजर रहा है, तो ऊबी हुई जनता ने उसे ही देखने के लिए खिड़की से आंख चिपका ली। बहुत निराशा हुई कि रेखा खींची हुई नहीं है। कइयों ने ऊब के अचूक इलाज के रूप में ऊंघ आजमाई। ऊंघ बाकायदा नींद में बदल जाती कि विमान ने धीरे-धीरे नीचे आने का क्रम शुरू कर दिया। अब तेज धूप में चांदी-सा चमकता समुद्र नजर आने लगा। उतनी ऊंचाइयों से देखी गई लहरों की आकृतियां कभी नावों और कभी द्वीपों का भ्रम पैदा करने लगीं। सीटपेटी बांधने का निर्देश हुआ और विमान तेजी से नीचे उतरने लगा। कुछ ही देर में मौरिशस की हरियाली से ढंकी हुई पहाड़ियां और उसके आस-पास का शान्त गहरा नीला समुद्र नजर आने लगा। ऊंचाई से लगभग सारे द्वीप पर विहंगम दृष्टि डाली जा सकती थी और इस पहली नजर में ही यह धारणा बनी कि मौरिशस एक ऐसा राग है, जिसका वादी स्वर हरा और सम्वादी स्वर नीला है।

हम मौरिशस के दक्षिण-पूर्व सिरे पर प्लायजांस हवाई अड्डे पर उतरे। यहां बहुत ही भव्य स्वागत हुआ। हर प्रतिनिधि को मौरिशस का राष्ट्रीय पुष्प भेंट किया गया। यह एक लाल पत्ती वाला आर्किड विशेष है। यह प्लास्टिक जैसा दीखता है और डाल से तोड़े जाने के बाद तीन महीने तक नहीं मुरझाता। इसके अलावा मौरिशस की एक खास तरह की माला भी पहनाई गई, जिसमें धागे की जगह गन्ने के पत्तों व सूखे सरकण्डों का इस्तेमाल किया जाता है। स्वागत-पथ पर पंखुड़ियां बिखराई गईं। इस स्वागत-सत्कार के बाद इन्तजार का एक लम्बा क्रम शुरू हुआ। भारतीय प्रतिनिधियों की तीसरी खेप ले कर आने वाले विमान की प्रतीक्षा की गई और जब वह आया, तब औपचारिकताएं पूरी होने की और फिर किसे कहां ठहरना और किस गाड़ी में जाना है। यह स्पष्ट करा सकने की। आखिर



शामारे प्रपात : मौरिशस के पहाड़ी इलाके में झरनों- फूलों की कोई कमी नहीं

कुछ वक्त कवि-सम्मेलन की कृपा से कटा, कुछ नाश्ते और भोजन से, कुछ पान और पान मसाले वालों की तलाश से, लेकिन फिर भी बहुत-सा खाली समय बचा और इसे जनता ने मौजमस्ती से भरने की कोशिश की। हमारे एक मनोवैज्ञानिक किस्म के मित्र का कहना है कि औसत मध्यवर्गीय भारतीय को महत्त्वाकांक्षा के तकाजों के कारण मौज-मस्ती के लिए मौका बहुत कम मिल पाता है और जब मिलता है तब मौजमस्ती के तेवर की खोज में वह अपने कालेज के जीवन में लौट आता है। तो मौरिशस यात्रा में धौल-धप्पा, टांग-खिंचाई, लतीफेबाजी, शेरोशायरी, पर-निन्दा, आत्मश्लंसा और ताक-

तीन घण्टे के इन्तजार के बाद हम कोच द्वारा क्यूरेपिप स्थित काण्टिनेण्टल होटल के लिए रवाना हो सके। सारे प्रतिनिधियों को एक ही होटल में ठहरा सकना सम्भव नहीं था, इसलिए प्रतिनिधि अलग-अलग कस्बों के अलग-अलग होटलों में ठहराए गए थे। ये होटल एक दूसरे से और सम्मेलन के स्थल 'मोका' से बीस-तीस मील के फासले पर थे। हालांकि मौरिशस का कुल क्षेत्रफल ७२० वर्गमील है और इसकी लम्बाई-चौड़ाई ३० तथा २० मील बताई जाती है, लेकिन इसके छोटे-छोटे से कस्बे एक-दूसरे से काफी फासले पर हैं। यह भी एक रोचक तथ्य है कि इस सारे द्वीप में रेल-व्यवस्था

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विमान-अपहरण-कांड

बीस घंटे छब्बीस मिनट की मौत !

मनुहरि पाठक द्वारा प्रस्तुत

छायाकार : के. के. चावला

तूफान गुजर जाने के बाद : पालम में लौटे यात्री परिजनों के साथ

नमस्कार ! हम, इण्डियन एयर-लाइन्स की उड़ान ४९१ जो कि, जयपुर, औरंगाबाद होते हुए बम्बई जा रही है, में आपका स्वागत करते हैं . . . दिल्ली से जयपुर की दूरी ५० मिनट में तय की जाएगी . . . . यात्रियों से निवेदन है कि—वे अपनी सुरक्षा पेटी (सेफ्टी बेल्ट) बांध लें . . . . . बटन का प्रयोग करें।

खट्-खट् की आवाज के साथ सुरक्षा पेटी बांधने की हलचल अभी हो ही रही थी। कुछ ही सेकिण्ड में पीछे से गुर्राती हुई एक आवाज उस मधुर आवाज को दबाते हुए सुनाई दी—'हाथ खड़े कर दो, कोई भी अपनी जगह से नहीं हिलेगा, न बोलेगा ही, और न ही कोई हरकत करेगा। खबरदार, कोई भी हिलने की कोशिश करेगा तो बम चला दिया जाएगा। और सब खत्म हो जाएगा !'

१० सितम्बर की प्रातः इण्डियन एयरलाइन्स के बोइंग-७३७ विमान का दिल्ली से उड़ान भरने के ठीक ७ मिनट में ही अपहरण हुआ। उसमें यात्रा कर रहे यात्रियों में राजस्थान के गृहराज्य मंत्री श्री गुलाबसिंह शक्तावत ने अपने जीवन के रोमांचक एवं भयभीत कर देने वाले चन्द घण्टों का विवरण १२ सितम्बर को प्रातः जयपुर में अपने निवास पर इस प्रकार सुनाया—

यंत्रणा के वे क्षण

मैं दो दिन के लिए दिल्ली आया था। ७ सितम्बर को काम हुआ। दूसरे दिन भी केन्द्रीय मन्त्रियों से मुलाकात थी लेकिन कुछ समय के फेर-बदल के कारण १० सितम्बर को प्रातः एकाएक निश्चय किया कि जयपुर चला जाऊं, एक दिन बाद वापस आ जाऊंगा। प्रातः साढ़े पांच बजे तय हुआ कि सवेरे ७ बजे की फ्लाइट से जाना है। घण्टे भर में ही घर पहुंच जाऊंगा। हाथ मुंह धोए, चाय पी और पालम की ओर जल्दी से रवाना हो गया।

हमारे विमान ने सात बजे उड़ान भरी। सामने की प्रथम पंक्ति में मैं खिड़की के पास बैठा था। अचानक मधुर आवाज के बीच कर्कशता भरी चीख सुन कर मैं चौंक उठा। दूसरी आवाज को सुन रहा था लेकिन समझ नहीं पाया कि क्या हो रहा है। इधर-उधर मुड़कर देख ही रहा था कि सामने एक लड़का बेतरतीब-सा आकर एकदम खड़ा हो गया। उसके हाथ में गोला था। उससे दो कदम पर ही दूसरा भी उसी तरह का, कार्डबोर्ड की पेटी बांधे हुए दाढ़ी वाला व हिप्पियों जैसे बाल वाला—उन लड़कों से अधिक उम्र का एक नेता जैसा दिखाई देने वाला आदमी हाथ में रिवाल्वर लिए काकपिट में दरवाजा खोलकर घुस गया।

मैंने हाथ ऊपर उठाए ही कनखियों से इधर, उधर देखा, सब लोग उसी तरह हाथ ऊपर उठाए बैठे थे। हमारे सामने दो लड़के हाथ में बम जैसी कोई चीज लिए खड़े थे। उन गोलों पर व लड़कों की आंखों पर मैं टकटकी लगाए हाथ ऊपर उठाए देखता रहा।

समझ नहीं पाया कि उन चन्द क्षणों में यह क्या हो गया। सम्भवतः ५ से ७ मिनट के बीच यह सब घटना हो गई और . . . घटना का सही अनुमान—उस स्थिति का आभास होने में १० से १५ मिनट का समय लगा . . . तब मैं समझ पाया कि हमारे विमान का अपहरण हो गया है।

मैं देखता रहा उन अजनबी से २५-३० वर्ष के लड़कों की ओर जो वेशभूषा तथा बोलचाल से कुछ आवारा-से दिखाई दे रहे थे। सचमुच ही विश्वास नहीं कर पाया कि क्या ये चार-पांच छोकरे विमान अपहरण करके ले जा रहे हैं।

खट् के साथ काकपिट का दरवाजा खुला। विमान के कप्तान श्री रेड्डी बाहर निकले। उनकी कनपटी पर रिवाल्वर की नली लगाए हुए भूरी दाढ़ी वाला आदमी निकला, वह रेड्डी को पीछे की ओर ले गया—शायद टायलेट में।

काकपिट में यही आदमी कप्तान रेड्डी से उलझ रहा था, जिसकी भनक बाहर थोड़ी-थोड़ी सुनाई दे रही थी। उसके व्यवहार से पता चला कि यह दल का नेता है।

मैं शब्दशः नहीं बता सकता, लेकिन काकपिट की बातचीत का आभास यही था कि इंधन ४० मिनट का है। विमान जल्दी नहीं उतारा गया तो गिर जाएगा। लाहौर में उतारने की भनक सुनी।

दाढ़ीवाला पुनः काकपिट में गया। अब रिवाल्वर की नोक सह-कप्तान श्री यादव की कनपटी से लगी थी।

'यही लाहौर है—आप देख लें !'

'अब विमान लाहौर के ऊपर मंडरा रहा है, जल्दी कीजिए !'

'तीन चक्कर काट लिए हैं !'

मैं धड़कते दिल से सब सुन रहा था।

'अटेन्शन' . . . व्योमबाला की मधुर आवाज ने ध्यान आकर्षित किया—'हमारा विमान लाहौर उतर रहा है।'

'सुरक्षा पेटी बांध लें।'

पता नहीं दिल्ली से उड़ते हुए कोई सुरक्षा-पेटी पूरी बांध भी पाया था या नहीं ? या अब बंधी हुई पेटी खोली ही किसने थी, जो पुनः बांधता ! हमारे हाथ ऊपर थे। विमान में सन्नाटा था। महिलाएं भी थीं, बच्चे भी, लेकिन कोई शोर नहीं, चीख-पुकार नहीं . . . श्मशान-शान्ति जैसा था सब।

चूंकि मैं प्रथम पंक्ति में ही बैठा था, इसलिए खिड़की से बाहर देख सकता था।

रिवाल्वर सामने ताने हुए दाढ़ी-वाला आया। विमान जहां खड़ा हुआ था, वहां से कुछ ही दूरी पर पाक सुरक्षा-अधिकारी खड़े थे, उन्हें बुलाया। पूछा, 'सच बोलना, क्या यह लाहौर है ?'

'मैं मुसलमान हूं। १२ दिन से रोजे रखे हैं, सच बोल रहा हूं—यह लाहौर ही है।'

सुरक्षा-अधिकारी बोला, 'जनाब नीचे आइए, आपको कोई तकलीफ नहीं होगी।'

कुछ क्षण गुजरे। दाढ़ीवाले ने पूछा, 'आपका सबसे बड़ा अफसर कौन है ? उससे मिलेंगे, उसे बुलाओ।'

बात जमीन तथा आकाश के बीच चल रही थी। अब दाढ़ीवाले ने पिस्तौल की नोक पर दरवाजा खुलवाया और सामने खड़ा हुआ।

'हमको दूसरे देश जाना है—इंधन चाहिए !'

'कितना ? कहां के लिए ?' नीचे से पूछा गया।

दाढ़ीवाला अन्दर काकपिट में गया। यादव से बात की। सम्भवतः यादव ने कहा—उन्हें इसकी जानकारी नहीं है, उनके आगे खड़ा था, नीचे वालों की तकनीकी आवश्यकताओं के लिए रेड्डी से पूछ कर जवाब दिया जा रहा था। रेड्डी की निगाहें नीचे वालों से टकराती थीं—हो सकता है सांकेतिक बातचीत भी हो रही हो।

इंधन-वार्ता में काफी समय निकल गया था। हमारे हाथ दुखने लगे थे। हम मिस माकन की ओर देख रहे थे। हमारी अनुनयभरी दृष्टि से उसने समझ लिया। विनती करके हमें हाथ सर पर रखने की इजाजत दिलवाई।

कप्तान रेड्डी ने इंधन का मापतौल जो बताया वह न हमारे, न उस अपहरण-कर्ता की समझ में आया. लेकिन १६ हजार कि. मी. का पेट्रोल चाहिए और उसमें भी एकबारगी टंकी भरनेमात्र से काम चलेगा नहीं, बीच के किसी दूसरे अड्डे पर पुनः पेट्रोल लेना होगा—यह बात हुई तो लीडर ने आवाज में रोब बढ़ाते हुए कहा, 'वह भी इन्तजाम हो जाएगा।'

शायद लीडर में जोश इसलिए आ गया था कि उसके प्रत्येक आदेश को भय से माना जा रहा था।

विमान की टंकी में पाइप लगा था, लेकिन इतना समय निकल गया था, फिर भी टैंक भरने का निशान आ ही नहीं रहा था।

भोजन का समय हो रहा था। भूख-प्यास तो हम भूल ही गए थे, लेकिन व्योमबाला को बराबर हमारी चिन्ता थी। वह मुस्कराते हुए हाथ में ट्रे लिए इधर-उधर मंडराती रही। बारबार शान्त, स्निग्ध आवाज में कहती रही, 'घबराइए नहीं, डरिए मत, ये हमारे भाई हैं। ये हमें परेशान नहीं करेंगे।' उसकी मुस्कान तथा वाणी में सचमुच ही परेशानी नहीं थी, हौंसला था।

पता नहीं क्या बजा था ! शायद एक बजे का समय होगा। तभी मैंने खिड़की से देखा—हमारे भारतीय-दूतावास के श्री उथाल तथा पाक अधिकारी डर खड़े बात कर रहे हैं। मेरे मन में उसी क्षण विश्वास हो गया कि अब हम सुरक्षित हैं। इधर-उधर देखने की हिम्मत

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

अमूल–
आपका दूधवाला

एक १/४ लीटर मापके गिलास में २½ बड़े चम्मचभर अमूल मिल्क पावडर डालिए। थोड़ासा गर्म पानी उसमें मिलाते हुए उसकी लेई बनाइए। बाद में गर्म पानी पूरे गिलास में डालकर उसकाइए। आपके बच्चे के लिये गिलासभर दूध तैयार।(सविस्तार वर्णन के लिए टिन पर लिखी हुई सूचना पढ़िए।)

अमूल–
आपका चायवाला

चाय और कॉफी बनाने के लिए अमूल मिल्क पावडर आदर्श है। ऊपर लिखे हुए तरीके से दूध बनाइए।

अमूल–
आपका दहीवाला

ऊपर लिखे हुए तरीके से दूध बनाइए और हमेशा की तरह ताजे दूध के समान, दही जमाने के लिए रख दीजिए।

अमूल मिल्क पाउडर
यानी घर में ही दुग्धशाला

वितरण : गुजरात को-ऑपरेटिव मिल्क मार्केटिंग फेडरेशन लिमिटेड, आणंद.

RADEUS/AMP-1

बवासीर
की पीड़ा और जलन से, बिना ऑपरेशन के, शीघ्र आराम पाने के लिए

हडेन्सा
मरहम

इस्तेमाल कीजिए !

नंदन

अक्तूबर '७६ अंक

झलकियां

- १९ रोचक और चटपटी कहानियां
- एलबम में 'सीता राम हनुमान' का फ्रेम कराने योग्य बहुरंगा चित्र
- जार्ज इलियट के 'सिलास मारनर' की संक्षिप्त कथा 'बुरा मत करो'
- बीच के पृष्ठों में मौज मनाते जानवरों की रंगीन झांकी
- दिल्ली के चिड़ियाघर की मजेदार बातें
- तेनालीराम का अनोखा दांव और चीटू-नीटू गए सेहत बनाने
- नंदन ज्ञान पहेली, कहानी लिखो, शीर्षक बताइए

आदि में तीन सौ रुपए के नकद पुरस्कार

मूल्य : एक प्रति एक रुपया

अपनी प्रति आज ही खरीदिए

अगला अंक : वार्षिक उपहार विशेषांक

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

वे क्षण . . . जब विमान में हथगोले लिए खड़े वे पांचों आततायी और उनका दढ़ियल नेता रिवाल्वर की नली सबको दिखाते हुए काली-पीली आंखों से हमको घूरते थे और वे हथगोले अगर एक बार भी हाथ से गफलत से नीचे गिर पड़ते तो न जाने क्या होता ? यह कल्पना रोंगटे खड़े करनेवाली थी। और सामने खड़े थे—यमदूत। हमारे प्राण आंखों में थे। सांस ऊपर की ऊपर चढ़ी हुई थी, हम इस अवस्था में देख रहे थे—जैसे साक्षात मृत्यु इनके इशारे में थी। वह घड़ी कल्पनातीत रोंगटे खड़े कर देने वाली थी।

दोपहर के बाद टैंकर से तेल भरने का नाटक समाप्त हुआ। टैंकर हटने लगा। शायद वड़कन थोड़ी-सी तेज होने लगी और तभी देखा तो सामने विमान के चारों ओर पाक-सैनिकों ने घेरा डाल लिया है।

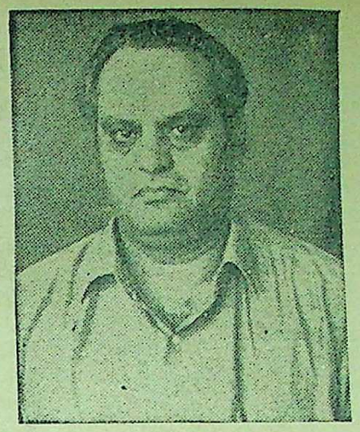
विमान में तनाव ढीला पड़ता जा रहा था। अब परिचारिका को भी दाढ़ी-वाला नेता अपने भाई-जैसा दिखने लगा था। वह बोली, 'भाई जान, आप काफी लीजिएगा!' भाई-बहन का रिश्ता जुड़ गया था। बहन के माध्यम से यात्रियों को राहत मिलने लगी और दो-ढाई बजे के करीब ही यात्रियों के लिए डिब्बों में बन्द लंच के पैकेट आने लगे। विमान के बाहर रखे जा रहे पैकेट हाथ में रिवाल्वर लिए नेता बाहर से लाता और व्योमबाला के हाथ में थमाता। मिस माकन सबको नजर से सन्देश देते हुए पैकेट देती। मौत के मुंह में बैठकर भी हमने दोपहर का भोजन अन्न-देवता के हाथ जोड़ कर गले के नीचे उतरा।

अब वे नाजुक नाटकीय क्षण आ रहे थे। हमको दुनिया की सैर करवाने के लिए उतावला हो रहा नेता बार-बार इधर से उधर चक्कर काटता जा रहा था। क्योंकि पाक-अधिकारियों के पास दुनिया का नक्शा नहीं था। हमारे कप्तान रेड्डी तथा सह-कप्तान यादव भी ऐसे 'अनाड़ी' थे कि विमान को भारत से बाहर उड़ा नहीं पाते थे, कैसे दूसरे देश में ले जाएं ?

इस दुविधा में — क्योंकि नक्शे करांची से मंगवाये जा रहे थे, शाम का झुटपुटा हो गया और अब नक्शे तो आ गए लेकिन अन्धेरे में उड़ान नहीं हो सकती, क्योंकि बिना नेवीगेटर के विमान रात में कैसे चलाया जा सकता था ! समस्या विकट होती जा रही थी। पाक-अधिकारियों ने नेवीगेटर की तलाश में पुनः एक घण्टा निकाल दिया और अब और भी अन्धेरा हो चला था।

बारह घण्टे से अधिक समय हो गया था, हमने वातावरण से सामंजस्य स्थापित कर लिया था। हम उसके आदी होते जा रहे थे। व्योमबाला को हमारी चिन्ता थी। उसने भाई से अनुनय-विनय करके यात्रियों को मानसिक एवं शारीरिक तनाव से मुक्त कराने का प्रयास किया और दिन भर की तनाव-पूर्ण स्थिति से निकाल कर हवाई-अड्डे के लाउंज पर आराम करने की वार्त्ता प्रारम्भ की।

दो घण्टे इसी तरह वार्त्तालाप में निकल गए। रात को साढ़े बारह बजे



राजस्थान के गृहराज्य मंत्री श्री शक्तावत

दूसरी बार में हम सबको बिठाया। वह भी हमारे साथ था। शेष पांच यात्री का चालक दल विमान पर ही था।

हाल में सभी इधर-उधर सोफे पर बैठ गए। मैंने भी अपने पैर फैला दिए। इतने ही में एक अफसर ने आकर मुझसे मेरा नाम तथा पता पूछा। वह बाहर चला गया और उसके साथ ही पाकिस्तान के पुलिस कमिश्नर अन्दर आए।

परिचय का आदान-प्रदान होते ही मुझे वे दूसरे कमरे में ले गए। मुझसे जानकारी ली। मुझे बताया कि भारत सरकार से हम लगातार सम्पर्क बनाए हुए हैं। वहां आप सबकी सुरक्षा की खबर दे दी गई है। भारत सरकार आप सब के लिए अत्यन्त चिन्तित है।

हम लोग बात कर ही रहे थे कि भारतीय राजदूत श्री बाजपेयी, श्री मेहता तथा श्री दयाल सभी वहां पहुंच गए। उन्होंने सबसे पूछताछ की। रात को ढाई बजे तक खाना-पीना तथा बातों का दौर चलता रहा।

सवेरे चार बज गए थे—हलचलें जारी थीं। छह बजे के करीब किसी ने आकर बताया, 'आप लोग जल्दी से तैयार हो जाएं। स्वदेश पहुंचाने के लिए विमान प्रतीक्षा में खड़ा है।'

हम मौत के शिकंजे से निकल कर मां की गोद में जाने के लिए तड़फड़ाते बालक की तरह विमान की ओर चलने को तैयार हुए। २० घंटे २६ मिनट की छटपटाहटभरी यातनाओं से मुक्ति का क्षण था वह।

हम सबकी निगाहें एक दूसरे को टटोल रही थीं, विमान में भी हम घूर-घूर कर देख रहे थे—कोई और अजनबी पुनः आ गया हो तो ! अब इतने घण्टे बाद हमने सोचा—स्वदेश में हमारे परिजन, बंधु-बांधव किस बेसब्री से हमारी प्रतीक्षा कर रहे होंगे !

★

श्री शक्तावत से मिलने के बाद मैं जयपुर के सवाई मानसिंह अस्पताल के हृदय रोग-विशेषज्ञ डा. कैलाशचन्द्र कोटिया से मिलने उनके निवास गई।

डा. कोटिया अपनी वृद्धा मां के पास बैठे थे। मिलने-जुलने वालों की भीड़ छंटसी गई थी। श्रीमती कुसुम कोटिया, सुध-बुध बिसारे हुए लम्बे खुले केशों से इधर-उधर भागती-दौड़ती मेहमानों को मिठाई खिलाते हुए हारमालाएं सम्भाल रही थीं।

डा. कोटिया की हमेशा की गम्भीर मुस्कान के बजाय ठठाकर, खिलखिलाकर हंसने की आवाज बाहर बरामदे तक आ रही थी।

एक की सीट के पीछे बैठा था। बाजू में एक लड़का साधारण-सी वेशभूषा में बैठा था। सही मायने में . . . मेरे मन में क्षणमात्र विचार आ गया था कि विमान-यात्री ऐसा कैसे ?

एकाएक पीछे से आवाज आई—हाथ ऊपर उठाओ ! और खटाक से एक दाढ़ीवाला आदमी हाथ में पिस्तौल ताने सामने काकपिट के पास खड़ा हुआ। चारों ओर से पांच आदमी विद्युत गति से अपनी जगह से खड़े हो गए थे। हम हक्के-बक्के से उन्हें देखते रहे, हमारे हाथ ऊपर हो गए।

मैंने देखा पिस्तौल वाला हाथ क्योंकि मेरे काफी नजदीक-सा था, कांपता हुआ दीख रहा था। अब मैंने महसूस किया कि आवाज में भी कम्पन था। मैं टकटकी लगाए देख रहा था। दाढ़ीवाले के चेहरे पर पसीने की बूंदें साफ झलक रही थीं। डाक्टर होने के नाते मैं समझ गया ये नर्वस हो रहे हैं।

पास में हथियार तथा बम के गोले होते हुए भी भयभीत-से आततायी के सामने यात्री साहस नहीं कर पा रहे थे कि किसी तरह उन्हें काबू में किया जाए। छोटी-सी भूल इतने लोगों की जान ले सकती थी। और सचमुच ही मेरा हृदय भी कांप उठा। सब सकते में आ गए थे। नजरें उन्हीं की ओर थीं। हाथ ऊपर खड़े थे और दिल की धड़कनें तेज हो रही थीं।

जहां तक मेरी जानकारी है, अपहरणकारी नेता उसी समय गिरफ्तार कर लिया गया था, जिस वक्त सब यात्रियों को लाउंज में छोड़ कर वह विमान में आकर बैठा था। कोई कह रहा था कि किसी जर्मन महिला यात्री का स्कार्फ उसने छीन रखा था, जिससे उसने अपना मुंह ढक लिया था।

रात को तीन बजकर अड़तीस मिनट पर पाक-सैनिकों का हवाई जहाज का घेरा तंग होता चला गया और ठीक तीन बजकर चालीस मिनट पर विमान के चारों ओर लगी सर्चलाईट एकदम बुझ गई और सैनिकों ने लपक कर विमान के मुख्य द्वार से घुसकर अपहरणकर्त्ताओं को दबोच लिया। यह आपरेशन दो मिनट में हो गया। आंखें झपकते ही अपहरणकर्त्ताओं का नेता अपने पांचों साथियों सहित गिरफ्तार हो चुका था। सुना कि दाढ़ीवाला जोर से चिल्लाया था, 'हमारी बहिन ने हमको धोखा दिया !'

यात्रियों की परेशानी, उबकाई, अस्वस्थता देखकर व्योमबाला की सलाह के अनुसार डाक्टर की तलाश शुरू हुई। मैंने आगे बढ़कर हिम्मत से कहा, 'मैं डाक्टर हूं।'

पिस्तौल की नोक मेरी ओर घूम गई। पाक अधिकारियों के जांच करने पर मुझे इलाज करने का आदेश हुआ। मेरे हाथ में इन्जेक्शन की सुई तथा अपहरणकर्त्ता नेता के हाथ में पिस्तौल—हम एक-दूसरे को घूर रहे थे। मेरे कम्पाउण्डर शेरसिंह बदहवास से मेरी हरेक बात को मानते जा रहे थे।

इन्जेक्शन देने के बाद मैं रोगी यात्री के पास मिनट दो मिनट बैठता जा रहा था।

कुल मिलाकर हमारे अपहरण की मौत हमारे सामने हाथ में ग्रेनेड लिए चलते-फिरते लड़कों के रूप में खड़ी थी।

मैंने काफी समय तक आंखें बन्द कर अपने आराध्य देवी की प्रार्थना की। मेरी आंखों के सामने—मां, पत्नी, बच्चे—सब घूम रहे थे।

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डा. कोटिया के कम्पाउण्डर श्री शेरसिंह का वाकिया तो बड़ा अजीबोगरीब रहा—

कुछ ही दिन पूर्व किसी ज्योतिषी ने मुझे बताया—तुम्हारे भाग्य में विदेश यात्रा का योग है—किसी डाक्टर के साथ ही जाओगे।

विमान जब लाहौर उतरा तो मैंने सोचा ज्योतिषी की बात कितने जल्दी सच हुई। मैंने डा. कोटिया को बताया तो वह धीरे-से बोले—नीचे उतर कर एक चक्कर लगा लो। सचाई साबित हो जाएगी।

उस समय तो मैं इतना भौंचक्का रह गया था कि समझ नहीं पा रहा था क्या करूं ! डाक्टर साहब जो इन्जेक्शन तैयार करवाते मैं करता चला जा रहा था, लेकिन पता नहीं क्या कर रहा था !

शाम हुई। अंधेरा हुआ। डाक्टर साहब आंखें बन्द किए बैठे थे। लोग उतर-उतर कर लघुशंका के लिए नीचे उतर रहे थे। विमान में टायलेट भर गया था। मैं भी उठकर नीचे जाने लगा। मेरे साथ में भी पिस्तौल वाला आया। नीचे उतर कर मैं थोड़ा-सा आगे आया। सामने सैनिकों का घेरा था।

एक सैनिक ने नीचे झुककर मुझसे इशारे से पूछा, 'कितने हैं ?'

'मैंने हाथ के इशारे से उन्हें बताया छह हैं।'

उसने अपने हाथों को फैला कर इशारा किया 'कैसे तगड़े हैं ?'

मैंने बांह सिकोड़ कर इशारा दिया, 'यों ही सुखटल से।'

उसने हाथों को गोलाई में लेकर पूछा, 'तुम्हारे साथ कितने तगड़े लोग हैं ?'

मैंने दोनों हाथों को घुमाकर बताया, 'काफी हैं।'

उसने फिर हाथ पर हाथ दबाने का इशारा किया, 'दबोच क्यों नहीं लेते ?'

इतने ही में मुझे दूर लगती देख पिस्तौलवाला चीखा। मैं एकदम पलट गया।

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पालम पर अपहृत यात्रियों को देखने भीड़ उमड़ पड़ी। सुरक्षा-व्यवस्था को प्रथम दिन की वारदात के कारण अत्यधिक कड़ा कर दिया गया। यहां तक कि पत्रकारों को भी कड़ी जांच-पड़ताल के बाद ही 'वी. आई. पी. लाउन्ज' में प्रवेश मिला।

अब कई सवाल सामने हैं। मामला जांच ब्यूरो को सौंपा गया है, लेकिन कई प्रश्न अभी भी हैं।

यह हादसा अपने आप में सचमुच ही रोंगटे खड़े कर देने वाला था। विमान में उपस्थितों में से एक ने कहा दाढ़ीवाला व्यक्ति जब उठ कर खड़ा हुआ तब उसके हाथ में कुछ नहीं था लेकिन हेट-रैक को उसने खोला तथा हथियार निकाल लिया।

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

अपना, रहे हमेशा अपना

जैसे विल्स फ़िल्टर।
फ़िल्टर और तम्बाकू के
अनोखे मेल के कारण
सचमुच स्वाद है मज़ेदार
हर समय, हर बार।
लाखों सिगरेट प्रेमियों की
भी यही है राय
विल्स फ़िल्टर
एक बार पी लें—
तो हमेशा
पीना चाहेंगे।

भारत में
सबका प्यारा
फ़िल्टर सिगरेट

जोड़ी अनोखी, मेल अनोखा
तभी तो चलन फ़िल्टर का देखा

सर्वाधिक मूल्य : ₹० २.०० में १०, स्थानीय करों के अधीन

वैधानिक चेतावनी: सिगरेट पीना स्वास्थ्य के लिए हानिकारक है
STATUTORY WARNING: CIGARETTE SMOKING IS INJURIOUS TO HEALTH

WF 8592-I

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

'आज कासीराज जू अजुध्या कीन्ही कासी है!'

● डा. इन्दुजा अवस्थी

राम के जनम मांहि
आनन्द उछाह जौंन,
सोई दरसायो ऐसी
लीला परकासी है।
तैसे ही भवन दसरथ
राजरानी आदि,
तैसो ही आनन्द भयो
दुख निसि नासी है।
सोहिलो बधाई द्विज
दान गान बाजे बजैं,
रंग फूल वृष्टि चाल
तैसी ही निकासी है।

भारतेन्दु हरिश्चन्द्र और रामनगर की रामलीला

कलिजुग त्रेता कियो
नर सब देख कीन्हें
आजु कासीराज जू
अजुध्या कीनी कासी है।
(श्री रामलीला : भारतेन्दु हरिश्चन्द्र)

वाराणसी के निकट गंगा के पार स्थित रामनगर की रामलीला देश के सभी रामलीला-प्रेमियों के बीच आदर्श रामलीला के रूप में स्वीकृत है, रामलीला के अध्ययन-सर्वेक्षण-क्रम में जहां भी मैं गई, प्रत्येक रामलीला-कर्मी के मुख से मैंने उसकी प्रशंसा सुनी और उसके समान अपनी रामलीला को बनाने की सभी की कामना पाई। उसकी अनेक लीलाओं को पिछले कुछ वर्षों में बार-बार देख कर स्पष्ट हो गया कि रामनगर रामलीला की इस उत्कृष्टता का रहस्य पारम्परिक रंगमंच की जीवन्तता और नागर अनुशासन के अनोखे सम्मिलन में है, जो इसको एक अभूतपूर्व आयाम दे देता है। इस सम्मिलन का इतिहास महत्त्वपूर्ण है।

रामनगर राज्य की नींव डालने वाले महाराज बरिबंडसिंह ने ही रामलीला का आयोजन करवाना भी प्रारम्भ किया था। उनके प्रपौत्र महाराज उदितनारायणसिंह बड़े निष्ठावान व्यक्ति थे, उनके समय में रामलीला का महत्त्व बढ़ा, यह भी कहा जाता है कि इसी के माध्यम से साधु-संगति करने के कारण उन्हें पुत्र-प्राप्ति हुई। उनके पुत्र श्री ईश्वरीप्रसाद नारायणसिंह बड़े रामभक्त थे, रामलीला से उन्हें बहुत प्रेम था और साथ ही वह नाट्यरसिक भी थे। उनका साहित्यकारों विशेषकर नाट्यकारों से काफी मेलजोल रहता था। श्री भारतेन्दु हरिश्चन्द्र जो उस समय काशी में साहित्यकारों के बीच अत्यधिक सम्मानित हो चुके थे, उनके प्रिय मित्रों में से थे। महाराजा ईश्वरी प्रसाद नारायणसिंह के समय तक रामलीला पुरानी मूकाभिनय-शैली पर ही करवाई जाती थी, अर्थात रामचरितमानस का पाठ और बीच-बीच दृश्यों में प्रस्तुतीकरण। महाराज ने अपने मित्र श्री भारतेन्दु को उसके संचालन-निर्देशन का काम सौंपा। रामनगर किले के काशीराज पुस्तकालय में सुरक्षित प्राचीन लीलापत्रकों में से दो की (सम्वत १९३४, १९३५) की पादटिप्पणी में लिखा है: "यह पत्रक श्रीमन महाराज काशिराज की आज्ञा से बाबू हरिश्चन्द्र ने प्रकाश किया।" भारतेन्दुजी के नाम से जो लीलापत्रक मिले हैं, उनमें तिथि और दिन के अनुसार जिस प्रकार तीस दिन तक लीलाओं का क्रम प्रकाशित है, आज तक लगभग उसी प्रकार और उन्हीं शब्दों में लीलापत्रक प्रकाशित होता है।

राम-लक्ष्मण

भारतेन्दुजी ने महाराज के नाट्यप्रेमी और रामभक्त गुरु काष्ठजिह्वा स्वामी और 'आनन्द रघुनन्दन' के रचयिता रीवांनरेश विश्वनाथसिंह के भाई श्री रघुराजसिंह (रचयिता— रघुराज-विलास और रामस्वयंवर) को भी रामलीला के पुनःसंस्कार कार्य में साथ लिया। उन लोगों के प्रभाव से ही इस लीला में सम्वादों का विस्तृत विन्यास हुआ और अभिनय के प्रशिक्षण पर विशेष जोर दिया जाने लगा। सम्वादों की रचना मूलतः रामचरितमानस की चौपाइयों के गद्यीकरण के रूप में है, परन्तु आवश्यक समझे जाने पर सम्वादों के लिए दूसरे उत्कृष्ट रामसाहित्य का भी प्रयोग किया गया है। अब भी लक्ष्मण-परशुराम-सम्वाद, कैकेयी-मंथरा-सम्वाद, लक्ष्मण-शक्ति आदि प्रसंग पूर्णतया रामचरितमानस पर ही निर्भर है। नाटकीय कार्यव्यापार अथवा वातावरण की दृष्टि से आवश्यक प्रतीत होने पर नए पात्रों और सम्वादों का समावेश किया गया है — अष्ट-सखी-सम्वाद इसका एक सुंदर उदाहरण है — मानस में जनकपुर की नारियों का राम-लक्ष्मण को देख कर प्रसन्न होने का उल्लेख है, परन्तु लीला में अष्टसखियां एक-एक कवित्त का पाठ राम को सम्बोधित करके कहती है, इस सम्वाद में पुरानी पुस्तक 'सिय-राम पचीसी' के प्रसिद्ध पद—'सिया सोने की अंगूठी राम सांवरो नगीना है' को भी सम्मिलित किया गया है। फुलवारी-प्रसंग रामनगर रामलीला का अत्यन्त सुन्दर प्रसंग है, उसमें भारतेन्दु के रचित एक पद का गायन सखियों द्वारा होता है —

कहा भयो कैसी है बतावै किनदेहदसा
छन ही में बाँध काहे सबही नसानी-सी।
अबहीं तो हंसति हंसति गई कुंजन में
कहा लिख देख्यो जासों ह्वै रही
हिरानी-सी।
हरीचन्द काहू कछू पढ़ि किधौं
टोना लागी
ऊपरी बलाय कै रही है
बिरुझानी-सी।
आनन्द समानी-सी जगत सों
भुलानी-सी
लुभानी-सी दिवानी-सी सकानी-सी
बिकानी-सी।

धनुषयज्ञ का विन्यास 'रामचन्द्रिका' के आधार पर किया गया है, सुमति विमति नाम से दो बन्दीजनों की अवतारणा करके उनके सम्वादों को रामचन्द्रिका के अनुसार प्रस्तुत किया गया है —रघुराजसिंह के छन्दों का भी फुलवारी और धनुषयज्ञ-प्रसंगों में पर्याप्त संयोजन है। काव्य और

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गया है, जन्म के समय सोहर, विवाह के समय सेहरा और बन्ने-मुबारकबाद की गजल —

ये जोड़ी रामसीता की
हमारे मन को भाती है।
निरख छवि या मूरत ऐसी
सभी मुरत लजाती हैं॥

इस प्रकार से रचित इस रामलीला का पाठ्यांश बहुत विशाल है। बड़े-बड़े रजिस्टरों में एक-एक प्रसंग के लिए रंगनिर्देश और सम्वाद लिखे गए हैं, इसकी तैयारी में दो महीने तक सम्वादों का अभ्यास कराया जाता है और अभिनय की स्वाभाविकता पर भी जोर दिया जाता है। रामलीला का पाठ्यांश अब जिस रूप में है, और उसमें जिस प्रकार उपलब्ध राम-साहित्य के उत्कृष्ट अंशों को समन्वित किया गया है, उसकी उपयुक्तता में किसी कुशल और सृजनशील नाट्यरसिक का योगदान स्पष्ट है।

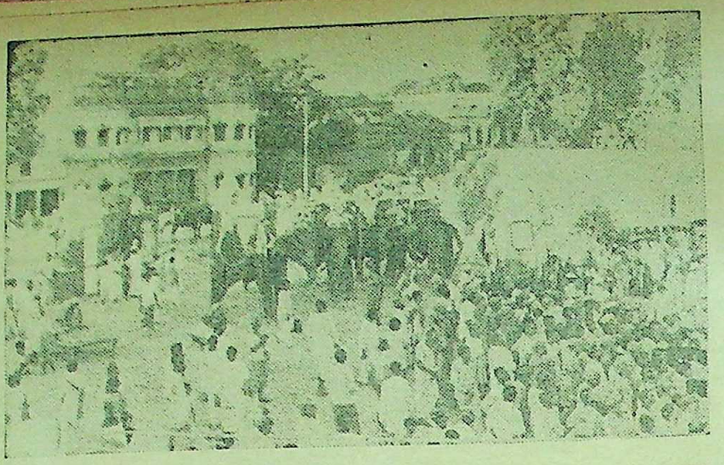
भारतेन्दु का श्रीरामलीला (अति रोचक गद्य और पद्य में श्रीरामजी की बाललीला) उनके रामनगर की रामलीला से अनिवार्य सम्बन्ध को सूचित करता है। उसके प्रारम्भ में मंगलाचरण के बाद भारतेन्दु कहते हैं —

*** धन्य हम लोगों के भाग्य कि श्रीमान महाराज काशिराज भक्त-शिरोमणि की कृपा से सब लीला विधिपूर्वक देखने में आती है।

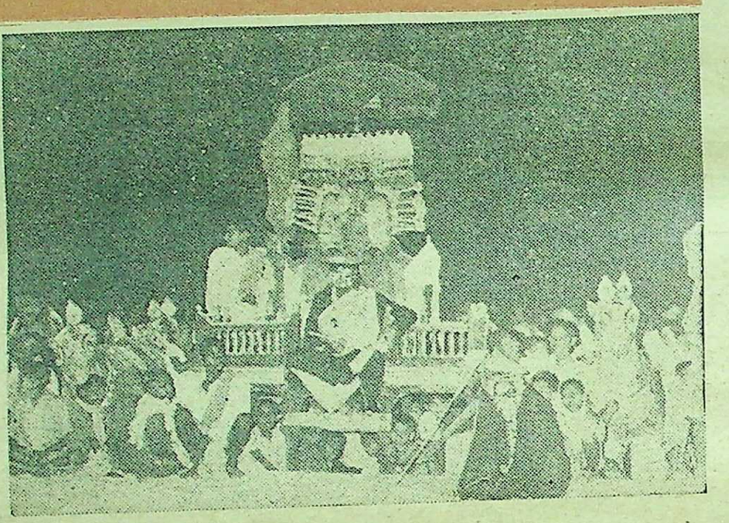
आगे इसमें जिस प्रकार लीलाओं के क्रम का उल्लेख किया गया है, वह रामनगर के लीलापत्रक की प्रारम्भिक लीलाओं का उद्धरण प्रतीत होता है।

"पहले मंगलाचरण हो कर रावण का जन्म होता है, फिर देवगण की स्तुति और वैकुण्ठ और क्षीरसागर की झांकी से नेत्रकृतार्थ होते हैं, फिर तो आनन्द का समुद्र श्रीरामजन्म का महोत्सव है जो देखने से सम्बन्ध रखता है, फिर श्रीरामचन्द्र की बाललीला, यज्ञोपवीत, शिकार खेलना आदि ज्यों-का-त्यों होता है, फिर विश्वामित्र आते हैं, श्रीराम को सानुज ले जाते हैं, मार्ग में ताड़का-सुबाहु का बध, फिर चरणरेणु से अहिल्या का तारना . . ." लीलापत्रक में प्रारम्भ की लीलाओं का क्रम इस प्रकार है —

प्रथम दिन : रावण-जन्म, क्षीरसागर की झांकी, देवस्तुति, आकाशवाणी।
द्वितीय : श्री अवध में शृंगी ऋषिकृत यज्ञ, रामजन्म, बाललीला, यज्ञोपवीत, मृगया —



एक लीलास्थल से दूसरे लीलास्थल की ओर जाते हुए दर्शक



रावण का दरबार

तृतीय : विश्वामित्र-आगमन, ताड़का-सुबाहु-बध, अहल्या-तारण . . . आदि

फूलवारी-प्रसंग में भारतेन्दुजी श्रीरामलीला में फूलवारी की रचना, कल के मोरों के नाचने और चिड़ियों के चहकने का जिस प्रकार उल्लेख करते हैं, आज भी रामनगर में 'फूलबारी-लीला' में यही सब देखने में आता है। श्रीरामलीला वास्तव में रामनगर रामलीला के आलेख के एक संक्षिप्त अंश की भांति जान पड़ती है। यह राम-वन-गमन तक का चित्रण करती है, हो सकता है यही प्रसंग उनके प्रिय प्रसंग हों अथवा आगे और लिखने की उनकी योजना रही हो जो पूरी न हो सकी।

पाठ और सम्वादों के क्रम में रामकथा प्रस्तुत करने की प्रणाली हमारे देश में बहुत प्राचीन समय से चली आ रही है, 'हरिवंश पुराण' में 'रामायणं महाकाव्यमृछिश्य नाटकीकृतम' का उल्लेख है, पतंजलि के महाभाष्य में ग्रन्थिकों और शौभनिकों द्वारा क्रमशः पाठ भी अभिनय प्रस्तुत करने की चर्चा है, देश के अनेक पारम्परिक नाट्य-रूपों की प्रस्तुतीकरण-पद्धति यही है। भारतेन्दु ने इसी शैली में श्रीरामलीला में पाठ और सम्वाद समन्वित आलेख प्रस्तुत किया है। वास्तव में रामनगर की रामलीला की संकल्पना ही मानस की व्याख्या अथवा टीका के रूप में की गई है —

सोरठादि दोहा समुदाई
छन्द अमन्द चारु चौपाई
जाको जहां अर्थ है जैसो,
लीला ललित दिखावहि वैसो।

मानस के प्रसंगों के अनुरूप लीलाओं का विधान और प्रस्तुतीकरण के साथ रामायणियों द्वारा मानस पाठ इसी विश्वास को ध्वनित करता है। जनश्रुति है कि महाराज उदितनारायणसिंह ने साधुओं के समागम के लिए ही रामलीला के आयोजन में विस्तार किया था आज भी देश भर से रामायण प्रेमी साधु रामनगर में लीला के साथ पाठ करने की दृष्टि से एकत्र होते हैं और लीला मानस-पाठ तथा अभिनय के क्रमशः विधान के रूप में संचालित होती है।

प्रारम्भ से ही महाराजा के सहयोग के कारण लीला में एक अनुशासन और गरिमा का समावेश हुआ, उसका संरक्षण सभी महाराजा करते रहे हैं। किले के वरिष्ठ अधिकारी जिस संवेदनशीलता से इसका संचालन देखते हैं उससे इसकी व्यवस्था में सहजता बनी रहती है। महाराज की सवारी ठीक पांच बजे महल से निकल कर लीला-स्थल पर पहुंचती है, लीला के एक-एक प्रसंग को वह बड़ी निष्ठा और भक्तिभाव से देखते हैं। लीला-स्थल पर महाराजा हाथी पर बैठे हुए, उनके सामने की भूमि पर रामायणियों का दल और सामने रंगस्थली — जो एक-एक दिन में चार स्थानों पर भी हो सकती है। —एक स्थान की लीला समाप्त होने पर महाराजा के साथ-साथ समूचा दर्शक समाज दूसरे रंगस्थल पर सहज भाव से चला जाता है, कभी-कभी तो जुलूस दृश्यों जैसे राम-विवाह अथवा राम-वन-गमन आदि में जनसमुदाय राम-वन-गमन आदि में जनसमुदाय मानो नाटकीय कार्य-व्यापार का ही अंग बन जाता है।

महाराजा ईश्वरीप्रसाद नारायण सिंह ने रामलीला के विभिन्न स्थलों का— अयोध्या, जनकपुरी और लंका के निर्माण द्वारा उसके प्रस्तुतीकरण को सुदृढ़ किया। बहुस्थलीय प्रस्तुतीकरण तुलसी प्रवर्तित रामलीला की विशेषता है। विख्यात है कि उन्होंने रामलीला के लिए विभिन्न मुहल्लों को निश्चित किया था, काशी का 'लंका' मुहल्ला इस बात का प्रमाण है, यहां पर आज भी तुलसी प्रवर्तित बताई जाने वाली अस्सी रामलीला की लंका की लीलाएं होती हैं। रामनगर की 'अयोध्या' में दशरथ का प्रासाद, 'जनकपुरी' में गिरिजा-मन्दिर, फूलबारी और रंगभूमि, अशोकवाटिका, सरोवर और लंका देखते-देखते जान पड़ता है, जैसा समूचा नगर रामलीला का ही मंच हो, और रामलीला के लिए ही रामनगर का अस्तित्व हो।

रामनगर की रामलीला के प्रति दर्शकों की निष्ठा भी अभूतपूर्व है, लीला-संचालक व्यास जब रामायणियों का पाठांश समाप्त होने पर अपना चांदी मढ़ा दण्ड उठा कर मन्द्र गम्भीर स्वर में कहते हैं — 'चुप रहो सावधान!' तब हजारों की संख्या में एकत्र जनसमुदाय इस प्रकार शान्त निःस्तब्ध हो जाता है कि सुई गिरे तो सुनाई दे, और दूर-दूर तक प्रत्येक दर्शक तक गिरिजामन्दिर के भीतर से गूंजती हुई सीता की प्रार्थना, अशोकवाटिका में सीता की विरह-उक्ति, राम का लक्ष्मण-शक्ति के अवसर पर किया विलाप गूंजता हुआ एक अनोखे वातावरण की सृष्टि करता है।

स्पष्ट हो जाता है कि लीला की प्रभाविता का रहस्य उसकी आकर्षक वेश-भूषा और मुख सज्जा और यथार्थ दृश्य-योजना ही नहीं, उसका अनुशासन भी है जिसमें वर्षों पहले उसे आबद्ध किया गया था।

भारतेन्दु में भारतीय संस्कारों की जो सही समझ और उत्कृष्ट सृजनशीलता थी, उसके कारण वह पारम्परिक नाट्य की अन्तर्निहित शक्ति और लोकप्रियता को पहचान कर उसे अपने सहयोग से अधिक सफल और सार्थक बना सके, और रामनगर की रामलीला लोकमानस के साथ साहित्यिक प्रतिभा के शुभ और आह्लाद-

अगला अंक : वन्य-जीवन अंक

क्या जंगली पशुओं को हम अब सिर्फ तस्वीरों या चिड़ियाघरों में ही देख सकेंगे? जंगल तेजी से कटे, वन्य-पशुओं की दुनिया सिमटती गई। और अपनी उस संकुचित दुनिया में भी वन्य-पशु जहां भी जाते हैं, शिकारियों को बन्दूक लिए खड़ा पाते हैं।

आखिर प्रकृति के इस अनुपम वरदान को कैसे सुरक्षित रखा जाए — इस सम्बन्ध में वन्य-जीवन के जाने-माने जानकारों की विशिष्ट रचनाएं।

साप्ताहिक हिन्दुस्तान

Funding: Tattva Heritage and IKS-MoE. Digitization: eGang

द्वितीय विश्व हिन्दी सम्मेलन

अन्तरराष्ट्रीयता की ओर एक और चरण

लेख एवं छाया

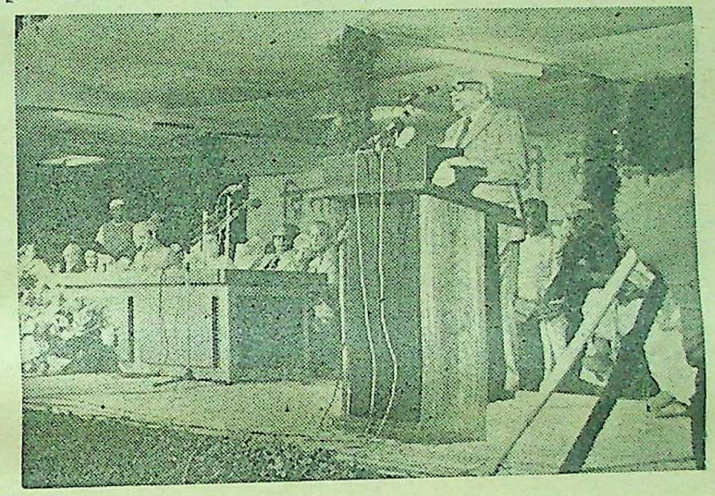
--कन्हैयालाल नन्दन

'द्वितीय विश्व हिन्दी सम्मेलन' भारत की धरती से हजारों मील दूर मॉरिशस में सकुशल सम्पन्न हो गया। आधिकारिक रूप से सम्मेलन की तिथि २८ अगस्त से ३० अगस्त १९७६ तक रखी गई थी, लेकिन मॉरिशस सरकार की ओर से यह छूट थी कि जो भी प्रतिनिधि मॉरिशस में ७ सितम्बर तक रहना चाहें, उन्हें सरकार का आतिथ्य प्राप्त रहेगा। दो-चार लोग बाद में भी लाभ उठा गए हों तो कोई आश्चर्य नहीं। लेकिन प्रायः लोगों ने यह सम्मेलन एक सप्ताह का मनाया—यह एक आकर्षक विवशता थी। आकर्षक इसलिए कि मॉरिशस की खूबसूरती ने सम्मेलन के अतिरिक्त घूमने की चाह मन में पैदा कर दी थी। विवशता यह कि हफ्ते में केवल दो ही बार हवाई-सेवा होने के कारण एक विमान छूटा तो चार दिन रुकना था। दोनों मजबूरियां एक दूसरे के लिए सोने में सुहागा बनीं। प्रतिनिधियों की पहली खेप २३ अगस्त की सुबह 'एयर इण्डिया' के विमान से बम्बई से चल कर शाम को मॉरिशस पहुंची। दूसरी खेप दो विमानों में भर कर २७ की शाम पहुंची।

हवाई-अड्डे पर ही मॉरिशस की स्वागत-भावना का परिचय मिला। स्वागताध्यक्ष श्री दयानंदलाल बसंत राय (मॉरिशस के युवा एवं क्रीड़ामन्त्री) अपने सहयोगियों के साथ हवाई-अड्डे पर उपस्थित थे। हम पहुंचे २३ अगस्त के विमान से और हमारे साथ थे—भारत सरकार के हिन्दी सलाहकार एवं राजभाषा विभाग के सचिव श्री रमाप्रसन्न नायक, विदेश मन्त्रालय के हिन्दी अधिकारी श्री बच्चूप्रसाद सिंह, 'नवभारत टाइम्स' बम्बई के सम्पादक डा. महावीर अधिकारी, 'सारिका' सम्पादक श्री कमलेश्वर, 'धर्मयुग' के सम्पादक डा. धर्मवीर भारती, 'माधुरी' के सम्पादक श्री अरविन्द कुमार, रिजर्व बैंक आफ इण्डिया, बम्बई के हिन्दी अधिकारी डा. पी. जयरामन आदि। मैंने कहा न कि विमान पर आधे लोग प्रतिनिधि थे। उतरते ही मॉरिशस के राष्ट्रीय पुष्प से हमारा स्वागत किया गया। गल-मिलाई हुई और हम वी. आई. पी. लाउंज की ओर मोड़ दिए गए। भारत और मॉरिशस के झण्डे फहरा रहे थे। हिन्दी में बैनर लगे हुए थे। 'विश्व हिन्दी सम्मेलन' के महासचिव श्री अनंत गोपाल शेवड़े आने वालों का अभिनन्दन कर रहे थे। यहीं से शुरू हुआ परिचित और अपरिचित चेहरों का मिलना। 'मॉरिशस ब्राडकास्टिंग कार्पोरेशन' के विजय मधु, प्रधानमन्त्री सर शिवसागर रामगुलाम के सलाहकार श्री हरीश खन्ना, महात्मा गांधी संस्थान मोका के श्री गंगादत्त शर्मा, 'जनता' के सम्पादक श्री राजेन्द्र अरुण, संसदसदस्य श्री मंवा सिंह, विशु रामफल। होटल-कांटिनेंटल पहुंचते-पहुंचते ऐसा लगने लगा कि हम भारत से कहीं दूर नहीं आए। भाषा की दृष्टि से तनिक भी परायापन नहीं लगा। शाम का भोजन भारतीय शैली के रेस्तरां 'महाराजा' में रखा गया, जहां नाट्य निर्देशक मोहन महर्षि तथा उनकी पत्नी अंजला महर्षि के साथ रनवीर सिंह ने हम लोगों की संख्या बढ़ा ली।

२७ की शाम जब भारत से आधिकारिक प्रतिनिधिमण्डल डा. कर्णसिंह के नेतृत्व में मॉरिशस पहुंचा, उनके साथ शिक्षा उपमन्त्री श्री डी. पी. यादव भी पहुंचे थे। उसी शाम भारतीय उच्चायोग ने भारतीय प्रतिनिधियों के स्वागत में एक पार्टी दी। डा. शिवसागर रामगुलाम भारतीय प्रतिनिधियों से घुल कर मिल रहे थे। वहीं यह देखने में आया कि भारत से कौन-कौन से लोग मॉरिशस पहुंचे हैं। नाम गिनाने के लिए न स्थान है, न आवश्यकता, लेकिन इतना ही बताना चाहता हूं कि भारत के हर क्षेत्र से हिन्दी का प्रतिनिधित्व मॉरिशस में हो रहा था। जहां डा. हजारीप्रसाद द्विवेदी, अमृतलाल नागर, भगवतीचरण वर्मा, बाबा कामिल बुल्के-जैसी विभूतियां थीं, बिमल मित्र और अमृता प्रीतम, चन्द्रलाल चन्द्राकर, मनोहर श्याम जोशी, श्रीनारायण चतुर्वेदी, श्रीकांत वर्मा, डा. हरवंशलाल शर्मा, राजेन्द्र अवस्थी, राजेन्द्र यादव, ठाकुरप्रसाद सिंह, डा. शिवमंगल सिंह सुमन, सुधाकर-रत्नाकर पांडेय बंधु, नामवर सिंह, शीला संधु, शंकरदयाल सिंह, डा. गोपाल शर्मा, विष्णु प्रभाकर, उपेन्द्रनाथ अश्क, सुधाकर द्विवेदी, विश्वनाथ, नीलिमा सिंह, रमेन्द्र वर्मा, वासुदेवसिंह, रमासिंह, कमला रत्नम्, ज्ञानवती दरबार, डा. मलिक मुहम्मद, रमेश चौधरी आरिगपुडि आदि अनेक महानुभाव भी इस सम्मेलन के लिए वहां उपस्थित थे। सभी प्रतिनिधियों को अलग-अलग आरामदेह होटलों में ठहराया गया था। ये अलग-अलग होटल समूचे मॉरिशस के विभिन्न हिस्सों में फैले हुए थे। अधिवेशन स्थल था —मोका स्थित 'महात्मा गांधी संस्थान'। समूचे द्वीप को जगह-जगह इस सम्मेलन के लिए झण्डियों और रोशनियों से सजाया गया था। डा. भारती ने बताया कि यह यहां का रिवाज है कि किसी एक क्षेत्र को नहीं, पूरे देश को इसी तरह सजाया जाता है।

स्तर की गरिमा को सम्मेलन में हर कदम पर देखा जा सकता था। 'गांधी संस्थान' को तोरणों, बंदनवारों से सजाया गया था। रास्ते के हर चौराहे पर जगमग बल्ब और झण्डियां लगी हुई थीं। प्रतिनिधियों के वाहनों को रास्ता देने के लिए विशेष व्यवस्था थी।



सम्मेलन के मंच से हिन्दी में बोलते हुए डा. शिवसागर रामगुलाम। चित्र में सम्मेलन के महामन्त्री अनन्त गोपाल शेवड़े, श्रीमती कर्णसिंह, डा. कर्णसिंह, सोमदत्त बखोरी (मॉरिशस) तथा डी. पी. यादव

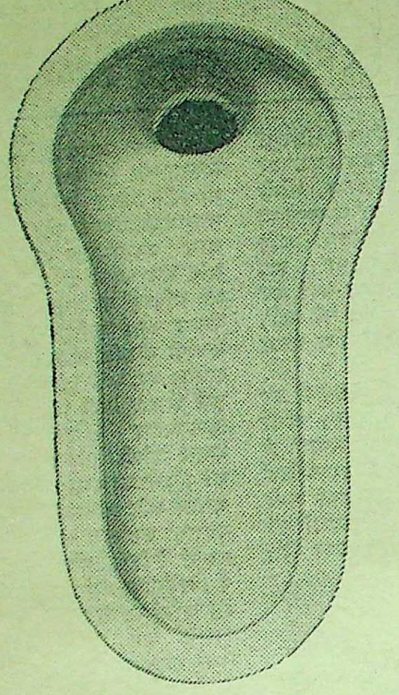
कुछ कारों पर तो 'विश्व हिन्दी सम्मेलन' और अंग्रेजी में 'प्रायरटी' शब्द लिख कर सम्मेलन के प्रति उच्चतम सम्मान भावना का परिचय दिया गया था। मॉरिशस की प्रमुखतम पैदावार गन्ना है। गन्ना वहां इतना होता है कि पहाड़ों की चोटियों तक सीढ़ीदार खेतों में पैदा होता है। अपने यहां गन्ने को पानी देते-देते प्राण आधे हो जाते हैं, वहां पहाड़ों की ढलानों तक में गन्ना होता है। उन गन्नों से एक विशाल स्वागत-द्वार मोका में सम्मेलन-स्थल पर पहुंचने के लिए बनाया गया था। विशाल पण्डाल की भव्यता दर्शनीय थी। सम्मेलन प्रारम्भ होने के घंटों पहले से दूर-दूर के गांवों से हिन्दी-प्रेमी मॉरिशसीय जनता वहां आ इकट्ठी हुई थी। विदेशी प्रतिनिधियों में गोरे विदेशियों को आसानी से पहचाना जा सकता था। पश्चिमी जर्मनी से डा. लोठारी लुत्से, चेकोस्लोवाकिया से डा. स्मेकल, हंगरी से ईवा, पूर्वी जर्मनी से डा. नॉस्पटल, अमेरिका से कोहेन दम्पति, जापान के प्रोफेसर दोई, स्वीडन के परसौं, फ्रांस की [illegible] आदि को आसानी से देखा जा सकता था। केवल एक दिक्कत यह थी कि भारत के प्रतिनिधियों और भारतवंशी प्रवासी प्रतिनिधियों में पहचान करना बड़ा ही मुश्किल था। और जब पहचान हो जाती थी, तो जो सौहार्द्र उमड़ता था, वह देखते बनता था। 'धर्मयुग' के गणेशमंत्री से मलावी के प्रतिनिधि का मिलन ऐसा लगता था, जैसे दो भाई बरसों बिछुड़ने के बाद मिल रहे हों। 'साप्ताहिक हिन्दुस्तान' के सम्पादक श्री मनोहर श्याम जोशी प्रतिष्ठित प्रतिनिधियों को ढूंढ़ने की बजाय वहां की सामान्य जनता और श्रोताओं में हिन्दी-प्रेम की गहराई टटोलने और उनसे भोजपुरी लहजे में हिन्दी बोलने का सुख ले रहे थे। सर्वभाषा प्रेम का परिचय देते हुए वह 'कौमां सा वा?' (कैसे हैं) का नारा बुलन्द कर रहे थे। इस घुले-मिले वातावरण में जब सम्मेलन का प्रारम्भिक सत्र शुरू हुआ तो उसकी भव्यता ऐसी उभरी कि हर किसी को हिन्दी के अन्तरराष्ट्रीय स्वरूप का आभास होने लगा। लगने लगा कि पहले विश्व हिन्दी सम्मेलन में हिन्दी का जो भी स्वरूप उभरा हो, वास्तविक स्वरूप यहां प्रतिफलित दिखाई दे रहा है।

उद्घाटन भाषण में डा. शिवसागर रामगुलाम ने अपनी हिन्दी में बड़े आत्मीय लहजे में कहा कि यह सम्मेलन हमारे पुरखों के यहां आगमन के अड़सठ स्मरण और उनकी दी हुई भाषा-संस्कृति के प्रति हमारे आभार का प्रतीक है। हम धन्य हैं कि हिन्दी के विभिन्न पहलुओं के विचार-विमर्श के लिए देश-विदेश के आप सब विद्वान आज यहां एकत्र हुए हैं। उनके इन उद्गारों को समेटते हुए भारतीय प्रतिनिधिमण्डल के नेता डा. कर्णसिंह ने कहा कि इतने विशाल समुदाय द्वारा बोली जाने वाली हिन्दी भाषा को अब विश्व भाषा का दर्जा मिल रहा है। यह संयुक्त राष्ट्रसंघ की भाषा बने, ऐसी हमारी कामना है। भारत के सहयोग के प्रति हर दृष्टा में आश्वस्त करते हुए उन्होंने मॉरिशस के हिन्दी-प्रेम की भूरि-भूरि सराहना की। उनके विद्वत्तापूर्ण भाषण को सुन कर सारा श्रोतासमुदाय मन्त्रमुग्ध था।

उस अधिवेशन के संचालक मॉरिशस कवि श्री सोमदत्त बखोरी ने कहा कि सत्ता और विद्वत्ता के संगम डा. कर्णसिंह के प्रति सारा मॉरिशस कृतज्ञ रहेगा।

यह कृतज्ञता और प्रसन्नता का भाव पूरे सम्मेलन में रहा। चाय के आदी भारतीय या विदेशी प्रतिनिधि मोका की सर्दी में बीच-बीच में चाय की असफल तलाश करते रहे। सम्मेलन स्थल में सर्दी इतनी थी कि पंडाल से बाहर रहना दूभर हो जाता था। हवा की तेजी अपने पूरे जोश पर रहती थी। [illegible]

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.



बेचारा अछूत सण्डास!

भारत में 'सण्डास' शब्द गंदा समझा जाता है लेकिन इसमें सण्डास का क्या दोष!

अधिकांश लोग सण्डास के साथ बड़ा गंदा सलूक करते हैं। घर के सभी अंगों में केवल इसी सौतेला व्यवहार मिलता है और यही है वह जगह जहां सबसे अधिक ध्यान देने की ज़रूरत है। जब हमें इसे देखना ही पसन्द नहीं, तो परवाह कैसे होगी। लेकिन हमें परवाह तो करनी ही होगी। क्यों? कैसे? ज़रा ग़ौर फ़रमाइये:

गंदा सण्डास दिखने में तो गंदा होता है ही, इसकी बदबू भी गवारा करना मुश्किल होती है। ऐसा सण्डास आरोग्य और स्वास्थ्य के विरुद्ध तो है ही, निश्चित रूप से ख़तरनाक भी है।

यह बात बिल्कुल सच्ची है। न घटा कर कही गयी, न बढ़ा-चढ़ा कर। अब आप अपने ही दिल को टटोल कर पूछिये...

आपको जैसा साफ़-सुथरा सण्डास चाहिये, वैसा आपका सण्डास है भी?

इसका जवाब एक ही व्यक्ति को मिलना चाहिये और वह व्यक्ति हैं आप!

मेहतर के हर रोज आते रहने से ही तो अच्छी सफ़ाई का यक़ीन नहीं हो जाता। हो सकता है वह बेगार टाल रहा हो।

अगर आप अपने ही जवाब से ख़ुश नहीं तो सुनिये, आपके लिये ख़ुशख़बरी लेकर आया है... सैनिफ़्रेश!

सैनिफ़्रेश है क्या?

सैनिफ़्रेश, सण्डास साफ़ करने की चीज़ है। यह आपके लिये गंदगी मिटाने का बड़ा काम करता है। पहले सण्डास को फ़्लश से ख़ूब सारा पानी डालकर धो डालिये। फिर सण्डास के बर्तन में बहुत सारा सैनिफ़्रेश छिड़किए। ३-४ घंटे तक इसे जमने दीजिये। बेहतर है कि इसे रातभर अपना असर दिखाने दें। सवेरे फिर फ़्लश के बहुत-से पानी से धो लीजिये। फ़्लश ख़राब हो तो बाल्टी भर कर पानी डालिये। लीजिये, पानी के बहाव के साथ आपकी गंदगी की सारी समस्याएँ भी घुल गयीं।

सैनिफ़्रेश त्रिविध असरकारक है

१. सैनिफ़्रेश से सफ़ाई पूरी तरह होती है

इसमें एक अत्यंत सक्रिय सफ़ाईकारक तत्त्व है जो न केवल दाग़-धब्बे भी छुड़ा देता है। सैनिफ़्रेश वहाँ भी सफ़ाई करता है जहाँ ब्रश पहुँच ही नहीं पाता।

२. सैनिफ़्रेश ख़तरनाक जीव-जन्तुओं का नाश करता है

सण्डास एक ऐसी जगह है जहाँ बीमारी फैलानेवाले जीव-जन्तु पनप सकते हैं। सैनिफ़्रेश उन कीड़ों व जन्तुओं का नाश करता है जो आम फ़िनाइल वग़ैरह से नहीं मरते। इसलिये सैनिफ़्रेश के कारण आपको अपना सण्डास ख़तरे से ख़ाली होने की पूरी तसल्ली रहती है।

३. सैनिफ़्रेश है तो बदबू नहीं

सण्डास की बदबू? तौबा, तौबा! बदबू-ख़ास तौर से-बिना खिड़कीवाले सण्डास से तो आती ही रहती है। इससे हालत और भी ख़राब हो जाती है। सैनिफ़्रेश में एक ऐसा प्रभावशाली दुर्गन्धनाशक तत्त्व है जिससे बदबू मिटती है और हवा में ताज़गी छा जाती है।

सैनिफ़्रेश कितनी बार इस्तेमाल करें?

सण्डास की सफ़ाई के महत्त्व को देखते हुए इस सवाल का एक ही जवाब है- हर रोज और नियम से!

आपकी गंदगी की समस्या दूर करता है ताकि आपका सण्डास साफ़-सुथरा रहे।

बलसारा
—सुखी जीवन के लिए आधुनिक साधन

BALSARA बलसारा पण्ड क. (भा.) लि.
४१, नरिमनदास मास्तर रोड, बंबई ४०० ०२३.

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हेलो शैम्पू आपकी तरह के बालों की देखरेख करते हैं।

अपने बालों को स्वस्थ, आकर्षक और लचीले बनाइये- प्रोटीन से भरपूर हेलो एग शैम्पू से

हेलो एग शैम्पू का एग प्रोटीन से भरपूर फ़ार्मूला आपके सिर की त्वचा को पोषण देता है और आपके बालों को कंडीशन भी करता है। और आपके बाल एक स्वाभाविक लचक, एक स्वाभाविक चमक के साथ लहराने लगते हैं।

हेलो की देखरेख—
बालों के स्वाभाविक स्वास्थ्य के लिये

हेलो कॉस्मेटिक शैम्पू: इस्तेमाल कीजिये और देखिये इसके विशेष रूप से संतुलित फ़ार्मूले से आपके बाल कितने रेशमी, कितने मुलायम हो जाते हैं।

हेलो लेमन-फ्रेश शैम्पू: आपके तेलिया बालों को साफ़ करके उनमें स्वाभाविक चमक भर देता है।

हेलो कॉन्सेन्ट्रेट शैम्पू: थोड़ा-सा ही लगाने से ढेरों झाग निकलता है जो आपके बालों को मुलायम और संवारने योग्य बनाता है।

सिर्फ़ हेलो शैम्पुओं में ही पूर्णरूप से संतुलित फ़ार्मूला है।

HSR.G.3 HIN

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

किया जाता रहा। मॉरिशस में मौसम हर पांच मील पर बदल जाता है। समुद्र तट से लेकर ऊंचे पहाड़ों तक का मौसम वहां हर समय मिलता है। पोर्ट लुई में गर्मी के कारण सूट पहनना दूभर हो जाता है, लेकिन मांका और क्यूपिप में ऊनी कपड़े पहने बिना जमने का अहसास होने लगता है। बरसात तो वहां प्राय: प्रतिदिन हो जाती है। यही बरसात वहां गन्ने के खेतों में मजा बांधती है। जहां बरसात कम होती है, वहां फव्वारों से सिंचाई की जाती है।

वहां की जलवायु के इस नर्म-गर्म स्वभाव से जो लोग परिचित या सावधान नहीं थे, वे जुकाम पकड़ बैठे। शामें प्राय: स्वागत-भोजों में गईं। एक भोज भारतीय प्रतिनिधिमण्डल के नेता डा. कर्णसिंह ने प्रतिनिधियों के लिए दिया और एक प्रधानमन्त्री रामगुलाम जी ने। इनके अतिरिक्त एक भोज वित्त आर्थिक योजना एवं विकास मन्त्री एवं प्रसिद्ध हिन्दी-प्रेमी खेर जगतसिंह ने। मॉरिशस में हिन्दी के विकास को ध्यान में रख कर नियोजित रूप से कुछ ठोस काम करने में सबसे अधिक रुचि लेने वाले मन्त्रियों में जगतसिंहजी का नाम अग्रणी है। उन्होंने प्रतिनिधियों की सुख-सुविधा का पूरा ध्यान रखा।

हर रात के सांस्कृतिक-कार्यक्रमों में 'भारतीय कला-केन्द्र' नई दिल्ली द्वारा प्रस्तुत 'रामलीला' तथा 'सूरदास' एवं मोहन महर्षि के निर्देशन में मोहन राकेश का 'आषाढ़ का एक दिन' तथा बादल सरकार का 'एवं इन्द्रजित' प्रतिनिधियों के लिए विशेष आकर्षण रहे।

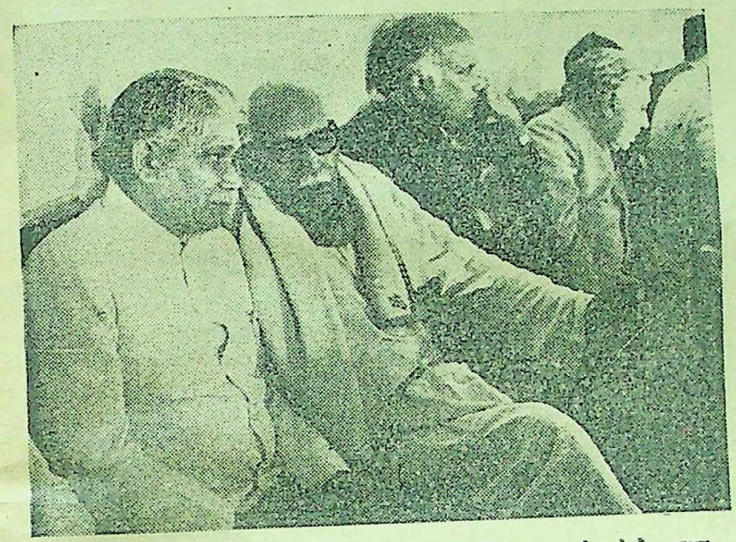
मोहन महर्षि ने अपने लगभग तीन वर्ष के मॉरिशस-प्रवास में मॉरिशस के कलाकारों की एक ऐसी मण्डली तैयार कर दी है, जिससे भविष्य के लिए आशाएं बंधती हैं। उनके अपने शब्दों में, 'इन युवा कलाकारों ने जिस हिम्मत, लगन और मेहनत से रंगमंच को अपनाया है, उससे लगता है कि हिन्दी रंगमंच मॉरिशस में अब एक स्थायी रूप ले चुका है।'

सम्मेलन की तीन संध्याओं में से एक संध्या ऐसी भी रही, जब भारत से पहुंचे हुए कवियों और मॉरिशस के कवियों का काव्य पाठ भी हुआ। काव्य पाठ 'महात्मा गांधी संस्थान' के नवनिर्मित हाल में हुआ। हाल की सुन्दरता के बारे में लोगों का कहना यह था कि फिलहाल भारत में तो ऐसा सुन्दर हाल अभी तक नहीं है। भारतीय कलाकार सतीश गुजराल की परिकल्पना और उनके परामर्श से उसकी मंच दर्शनीय है। यह संस्थान भारत के सहयोग से बना है। लगभग सवा दो करोड़ की यह योजना शीघ्र पूरी होने वाली है। कवि-सम्मेलन के अध्यक्ष-मण्डल में भारतीय मनीषी भगवतीचरण वर्मा एक अध्यक्ष थे। कवियों के परिचय के लिए मॉरिशस से श्री सोमदत्त बाखोरी तथा भारत से कन्हैयालाल नन्दन को यह दायित्व सौंपा गया था। विशिष्ट श्रोताओं में मॉरिशस के प्रधानमन्त्री तथा उनकी पत्नी एवं भारत के डा. कर्णसिंह एवं श्रीमती कर्णसिंह प्रमुख थे। भारतीय कवियों में सर्वश्री बैरागी, बेकल उत्साही, इन्द्रजीतसिंह तुलसी, ठाकुरप्रसाद सिंह, डा. श्यामनन्दन किशोर, डा. रमासिंह, डा. धर्मवीर भारती, श्रीकान्त वर्मा, डा. बचनदेव कुमार तथा शिवमंगल सिंह सुमन ने अपनी रचनाएं सुनाईं। मॉरिशस के कवियों में अधिकांश रचनाओं के स्तर को नकार देने पर भी दो-तीन कवि वहां के बदले हुए तेवर और कविता की नई जमीन का परिचय भी दे गए। सबसे जोरदार बात रही डा. कर्णसिंह का कविता-पाठ। उन्हें श्रोताओं के बीच से अनुरोधपूर्वक बुलाने पर बड़े प्रेम से उन्होंने अपने दो डोगरी गीत सुनाए और यह वादा किया कि इस बार अपनी मातृभाषा में रचनाएं सुना रहा हूं, अगले 'विश्व हिन्दी सम्मेलन' में हिन्दी में मौलिक कविताएं लिख कर लाऊंगा और सुनाऊंगा। यह सारा कार्यक्रम एक बजे तक सीधे टेली-विजन से प्रसारित होता रहा।

सम्मेलन की उपलब्धियों के रूप में माने जाएंगे वे चर्चा-सत्र, जिनमें (१) हिन्दी की अन्तरराष्ट्रीय स्थिति — भारतीय मूल के लोगों की दृष्टि में तथा अन्य देशों की दृष्टि में, (२) विश्व में हिन्दी के अध्यापन की समस्या, (३) संचार-साधन एवं हिन्दी तथा (४) विश्वबन्धुत्व की भावना तथा हिन्दी जैसे विषयों पर देश-विदेश के विद्वानों ने भाग लिया। इतने अधिक विशिष्ट हिन्दी साहित्यकार एक साथ उस विदेशी धरती पर उपस्थित थे कि लगता था ऐसा अद्भुत सम्मेलन तो भारत की धरती पर भी मुश्किल से ही हो पाता है। नागपुर में भी कम विशिष्ट लोग नहीं पहुंचे थे, लेकिन वे वहां की भीड़ में प्राय: खो गए थे। यहां श्रीनारायण चतुर्वेदी, डा. कामिल बुल्के से लेकर डा. गोपाल शर्मा और नामवर सिंह तक सब दिखाई देते थे।

लोग बहुत थे, बोलने को उत्सुक भी थे, पर सब के बोलने का समय न निकल पाया, पर जो भी बोले — वे चाहे कमलेश्वर, अधिकारी, भारती हों अथवा मनोहर श्याम जोशी, राजेन्द्र अवस्थी, लाठार लुत्से, स्मेकल, बुल्के, नागर और नामवर कोई भी रहे हों और किसी भी सत्र में बोले हों, सब ने अपने-अपने ढंग से विश्व में हिन्दी के विकास के किसी न किसी नए पेंच पर अंगुली रखने की कोशिश अवश्य की। किसी ने एक पत्रिका के निकालने की बात की, किसी ने राष्ट्रसंघ में हिन्दी को स्वीकृत कराने की बात की और किसी ने संचार माध्यमों में हिन्दी की समस्याओं का उल्लेख किया। उपलब्धियों के नाम पर हिन्दी को इतना तो मिला ही कि भारत से बाहर उसके लिए विशाल वातावरण बना। धन्यवाद पर अमल करने और 'तृतीय विश्व हिन्दी सम्मेलन' की बात जब उठेगी तब उठेगी, अभी तो मॉरिशस के आतिथ्य और इस सम्मेलन की सुव्यवस्था एवं भव्यता के लिए मॉरिशस की सरकार और वहां के हिन्दी-प्रेमियों और कार्यकर्त्ताओं को बधाई। ★★★

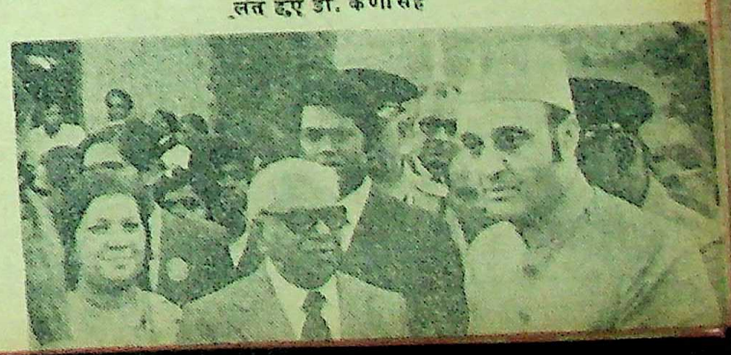
भारत के प्रतिनिधिमण्डल के दो साहित्यकार अमृतलाल नागर तथा भगवतीचरण वर्मा मंच पर श्रोताओं के साथ



आपसी मन्त्रणाओं के क्षण : आचार्य हजारीप्रसाद द्विवेदी तथा डा. शिवमंगलसिंह सुमन

मॉरिशस-भ्रमण के क्षणों में : मेघासिंह (मॉरिशस के एक प्रतिष्ठित संसद-सदस्य), महावीर अधिकारी, कमलेश्वर, कन्हैयालाल नन्दन, मोहन गुप्त, मॉरिशस के सशक्त हिन्दी-लेखक अभिमन्यु अनत एवं डा. पी. जयरामन

समापन-समारोह के बाद डा. शिवसागर रामगुलाम एवं श्रीमती रामगुलाम से विदा लेते हुए डा. कर्णसिंह



Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

आइए, ले चलें !

कोयले की उजली खान में

● अजय कुमार मिश्र

एक शहर है—फारिया ! अलाव और आग का शहर ! धुएं और धूल का शहर। खान और कोयले का शहर। यहां आए अजनबी को यह पूछने की जहमियत नहीं उठानी होती कि इस शहर की विशेषता क्या है ! आंखों के सामने जहां तक नजर जाए खाने ही खाने दीख पड़ेंगी और दिखलाई देगा कोयला, खुद को इस शहर का सबसे पुराना बाशिन्दा बताता।

इसी शहर के एक कोने में है सुदामडीह खान। भारत-पोलैण्ड सहयोग से सार्वजनिक क्षेत्र की आबोहवा में जन्मी, पली, पनपी और एशिया की सबसे आधुनिक खान होने का सुनहरा सपना देखती सुदामडीह अभी भी इस क्षेत्र की सबसे गहरी खान है।

सुबह के नौ बजे हैं। पहली पाली का गजर बजे दो घंटे हो चले हैं। रात पाली के खनिक घर पहुंच देह से कोयले की धूल उतार अब चाय की चुस्कियों या गृह-प्रापंचिक-सुख के बीच मन पर जमी थकान कतरा-कतरा कर उतारते होंगे। 'भारत कोकिंग कोल लिमिटेड' के उपाध्यक्ष एवं प्रबन्ध निदेशक श्री रामनाथ शर्मा की विशेष अनुमति प्राप्त कर हम यानी मैं और आधा दर्जन कैमरे, इतनी ही फ्लश-लाइट, कैमरे के स्टैण्ड और छोटे-बड़े कई थैलों से लदे-फंदे छायाकार शांति शाह कार से उतरते हैं—प्रोजेक्ट आफीसर के कार्यालय के सामने। अन्दर बिछी लम्बी मेज पर सामान रखते न रखते दरवाजे लगती कार से एक खाकी ड्रेस नमूदार होती है। कार से उतरता देखने के बावजूद मैं उसे (बर्दवान के उस खनिक-सा, जिसने अभी हाल ही में कार खरीदी है या) चपरासी समझने के मुगालते में था कि शाह लगभग चीखते-से आवाज देते हैं, 'अजय, इनसे मिलो—वी. के. सिंह, प्रोजेक्ट आफीसर !'

परियोजना प्रबन्धक यानी सुदामडीह परियोजना के 'गार्ड' हैं वी. के. सिंह। ट्रेन के गार्ड को यात्री से ले कर इंजन-ड्राइवर तक अपनी-अपनी शिकायतें पेश करते हैं, 'फलां डिब्बे में पानी नहीं, फलां में कचरा है या इंजन के लिए कोयला कम है।' ऐसी ही शिकायतें परियोजना-प्रबन्धक के पास भी आती हैं। शिकायत करने या कैफियत तलब करने वाला कोई भी हो सकता है—महाप्रबन्धक से खनिक तक।

वी. के. सिंह पहले बीती रात की रिपोर्ट देखते हैं। फिर फाइल एक ओर सरकाई जाती है। कोई चौंकानेवाली रिपोर्ट नहीं, सब कुछ ठीक-ठाक ! हमारे आगमन-उद्देश्य से पूर्व-परिचित वी. के. सिंह हमें खान-अधीक्षक सुबोध कुमार सेन के पास भेजते हैं।

श्री सेन हमारा उद्देश्य सुनते हैं। कैमरों की ओर सशंक-दृष्टि से देखते हैं; गोया कैमरे नहीं बम हों ! कोयला-खानों में कहीं-कहीं मीथेन गैस पाई जाती है। खान-दुर्घटनाओं में पानी के बाद दूसरे बड़े कारक का रोल अदा करने वाली मीथेन-गैस से खानों के अन्दर 'फ्लैश' का इस्तेमाल सतर्क जांच के बाद ही किया जाता है। 'घबराइए नहीं', वह समझाते हैं, 'हमारे यहां गैस की जांच के लिए 'मीथिनोमीटर' उपलब्ध हैं।' लगभग आठ इंच लम्बा, दो इंच चौड़ा और उतना ही मोटा एक यन्त्र दिखाते हैं। स्विट्जरलैण्ड के बने मीथिनोमीटर के ऊपरी हिस्से में डायल है। सुई जीरो पर टिकी है—अन्तिम संख्या है पांच; जिसकी ओर बढ़ती सुई गैस का संकेत देती आती-जाती है। सिर पर बीचों-बीच नए पैसे बराबर गोल ढक्कन है—कमानी पर टिका। इसे हटा कर बटन दबाया जाता है। उन्होंने उसको काम में लाने की तरकीब समझाई। उनके स्वर में गर्व है। शायद देश की उन गिनी-चुनी खानों में एक होने का गर्व जिनके पास यह यन्त्र है।

'मीथिनोमीटर देश में नहीं बनते क्या ?' मैं पूछता हूं।

'नहीं।'

'खान सुरक्षा महानिदेशालय ने इस दिशा में कुछ प्रयत्न नहीं किया ?'

'शायद किसी देशी फर्म ने पहली बार अभी हाल में इस-जैसा यन्त्र तैयार किया है, जिसको खान सुरक्षा महानिदेशालय ने पास किया है। लेकिन यन्त्र अभी तक देखने में नहीं आया है', सेन बतलाते हैं। तब तक हमारे सामने दो जोड़ी गमबूट और हैलमेट आ चुके हैं।

'पहनना होगा ?' मैं पूछता हूं।

'क्यों, खान में नहीं उतरना है क्या ?' शाह चौंकते हैं।

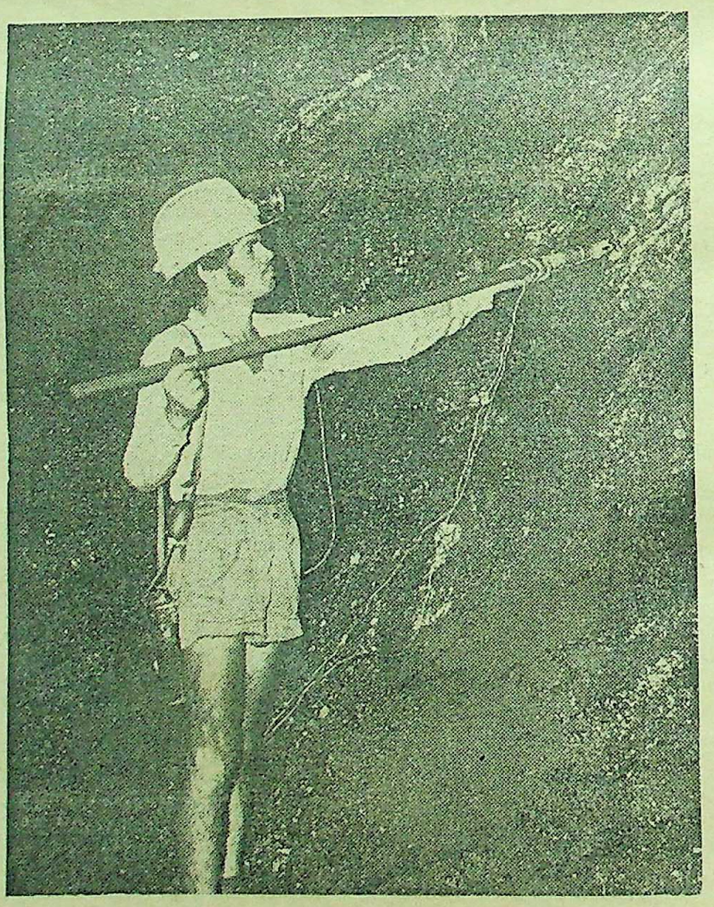
यानी, खान में जाने के लिए 'अनुमति' के चक्रव्यूह से गुजरने के बाद पहला काम जो आपको करना होगा वह यह कि अपने पांव आप पिंडली तक पहुंचते गमबूट में छिपा लें, सिर को चोट-चपेट से बचाने के लिए शिरस्त्राण के आधुनिक संस्करण हैलमेट से ढक लें। पहले लोहे के हैलमेट हुआ करते थे। आजकल भारतीय मानक संस्थान द्वारा निर्धारित मानक के आधार पर पी.वी.सी. के हैलमेट बनते हैं—हल्के और मजबूत भी। खान में प्रयुक्त दूसरे सुरक्षा-सामानों की तरह इनके निर्माताओं को भी खान सुरक्षा महानिदेशालय से हैलमेट की निरीक्षण-परीक्षण-संस्तुति लेनी आवश्यक होती है।

चन्द कैमरों और हम दो अदद्ों को श्री सेन खान के अन्य अधिकारी हरिशरण दीक्षित को सहेजते हैं। दीक्षितजी का मासूमियत भरा चेहरा चश्मे के बावजूद (वह जहां कहीं भी हों, क्षमा करें) जनाना नजर आता था। भला बताइए, खनिक के फोड़े को देख 'मुझे पट्टी से डर लगता है', कहने वाला व्यक्ति कैसा मर्दे-दिल ! लेकिन उनके काम की बुनियाद इसी उसूल पर टिकी है कि खान में किसी किस्म की दुर्घटना न हो, किसी को पट्टी बांधने की नौबत न आए। दीक्षितजी सुरक्षा अधिकारी हैं। चलने को ही थे कि वह पुनः अपने सुरक्षा अधिकारी होने का सबूत पेश करते हैं, 'आप लोगों के पास बीड़ी, सिगरेट, माचिस, लाइटर या कोई दूसरा ज्वलनशील पदार्थ तो नहीं है न ?'

शाह की जेब से निकला सिगरेट का पैकेट और लाइटर हाथों-हाथ गुजर अलमारी में बन्द हो गया। आठ घण्टे खान में काम करने वाले कामगरों के बीच खैनी क्यों आम है, यह तथ्य अनायास उजागर होता है हमारे सामने। हम आगे बढ़ते हैं।

दूसरी खानों के विपरीत बहुत साफ-सुथरी जमीन ! कहीं कोयले की उस कालिमा की झलक नहीं, जो कोयला-खानों की खास चीज है। कंटीले तारों की बाड़ में घुसते ही चन्द कदम बाद एक चौकोर इमारत और सामने लदान-पट्टियों (कनवेयर बेल्ट) की पांत ! हमें बताया गया है कि सुदामडीह इस क्षेत्र की सुविधा-सम्पन्न मशीनीकृत खान है। जहां सारा काम मशीनें करती हैं — आदमी मशीनों के लिए हैं। दीक्षितजी बतलाते हैं, 'यह बड़ा कमरा 'वाइंडर-रूम' है। वाइंडर को समझने से पहले आपको 'केज' के बारे में जानना होगा।' हमें टीन के शेड में वह ले जाते हैं। आमतौर पर कोयला-खान दूर से ही अपना वजूद बता देती हैं, पर सुदामडीह ने अपनी गरिमा-गौरव, यहां तक कि अपने खान-परिवेश को भी छिपा रखा है। शेड में घुसते ही शोर का सामना करना पड़ता है — यह शोर मशीनी आवाजों की टकराहट का है। दीक्षितजी शुरू हो गए, 'यह सामने 'केज' है।' लोहे की पिंजरेनुमा कोठरी की ओर संकेत है उनका। मुझे अपने मित्र आर. के. सिनहा का ख्याल आता है, जो 'केज' को हमेशा 'बहुत खतरनाक चीज है, आदमी को नीचे ले जाती है' कह परिभाषित करते हैं। लेकिन खनिक इस खतरनाक चीज को 'डोली' कहते हैं। इसी से आदमी, टब और दूसरे सामान भीतर भेजे जाते हैं।

बहुत पहले जब आदमी केवल अपने हाथों पर भरोसा किया करता था, जमीन में गड्ढे खोद कोयला-निकासी हुआ करती थी। कुछ मशीनें बनीं, तकनीकी विकसित हुई तो 'इनक्लाइन' पद्धति ने जन्म लिया — सतह से कुछ ढलुवा खुदाई कर कोयला निकाला जाने लगा। आजकल सबसे पहले दो गहरे कुएं खोदे जाते हैं इन्हें 'चानक' कहते हैं। चानकों में लिफ्ट-डोली लगाई जाती है। एक चानक से सामान और टब भीतर भेजे जाते हैं, दूसरे से कोयले से भरे टब जमीन पर आते हैं। लिफ्ट की ऊपरी छत पर एक मजबूत हुक होता है। गहरे कुएं से पानी भरा डोल खींचने में श्रम लगता है। कुआं अधिक गहरा हुआ तो रस्सा भी अधिक लम्बा और मजबूत होगा और खींचने के लिए कई-कई हाथ — जैसे रेगिस्तान में। कुएं पर गरारी हुआ करती है। कुएं होल



खान के भीतर दो मीटर गहरे छेद में बारूद भरते हुए

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हिन्दी-दिवस : १४ सितम्बर के अवसर पर

हिन्दी भाषा की प्रगति या दुर्गति?

● चन्द्रगुप्त वार्ष्णेय

करीब चार साल हुए, 'साप्ताहिक हिन्दुस्तान' में 'भाषा का तमाशा' शीर्षक से मेरा लेख छपा था। उस लेख में मैंने मिसालें दे कर यह बताने का जतन किया था कि आज की अखबारी-हिन्दी और आकाशवाणी-हिन्दी का रूप सुधरने की बजाय बिगड़ता जा रहा है। वाक्य-रचना तथा शब्दों के प्रयोगों में यह अंग्रेजी की अन्धी नकल बनती जा रही है। बोलचाल और दैनिक जीवन के सरल रूढ़ शब्दों की जगह उसमें क्लिष्ट और दुर्बोध शब्द ठूंसे जा रहे हैं। संस्कृत के जो तद्भव शब्द भाषा में रम गए थे और अब भी लोगों की जबान पर चढ़े हुए हैं, उन्हें भी 'शुद्ध' करके तत्सम रूप दिया जा रहा है।

चिन्त्य प्रवृत्ति

इस लेख पर कुछ विद्वानों का ध्यान आकर्षित हुआ था और भारत सरकार के तत्कालीन हिन्दी सलाहकार डा. जगदीशचन्द्र माथुर ने मुझे लिखा था : "साप्ताहिक हिन्दुस्तान में कुछ समय हुए, मैंने आपका लेख 'भाषा का तमाशा' पढ़ा था। लेख रोचक है और आपने हिन्दी में शब्दों के प्रयोग की वर्त्तमान चिन्त्य प्रवृत्ति के बारे में ठीक ही लिखा है। जिस तरह की भाषा सरकारी कामकाज में व्यवहृत होती रही है, उससे मैं भी थोड़ा-बहुत चिन्तित हूं। यदि आपने कुछ और भी उदाहरण तैयार किए हों, तो कृपया मेरे पास भेजें।"

इसके जवाब में मैंने उन्हें लिखा था : "इस 'चिन्त्य प्रवृत्ति' को रोकने के लिए हिन्दी के प्रमुख पत्र-पत्रिकाओं के सम्पादकों की बैठक बुलाई जाए और आपसी परामर्श से ऐसी स्थायी समिति नियुक्त की जाए जो शब्द-प्रयोगों, वर्त्तनियों वगैरह के बारे में समय-समय पर व्यवस्थाएं करे। . . ."

गढ़ी हुई भाषा से काम न चलेगा

पिछले दिनों दिल्ली में हुई 'अनुवाद-गोष्ठी' में वर्त्तमान सलाहकार श्री रमाप्रसाद नायक ने कहा कि जानी-पहचानी भाषा को छोड़ कर गढ़ी हुई भाषा के प्रयोग से उद्दर्देश्य सफल नहीं हो सकता। उन्होंने 'पीने के पानी' की जगह 'पेय जल' और 'बीड़ी-सिगरेट पीना मना है' की जगह 'धूमपान वर्जित' जैसे प्रयोगों की आलोचना की।

क्लिष्ट प्रयोग

उन्होंने तो दो ही उदाहरण दिए, मगर 'बदली' को 'स्थानान्तरण', 'उपज' या 'पैदावार' को 'उत्पादन' 'मंजूरी' को 'स्वीकृति', 'दूध' को 'दुग्ध', 'खाद' को 'उर्वरक' और 'किसान' को 'कृषक' कहना भी इसी मनोवृत्ति का लक्षण है। 'पुलिस' को 'आरक्षी' और 'इंजीनियर' को 'अभियन्ता' कहते हुए मैंने आज तक किसी साधारण आदमी को नहीं सुना। डा. रघुवीर की आलोचना करने वाले उन्हीं के पदचिह्नों पर चल रहे हैं।

अनुवादपरक भाषा

हिन्दी में शब्दों के अटपटे और कभी-कभी हास्यास्पद प्रयोगों के नमूने पेश करने से पहले मैं यह कहना चाहता हूं कि वैज्ञानिक, तकनीकी, दार्शनिक अथवा साहित्यिक भाषा एक तरफ है और अखबारों तथा साधारण लोगों के लिए उपयोग में आने वाली भाषा दूसरी तरफ। यह दूसरी भाषा आसान और प्रवाहपूर्ण और मुहावरेदार होनी चाहिए और जनपदों के लिहाज से उसमें आंचलिक शब्दों, पदों आदि का भी पुट रहना चाहिए। वाक्य-रचना जटिल और बोझिल नहीं होनी चाहिए, लेकिन इसके विपरीत पण्डिताऊ भाषा की तरफ रुझान बढ़ रहा है। सबसे ज्यादा भयंकर भूल यह हो रही है कि वाक्य-रचना, व्याकरण तथा मुहावरों वगैरा में अंग्रेजी का अनुकरण किया जा रहा है। यह अनुकरण भी ऐसा जिसे 'नकल-नवीस अक्ल नदारद' कह सकते हैं। अंग्रेजी न जानने वाले या कम जानने वाले लेखक और पत्रकार भी इस धारा में बहने लगे हैं। इनकी इबारत ऐसी होती है मानो अंग्रेजी का अनुवाद है। अंग्रेजी वाक्यों में एडजेक्टिव क्लाज और एडवर्ब क्लाज जोड़ कर लम्बे-लम्बे वाक्य बनते हैं जिनमें कर्त्ता या क्रिया के बीच बड़ा फासला रहता है, किन्तु हिन्दी में जब इसकी नकल की जाती है, तब मतलब ही समझ में नहीं आता। अंग्रेजी की अपनी प्रकृति है और हिन्दी की अपनी। जब हिन्दी की मूल प्रकृति को अंग्रेजी प्रकृति के सांचे में ढालने की कोशिश हो, तब हिन्दी का रूप विकृत होना लाजमी है।

जब हिन्दी की मूल प्रकृति को अंग्रेजी प्रकृति के सांचे में ढाला जाए तब हिन्दी का रूप विकृत होना लाजमी है

अपना कथन सिद्ध करने के लिए मैंने अनेक प्रमाण जुटा रखे हैं। इनका ब्योरा पेशे-नजर है।

किसी जगह पुलिस ने गोलियां चलाईं और चार लोग मर गए। सीधी-सी बात है। लेकिन इसे घुमा-फिरा कर अक्सर यों लिखा जाता है : पुलिस द्वारा गोलियां चलाए जाने के फलस्वरूप चार व्यक्ति मारे गए। यह अंग्रेजी के इस वाक्य का हूबहू अनुवाद है : एज ए रिजल्ट आफ फायरिंग बाई दि पोलिस, फोर पर्सन्स वेयर किल्ड। इसी तरह पढ़ने को मिलता है : राष्ट्रपति द्वारा उद्घाटन; प्रधानमन्त्री द्वारा बीस-सूत्री कार्यक्रम पर बल; वित्तमन्त्री द्वारा सम्वाददाता सम्मेलन में भाषण; भारत द्वारा पाक को वार्ता का प्रस्ताव; पाक द्वारा स्वागत इत्यादि। मतलब यह है कि करना, बोलना आदि कार्य किसी के द्वारा होते हैं। द्वारा शब्द अंग्रेजी के बाई शब्द के अनुवाद के रूप में प्रतिष्ठित हो रहा है और शीर्षकों के लिए तो बीजमन्त्र बन गया है। एक बार अखबार में यह शीर्षक देखने में आया : युवती द्वारा आत्म-हत्या। मैंने किसी के माथे की इस उपज पर अपना माथा ठोंक लिया। ऐसा ही एक शीर्षक था : पुलिस द्वारा भगाई गई युवती बरामद। इसका बड़ा मजेदार अर्थ लगाया जा सकता है।

पुलिस द्वारा . . . मारे गए, इस वाक्य की चीरफाड़ की जाए तो और भी कई विकृतियां उजागर होती हैं।

कर्मवाच्य

पहली विकृति व्याकरण से सम्बन्ध रखती है। वाक्यों के तीन प्रकार होते हैं : कर्त्तृवाच्य, कर्मवाच्य तथा भाववाच्य।

राम पुस्तक पढ़ता है—कर्त्तृवाच्य।

पुस्तक राम से पढ़ी जाती है—कर्मवाच्य। राम को लिखना नहीं आता—भाववाच्य। हिन्दी में कर्मवाच्य का प्रयोग बहुत कम होता है। जैसे : मैंने आम खाया, इसका कर्मवाच्य होगा : आम मुझ से खाया गया, परन्तु बोलने में यह अच्छा नहीं लगता। कहा यों जाता है : आम मैंने खाया। इसके विपरीत अंग्रेजी में कर्मवाच्य धानी पैसिव वायस का खूब कर प्रयोग होता है, और इसी की नकल हिन्दी में होने लगी है और इसे सार्थक करने के लिए 'द्वारा' का गुर हाथ में आ गया है। राम ने रावण को मारा, इसके बदले लिखा जाता है : राम द्वारा रावण मारा गया। मन्त्री द्वारा भाषण दिया गया; पुलिस द्वारा हिरासत में लिया गया—इसी प्रकार के वाक्य हैं।

फलस्वरूप

दूसरी विकृति या विसंगति 'फलस्वरूप' शब्द के कारण है। आजकल यह शब्द बड़े धड़ल्ले के साथ चल रहा है। हरेक कार्य किसी कारण के 'फलस्वरूप' होता है, चाहे अच्छा हो या बुरा। यह एज ए रिजल्ट आफ का अनुवाद है।

व्यक्ति

तीसरा विकार 'व्यक्ति' शब्द पैदा कर रहा है। हिन्दी अखबारों और आकाशवाणी की दुनिया में मनुष्य जाति का लोप हो गया है और सिर्फ व्यक्ति रह गए हैं। 'लोग' तो शायद कुछ बच गए हैं, मगर 'आदमी' नहीं रहे हैं।

व्यक्ति शब्द की व्युत्पत्ति पर विचार करें तो पता लगता है कि यह शब्द 'व्यक्त' से बना है। हिन्दू दर्शन के अनुसार यह विश्व अव्यक्त से व्यक्त, अर्थात प्रकट हुआ है। इसमें चराचर पदार्थों की अनेक जातियां हैं और किसी जाति की एक इकाई 'व्यक्ति' है। हरेक मनुष्य, जानवर, पेड़, जड़-पदार्थ, व्यक्ति है। व्याकरण में भी किसी एक वस्तु का बोध कराने वाली संज्ञा को व्यक्तिवाचक कहते हैं। राम, गंगा, हिमालय, कमल और दिल्ली—व्यक्तिवाचक संज्ञाएं हैं। फिर, 'व्यक्ति' शब्द अकेली मनुष्य जाति का वाचक कैसे बन गया, इस पर किसी को अनुसन्धान करना चाहिए। इसके अलावा, संस्कृत में व्यक्ति शब्द स्त्रीलिंग है। इसलिए 'चार व्यक्ति मर गए'—इसकी बजाय 'चार व्यक्तियां मर गईं', ऐसा बोला और लिखा जाना चाहिए। अंग्रेजी शब्द 'पर्सन' का किसी ने यही पर्याय खोज निकाला है।

मेरे कहने का अभिप्राय यह है कि 'व्यक्ति' जैसे क्लिष्ट शब्द का उपयोग ही क्यों किया जाए जिसे बोलने, लिखने और कम्पोज करने में दिक्कत होती है। इसके बदले 'लोग' के अलावा 'जन' शब्द काम में लिया जाना चाहिए। सज्जन, दुर्जन, परिजन, पुरजन; जनपद, जनसमूह आदि शब्द इसी के यौगिक हैं। ये तो प्रचलित हैं, पर 'जन' लिखने में शायद शर्म आती है। दूसरी ओर, बोलचाल में 'जन' शब्द खूब आता है। लोग कहते हैं : हमार यहां पांच जनों ने भोजन किया; हम पांच जने वहां गए थे।

महिला

इसी सिलसिले में यह भी मालूम होता है कि हिन्दी अखबारों और आकाशवाणी की दुनिया में नारियां, स्त्रियां, औरतें, लड़कियां और बालिकाएं भी नहीं हैं—केवल महिलाएं हैं। जिस तरह सारी मनुष्य जाति व्यक्ति बन गई है, उसी तरह सारी नारी जाति महिला बन गई है। यह हिन्दीवालों की अपनी अनोखी सूझबूझ है। 'महिला वर्ष' को नारी-वर्ष कहने में क्या अड़चन थी और 'महिला-शिक्षा' को 'नारी-शिक्षा' कहने में क्या बुराई है? हमारे देश में 'डाकू महिलाएं' और 'चोर महिलाएं' भी हैं! हिन्दी के शब्द भण्डार को बढ़ाना तो दूर, उसे खाली किया जा रहा है।

सदस्य

अगर 'सदस्य' शब्द के जान होती, तो अपनी छीछालेदर देख कर रोए बिना नहीं रहता। यह शब्द संस्कृत के 'सदस्' से बना है जिसका अर्थ है

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सभा या समिति। सदस्य और सभासद पर्यायवाची हैं, लेकिन हिन्दी अखबारों और आकाशवाणी के अनुसार पुलिस के सदस्य, सेना के सदस्य, खिलाड़ी टीम के सदस्य और परिवार के सदस्य के अलावा डाकू गिरोहों के भी सदस्य होते हैं। अंग्रेजी के जिस मेम्बर शब्द का यह अन्धानुवाद है, उस का अर्थ है : अंग अथवा अवयव। शरीर के अंगों को मेम्बर्स आफ दि बाडी कहते हैं। सभासद सभा का अंग होता है, इसलिए मेम्बर का यह लाक्षणिक अर्थ है। इसलिए डाकुओं को गिरोह का सदस्य कहना उतना ही असंगत है, जितना शरीर के अंगों को शरीर का सदस्य कहना। परिवार के लोगों के लिए परिजन बड़ा अच्छा शब्द है, मगर इसका उपयोग कोई नहीं करता।

तत्त्व

कानों को खटकने वाले शब्द तत्त्व का आजकल खूब जोर-शोर है। भारत में असामाजिक अथवा समाजविरोधी तत्त्व और कई न एतत्त्वों का आविष्कार तत्त्व और कई नए तत्त्वों का आविष्कार हो रहा है। तत्त्व किसी वस्तु के सारभूत अंश या किसी जटिल वस्तु के खालिस अंश को कहते हैं। यही अंग्रेजी के एलीमेण्ट का अर्थ है। इसका प्रयोग भी हमने अंग्रेजी से ही सीखा है। साधारण आदमी नहीं जानता कि तत्त्व किस चिड़िया का नाम है। लोग या जन कहें तो वह फौरन समझ जाएगा।

हस्तक्षेप

ऐसा ही कर्णकटु शब्द है 'हस्तक्षेप'। प्रधानमन्त्री ने बहस में हस्तक्षेप करते हुए कहा; पुलिस ने मामले में हस्तक्षेप किया; हालत नहीं सुधरी, तो सरकार हस्तक्षेप करेगी; पंचायत के हस्तक्षेप से झगड़ा निबट गया; ये हस्तक्षेप के कुछ उदाहरण हैं। वैसे इस शब्द का अर्थ है 'हाथ डालना', लेकिन आमतौर पर इसका प्रयोग टांग अड़ाना या अनधिकार चेष्टा के अर्थों में किया जाता है। बहस में हस्तक्षेप तो कोई मानी ही नहीं रखता। बात यह है कि अंग्रेजी के इण्टरवीन शब्द के लिए हस्तक्षेप चल पड़ा तो चल पड़ा! ऊपर लिखे वाक्यों के सही रूप ये होने चाहिएं : प्रधानमन्त्री ने बहस के बीच में बोलते हुए कहा; पुलिस ने मामला अपने हाथ में लिया; हालत नहीं सुधरी तो सरकार संभालेगी; पंचायत के बीच-बचाव से झगड़ा निबट गया।

खाद्यान्न

'खाद्य पदार्थ' यानी 'खाने की चीजें' तो समझ में आता है। मगर खाद्यान्न क्या चीज है? अन्न खाने की चीज ही तो है। 'अनाज' और 'नाज' इसी के अपभ्रंश हैं, परन्तु अंग्रेजी में चूंकि अनाजों को फूड ग्रेन्स कहा जाता है, इसलिए हिन्दीवालों ने उसका अनुवाद कर दिया खाद्यान्न। ऐसे अनुवादकों की शुमार उन लोगों में की जानी चाहिए, जो 'सज्जन पुरुष' जैसे दोहरे शब्दों का व्यवहार करते हैं।

वापस लेना

हिन्दी अखबारों में छपता है और आकाशवाणी बोलती है : हड़ताल वापस ले ली; मुकदमा वापस ले लिया; आदेश वापस ले लिया; इस्तीफा वापस ले लिया; शब्द वापस ले लिए। वापस वह चीज ली जाती है जो दी गई हो। इसलिए हड़ताल, मुकदमा, आदेश, इस्तीफा और शब्द कोई चीजें हैं, जो दी जाती हैं और फिर वापस ले ली जाती हैं। यह अनर्थ इस वजह से हो रहा है कि अंग्रेजी के 'विदड्रा' शब्द का सिर्फ एक ही अर्थ लगाया गया है : वापस लेना। साथ ही हिन्दी के मुहावरों को उठा कर ताक में रख दिया है। सही रूप ये होने चाहिएं : हड़ताल समाप्त कर दी या उठा ली या खोल दी या उसका इरादा छोड़ दिया; मुकदमा हटा लिया या उठा लिया; आदेश रद्द या मंसूख या निरस्त कर दिया। इस्तीफा वापस लेना तो चल सकता है, लेकिन जो शब्द मुंह से निकल चुके हैं, उन्हें वापस कैसे लिया जा सकता है? बयान को रद्द समझा जाए या फिर अपशब्दों के लिए अफसोस जाहिर किया जाए या क्षमा मांगी जाए।

अनाजों की वाजिब कीमतें किसानों को दिलाने के लिए सरकार सपोर्ट प्राइसेज निश्चित करती है। चूंकि सपोर्ट का एक अर्थ 'समर्थन' होता है, इसलिए सपोर्ट प्राइस समर्थन या समर्थित मूल्य हो गया। लेकिन सपोर्ट के अर्थ सहारा देना और मदद देना भी होते हैं। इसलिए सहारा मूल्य या इमदादी मूल्य कहना चाहिए।

सुरक्षित

अंग्रेजी के किसी अनेकार्थी शब्द के एक ही अर्थ से चिपकने की जिन्दा मिसाल है रिजर्वड के लिए 'सुरक्षित' शब्द का भौंडा प्रयोग है। अदालत ने निर्णय सुरक्षित रखा। इसका तात्पर्य यह हुआ कि निर्णय तो कर लिया है या लिख लिया है, लेकिन प्रकट न हो जाए, या गुम न हो जाए, या चोरी न चला जाए; इसलिए उसे गुप्त रख लिया है या हिफाजत में रख दिया है—शायद अलमारी में बन्द करके! जजमैण्ट रिजर्वड का आशय यह है कि फैसला अगले किसी दिन सुनाया जाएगा। यानी अदालत ने फैसला सुनाना मुल्तवी या स्थगित रखा।

आगे चलिए। अनाज का सुरक्षित भण्डार बनाया जा रहा है; हरिजनों के लिए चुनावों में या नौकरियों में स्थान सुरक्षित है; विस्थापितों के लिए भूखण्ड सुरक्षित किए जा रहे हैं, मानो इन सब पर पहरे बिठा दिए हैं! अनाज के भण्डार इसलिए जमा किए जा रहे हैं कि आड़े वक्त पर काम आएं। इन्हें एहतियाती भण्डार या भविष्योपयोगी भण्डार कह सकते हैं। सुरक्षित स्थानों का मतलब है कि उनकी रक्षा का अच्छा प्रबन्ध है। इन्हें निर्धारित या नियत स्थान कह सकते हैं।

दिल्लगी यह है कि अंग्रेजी के प्रोटेक्शन, सेफ्टी और सिक्योरिटी शब्दों को भी 'सुरक्षा' की संज्ञा दी जा रही है। ध्वस्त विमान के यात्री सुरक्षित हैं। कहना चाहिए : सकुशल या सही सलामत हैं। बाढ़ग्रस्तों को सुरक्षित स्थानों पर पहुंचाया गया। कहना चाहिए : निरापद स्थानों। गांव के हरिजनों की सुरक्षा का प्रबन्ध। कहना चाहिए : हिफाजत का प्रबन्ध। सिक्योरिटी आफ सर्विस को सेवा की पुख्तगी कह सकते हैं और प्रोटेक्शन फोर्स को हिफाजती बल। प्रोटेक्टिव बण्ड भी हिफाजती बांध होता है सुरक्षा बांध नहीं।

मार्जिनल फार्मर के लिए शब्द गढ़ा गया है : 'सीमान्त कृषक'। मतलब ऐसे किसान से है जिसके पास गुजारे लायक जमीन की निर्धारित सीमा के बराबर, या कुछ कम जमीन हो। इसे सीमा के छोर पर बिठाने की बजाय गुजारूभूमि किसान कह सकते हैं। मार्जिन का अर्थ 'सीमा' होता भी नहीं है। किनारा या कोर होता है।

परिधिगृह

अंग्रेजी शब्दों के अनुवाद का एक बिल्कुल बेवकूफी भरा नमूना मेरे सामने आया। एक सरकारी इमारत के दरवाजे पर बोर्ड लगा था : 'परिधि गृह'। मैं चक्कर में पड़ गया। पूछने पर पता लगा कि यह सर्किट हाउस था। ब्रिटिश राज में अंग्रेज अफसर जिलों के दौरों पर जाते थे और 'दरबार' लगाते थे जिनमें स्थानीय मामलों पर सुनवाई होती थी। ऐसे दौरों को सर्किट कहते थे और ठहरने के बंगले को सर्किट हाउस। इस नाम के हिन्दीकरण के लिए किसी मनचले ने डिक्शनरी टटोली होगी और सर्किट का अर्थ मिला होगा परिधि। ऐसी बातों में दिमाग लड़ाने की किसे फुर्सत है।

एण्टी की —बखिया उधेड़ दी

अंग्रेजी के एण्टी उपसर्ग की तो हिन्दी प्रेमियों ने बखिया उधेड़ दी है। इसका एक ही अर्थ समझ में आया है : 'विरोधी'। इसलिए एण्टी सोशल—समाज विरोधी; एण्टी करप्शन—भ्रष्टाचार विरोधी; एण्टी डेकायटी—डाकू विरोधी; एण्टी स्मगलिंग—तस्कर विरोधी; एण्टी मास्किटो — मच्छर विरोधी; एण्टी मलेरिया —मलेरिया विरोधी। एण्टी के अर्थ प्रसंगानुसार रोधक, निरोधक, प्रतिरोधक, निवारक, नाशक, द्रोही, प्रतिकूल, विपरीत, वगैरा होते हैं। जैसे : समाजद्रोही; भ्रष्टाचारनिरोधक; डाकूनाशक; तस्कररोधक; मच्छरनाशक; मलेरियानिवारक या प्रतिरोधक। समाज को नुक्सान पहुंचाने वाले चोरों, डाकुओं, तस्करों आदि 'असामाजिक' या 'समाजविरोधी' 'तत्त्वों' के लिए कौटिल्य के अर्थशास्त्र में समाज कण्टक शब्द है। इनकी रोकथाम के उपायों को कण्टक शोधन कहा गया है। 'बदमाश' शब्द पहले खूब चलता था, अब न जाने कहां गायब हो गया है।

प्रोक्रस्ते की चारपाई

यूनानी मिथक में एक कथा है कि प्रोक्रस्ते नामक डाकू रोज किसी आदमी को पकड़ लाता था और उसे चारपाई पर सुला देता था। अगर वह अभागा चारपाई से लम्बा होता, तो डाकू उसकी टांगें काट देता था और अगर छोटा होता तो टांगों को खींच कर चारपाई के बराबर कर देता था। आज हिन्दी भाषा को अंग्रेजी चारपाई पर लिटा कर उसके साथ ऐसा ही व्यवहार किया जा रहा है।

तलवार अंग्रेजी मुहावरे की

अंग्रेजी मुहावरे की तलवार से हिन्दी मुहावरे का गला किस तरह कट रहा है, इसकी मिसाल मिलती है—अगेन्स्ट शब्द के हिन्दी रूपान्तर विरुद्ध में। हिन्दी में बोलते हैं : क ने ख पर नालिश कर दी या मुकदमा दायर कर दिया; क ने ख की शिकायत की; क ने ख पर आरोप (इलजाम) लगाया; चीन ने भारत पर हमला किया; लेकिन हिन्दी अखबारों और आकाशवाणी के हिन्दी प्रसारणों के अनुसार : क ने ख के विरुद्ध नालिश की या मुकदमा दायर किया; क ने ख के विरुद्ध शिकायत की; क ने ख के विरुद्ध आरोप लगाया; चीन ने भारत के विरुद्ध हमला किया। एक बार तो विरुद्ध विद्रोह से भी पाला पड़ा। महंगाई के विरोध में प्रदर्शन भी महंगाई के विरुद्ध प्रदर्शन होता है और बिजली की चोरी रोकने के कड़े कदम को चोरी के विरुद्ध कड़े कदम बताया जाता है। यह 'विरुद्ध' कभी-कभी 'खिलाफ' बन जाता है पर इससे कोई फर्क नहीं पड़ता।

'लोकप्रिय' का प्रयोग

अंग्रेजी के पापुलर शब्द का भी एक ही अर्थ लगाया जाता है : लोकप्रिय। केन्द्र व राज्यों में लोकप्रिय मन्त्रिमण्डल लोकप्रिय सरकारें चलाते हैं, लेकिन किसी राज्य में राष्ट्रपति शासन हो जाए तो वहां लोकप्रिय सरकार नहीं रहती, यानी राष्ट्रपति शासन अलोकप्रिय होता है। किसी राज्य सरकार को लोग गालियां भी देते हों और उसे हटाने की मांग करते हों, तो भी वह लोकप्रिय कही जाती है। इस उलटबांसी का कारण यह है कि पापुलर शब्द का मौलिक अर्थ नजरअन्दाज कर दिया गया है। यह शब्द पापुलेस (जनता) का विशेषण है, इसलिए पापुलर गवर्नमेण्ट का अर्थ होता है जनता की सरकार, यानी जन-निर्वाचित सरकार। इसी तरह पापुलर मूवमेण्ट जन-आन्दोलन कहलाता है लोकप्रिय आन्दोलन नहीं। पापुलर के अर्थ प्रचलित और प्रसिद्ध भी होते हैं। पापुलर लैंग्वेज—प्रचलित भाषा; पापुलर लीडर—प्रसिद्ध नेता।

अगला अंक
जासूस और जासूसी अंक
जासूसों और जासूसी के कारनामों से भरपूर
अपनी प्रति आज ही सुरक्षित कराएं
सप्ताहिक हिन्दुस्तान

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द्वारा सांस्कृतिक क्रान्ति का उद्घाटन किया गया था। चिंग को केन्द्रीय समिति के सांस्कृतिक गुट का नेता तथा चेन पो ता के अधीनस्थ पहला उपप्रधान घोषित किया गया। बाद के वर्षों में यह बात प्रकाशित की गई कि १९४२ में येनान में माओ द्वारा दी गई कला एवं साहित्य विषयक वार्त्ताओं के आधार पर चिंग ने, समसामयिक आपेरा बैले एवं नाटकों आदि में सर्वहारा नायकों एवं बुर्जुआ खलनायकों को तलाश करना शुरू कर दिया गया था। हाई-जुई नौकरी से निकाले गए—नामक नाटक की आलोचना का प्रयोग सांस्कृतिक क्रान्ति में एक आदर्श अस्त्र के रूप में किया गया। कहा जाता है कि स्वयं माओ ने इस कार्य में चिंग की सहायता दी थी। जब सुधारवादी प्रतिक्रियावादी तत्वों ने इस आलोचना का जवाब देना चाहा, तब दल को उनसे 'परिमार्जित' कर दिया गया। यह काम लाल रक्षकों के माध्यम से तथा जनसेना की सहमति से ही सम्पन्न किया जा सका।

चिंग न केवल माओ की सांस्कृतिक सलाहकार थी, बल्कि सैनिकों, साहित्यकारों एवं कलाकारों के बीच सर्वहारा कला के क्षेत्र में उनकी प्रतिष्ठा सबसे अधिक थी। अनवरत क्रान्ति के लिए आवश्यक पुनर्शिक्षण के लिए लोगों की चिन्तन प्रणाली को जिस नए सांचे में ढालने की जरूरत थी, उस काम को चिंग ने स्वयं स्वीकार किया।

संगठन प्रतिभा का प्रमाण

सांस्कृतिक क्रान्ति की सफलता या असफलता के विषय में मतभेद हो सकता है। इस बारे में दो मत नहीं हो सकते हैं कि इस दौर में चिंग ने अपनी संगठन प्रतिभा का यथेष्ट प्रमाण दिया। उन्होंने अनेक ऐतिहासिक एवं पारम्परिक आधारों को, बलात उखाड़ फेंका और अनगिनत टुकड़ियों द्वारा देश भर में सर्वहारा लोकनायकों की प्रेरक आदर्श क्रान्तिकारी गाथाओं को प्रचारित किया। १९६७ में जब चीनी सेना को दलबन्दियों जनित भ्रान्ति नाशक संघर्ष को रोकने के लिए हस्तक्षेप करना पड़ा, तब बेचारी चिंग (जिसकी नन्हीं-सी जान को हजारों परेशानियां थीं) का प्रभाव कम हो गया।

सर्वहारा क्रान्ति के दौरान अपने रचनात्मक योगदान के कारण नवीं बैठक, केन्द्रीय समिति साम्यवादी दल की—में उनका निर्वाचन पोलिटब्यूरो में हो गया। चिंग के जीवन का बड़ा हिस्सा शंघाई में बीता था और शायद इसी कारण महान सांस्कृतिक क्रान्ति के दौरान उन्होंने सेना, श्रमिकों और छात्रों, कलाकारों को एकत्र कर एक कम्यून की स्थापना की और उस दल का संगठन किया जिसमें वांग जैसे लोग शामिल थे और जो आगे चल कर 'शंघाई पार्टिया' के नाम से प्रसिद्ध हुआ।

भविष्य की कुंजी

चिंग के प्रभामण्डल के इर्दगिर्द मण्डराते रहने से जिन लोगों के नसीब तेजी से संवर गए उनमें वांग हुंग वेन सबसे प्रसिद्ध हैं। कई पण्डितों का यह मानना था कि वांग की मुट्ठी में ही चीन के भविष्य की कुंजी छुपी थी। वांग ४० वर्ष की अल्पायु में ही चीनी राजनीति के सर्वोच्च शिखर तक पहुंच गए थे। यह उपलब्धि विशेष उल्लेखनीय इसलिए भी है कि उस समय चीनी पोलिटब्यूरो की स्थायी समिति के सदस्यों की औसत उम्र ७० वर्ष से अधिक थी।

टूटा जिस तारे पर नजर थी हमारी

आज से दस वर्ष पहले तक वह शंघाई की कपड़ा मिलों में साम्यवादी दल की छोटी-सी शाखा के सचिव थे। १९७३ में १०वें पार्टी सम्मेलन में उन्हें एक साथ ही पोलित ब्यूरो का सदस्य भी बना दिया गया तथा पांच उपाध्यक्षों में से एक भी।

वांग का जन्म एक गरीब कृषक परिवार में हुआ और वह उच्चशिक्षा से वंचित रहे। दूसरे शब्दों में वह खाली

क्रान्ति को सुरक्षित करने का उनका तरीका सैद्धान्तिक शुद्धिवाला नहीं, बल्कि नींव मजबूत करने वाला है

सर्वहारा वर्ग के सदस्य हैं। उपलब्ध जानकारी के अनुसार वांग का व्यक्तित्व आकर्षक है। वह वृद्धिमान एवं महत्वाकांक्षी हैं। सांस्कृतिक क्रान्ति के दौरान शंघाई स्थित उग्रपंथी चौकड़ी के शायद सबसे कर्मठ सदस्य थे। १९७३ में उन्होंने अपने भाषण में यह चेतावनी दी थी कि भविष्य में अनेक सांस्कृतिक क्रान्तियां करनी पड़ेंगी। तब ही लोगों को यह पता चल गया था कि आने वाले वर्षों में उग्रपन्थी खेमे के एक प्रमुख सदस्य वांग रहेंगे।

अब ऐसा जान पड़ता है कि तमाम उग्रपन्थी क्रान्तिकारिता और बहुप्रचारित संगठनक्षमता, सर्वहारा पारिवारिक पृष्ठभूमि के बावजूद वांग जनसाधारण या पार्टी के असरदार हल्कों में अपनी जड़ें मजबूत करने में असफल रहे थे। उनके बारे में भी, चिंग के साथ-साथ शायद यही कहा जा सकता है—"टूटा जिस तारे पर नजर थी हमारी!"

रहस्यमय व्यक्तित्व

मजे की बात यह है कि जिस व्यक्ति ने चिंग, वांग, चांग और येह के गठजोड़ को नाकाम कर दिया, उसे अभी हाल तक कोई जानता तक न था। सच तो यह है कि अभी भी उसके बारे में हमें यह तक पता नहीं कि वह (हुआ कुओ फेंग) शादीशुदा भी है या नहीं!

पीकिंग में जो शक्ति-संघर्ष चल रहा है, उसका हाल माओ की मृत्यु के बाद कुछ ऐसा हो गया कि "तुम भी हो हम भी हैं, दोनों हैं आमने-सामने" मगर असर प्यार के नाम का नहीं बल्कि जानलेवा बैर का था।

हुआ जो आज "चीनी साम्यवादी दल के अध्यक्ष, चीनी गणराज्य के प्रधानमंत्री और सैनिक आयोग के सदस्य, माओ के विचारों के सम्पादक" नियुक्त किए जा चुके हैं—काफी अर्से से चीनी गुप्तचर सेवा के प्रधान रहे हैं। हुआ का व्यक्तित्व कम रहस्यमय नहीं। पहला विवाद तो उनकी उम्र को ले कर ही शुरू हो जाता है। चीन विशेषज्ञ इस विषय पर सहमत नहीं हैं कि उनका जन्म कब और कहां हुआ था। उनकी उम्र ५० से ६५ वर्ष तक बताई जाती है। उनके उच्चारण से लांग यह अटकलें लगाते रहे हैं कि उनका जन्म एवं परवरिश मध्य चीन में हुई है। लम्बे गठे बदन के, मृदुभाषी हुआ कुओ फेंग का उत्कर्ष चीनी राजनीति में पिछले दो वर्षों में ही एक धूमकेतु तारे के समान ही हुआ है। जब पोलित ब्यूरो में उनका निर्वाचन हुआ था, तब भी बहुत कुतूहल हुआ था।

हुआ के जीवन के बारे में बहुत कम तथ्य पता हैं। उनका सम्भवतः पालन-पोषण शान्सी प्रान्त में हुआ। बाद में वह हुनान गए और १९३० के आसपास माओ के सम्पर्क में आए। बाद के वर्षों में हुआ, कृषि विशेषज्ञ बने और अपने प्रबन्ध कौशल के कारण ही शायद वह सांस्कृतिक क्रान्ति के दौरान कटु आक्षेपों के शिकार बने। १९७४ में उन्हें एक बार फिर आलोचनाओं का सामना करना पड़ा। और कुछ समय के लिए लोगों को ऐसा लगने लगा था कि उनके सक्रिय राजनीतिक जीवन का अन्त हो जाएगा।

हुआ को पीकिंग जाने का प्रथम अवसर तब मिला, जब माओ ने अपने विश्वासपात्र प्रादेशिक अधिकारियों को लिन पियाओ की साजिश की जांच-पड़ताल करने को बुलाया। चाऊ की मृत्यु के पश्चात हुआ की नियुक्ति कार्यकारी प्रधानमन्त्री के रूप में की गई। उस समय यह माना जाता रहा कि माओ की मृत्यु के बाद उग्रपन्थियों एवं मध्यमार्गियों के बीच की टक्कर बहुत विकट न होने पाए, इसीलिए हुआ की उम्मीदवारी पर समझौता हुआ था। चाऊ के उत्तराधिकारी के रूप में तंग सियाओ पिंग प्रसिद्ध थे। तथापि अप्रैल, १९७६ में चाऊ की मृत्यु के बाद, जब तंग सियाओ पिंग को मध्यमार्गी एवं पूंजीवादी दलाल, प्रतिक्रियावादी कह कर अपदस्थ किया गया, तब ही हुआ को पुष्टि प्रधानमन्त्री एवं चीनी साम्यवादी दल के प्रथम उपाध्यक्ष के रूप में की गई। सत्ता के उठा-पटक के इस दौर में हुआ को शायद इस बात से काफी सहायता मिली कि वह किसी एक खेमे के आदमी नहीं समझे जाते थे।

कुछ महीने पहले चीन में जो मकस

हुआ कुओ फेंग

अपने नेता माओ को देखा, न कुछ उन के मुंह से सुना। उस समय सहायता-कार्य का जिस ढंग से हुआ ने संचालन किया, वह उनकी कार्यकुशलता एवं योग्यता का प्रमाण है। माओ के जीवनकाल में ही हुआ . . . उग्रपन्थियों के मुकाबले अपनी स्थिति सुदृढ़ करने में लग गए थे।

जिन 'महत्वपूर्ण' लोगों का समर्थन हुआ को वर्त्तमान शक्ति-संघर्ष में मिलता रहा है, उनमें सबसे उल्लेखनीय जन सेना के 'भीष्म पितामह' येह चिएन पिंग हैं।

येह चिएन पिंग 'भीष्म पितामह'?

येह चिएन पिंग 'भीष्म पितामह' का नाम भी चीनी राजनीतिक के घटनाक्रम में कम महत्वपूर्ण नहीं है। १९६६ में चीनी सेना के दस मार्शलों में वह एक थे। महान सर्वहारा क्रान्ति के दौरान, उन्हें केन्द्रीय समिति की सैनिक उपसमिति का सदस्य भी नियुक्त किया गया था। अपने जीवन के प्रारम्भिक वर्षों से ही वह इस प्रकार के सामंजस्य साधते चले आए हैं। मसलन १९२८ में जब वह जनरल बन चुके थे, उन्होंने एक वर्ष तो मास्को के विश्वविद्यालय में जीवनकाल में ही हुआ उग्रपन्थियों पढ़ा और दूसरे वर्ष फ्रांस एवं जर्मनी में नाटक का अध्ययन किया।

येह का जन्म १८९७ में कुआंगटुंग के एक व्यापारिक परिवार में हुआ था। यूनान सैनिक अकादमी में प्रशिक्षित होने के बाद वह कुआंगटुंग में जिलाधीश बने। १९२२ में कुओमिंगतांग की सदस्यता स्वीकार करने के बाद वह व्हाम्पोआ सैनिक अकादमी में प्रशिक्षक नियुक्त हुए। १९२४ में वह साम्यवादी दल के सदस्य बने तथा बाद के वर्षों में वह चाऊ एन लाई के घनिष्ठ सहयोगी रहे। कहा जाता है कि येह की राजनयिक प्रतिभा इतनी अनूठी है कि गृहयुद्ध के दौरान उन्होंने १६ कुओमिंगतांग जनरलों को अपनी ओर मिलाने में सफलता प्राप्त की। १९४६ में वह चीनी जनसेना के अध्यक्ष तथा १९४९ में पीकिंग के मेयर नियुक्त हुए। सांस्कृतिक क्रान्ति के दौरान येह पोलित ब्यूरो के सदस्य बने रहे और क्रान्तिकारी समितियों के संगठन द्वारा उन्होंने सैनिक एवं राजनीतिक कार्यक्रमों में महत्वपूर्ण भूमिका अदा की। सांस्कृतिक क्रान्ति के दौरान येह ने अपने सैनिकों को लाल रक्षकों की गतिविधियों को

CC-0. Bhasvad Parsanji Mukti Bhawan

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६ घंटे तक मौत का इन्तजार

• आलोक मेहता

११ अक्तूबर की शाम बम्बई के सांताक्रूज हवाई अड्डे पर सब कुछ सामान्य था। हंसते-मुस्कराते यात्री और विदा करने वाले मित्र, रिश्तेदार गुफ्तगू में व्यस्त। एक के बाद एक घोषणा होती रही और विमान उड़ान भरते रहे। बोईंग ७३७ विमान से मद्रास के लिए रवाना होने वाले यात्री जल्दी-जल्दी औपचारिकताएं पूरी करके विमान में पहुंच गए। निर्धारित समय ६ बजे विमान ने उड़ान भरी और कुछ दूर जा कर ही विमान चालक को अनुभव हुआ कि मशीन में कुछ गड़बड़ी है, इसलिए विमान वापस लौटा लिया। विदा देने आए मित्र और रिश्तेदार विमान को वापस आते देख कुछ क्षण के लिए रुक गए, शायद उन्हें पता नहीं था कि उनका रुकना उनके साथी के लिए घातक भी सिद्ध हो जाएगा। मशीन में गड़बड़ी की स्थिति को देख कर यह घोषणा की गई कि कुछ ही देर में दूसरा विमान भेजा जाएगा। धीरे-धीरे यात्री लांज में वापस आ गए। फिर बातचीत . . . काफी के दौर . . . कभी ठण्डा कभी गर्म . . . यही सब कुछ चलता रहा। सांताक्रूज हवाई अड्डे के अधिकारियों ने दूसरे विमान की व्यवस्था के लिए पूछताछ की तो पता चला कि दिल्ली से बम्बई आए बोईंग विमान के एक इंजन में भी पक्षी घुस चुका है और वह अस्थाई तौर पर बेकार हो गया है। अब कौन-सा नया विमान भेजा जाए। दो घंटे तक कोई हल निकलते न देख यात्रियों ने अधिकारियों से सम्पर्क कर तीखी टीका-टिप्पणी शुरू कर दी। "हमें किसी भी हालत में आज ही मद्रास पहुंचना है," "मुझे सुबह एक जरूरी बैठक में शामिल होना है," "यदि मैं आज नहीं पहुंचा तो हजारों का नुकसान हो जाएगा, उसकी पूर्ति कौन करेगा," वगैरा-वगैरा। व्यग्र यात्री और परेशान अधिकारी।

हवाई अड्डे के लांज पर इंतजार करने वाले यात्रियों में मलयालम की सुप्रसिद्ध अभिनेत्री रानी चन्द्रा और उनके परिवार के सदस्य, अन्य यात्रियों और दर्शकों का केन्द्र बने हुए थे। बार-बार घूर कर देखने वाली निगाहों से परेशान रानी चन्द्रा। २८ वर्षीय युवक प्रेम सामलानी मन ही मन आगामी ३१ अक्तूबर को होने वाले विवाह की योजना तैयार कर रहे थे, पिछले महीने ही तो उनकी सगाई श्रीलंका में आई रानी से हुई थी। फिल्म निर्माता आत्म-प्रकाश की फिल्म 'गीता मेरा नाम' काफी सफल हो चुकी थी और भविष्य में भी अधिक सफलता के लिए वह भगवान बालाजी के दर्शन करने तिरुपति जा रहे थे। इसलिए इस समय विमान जाने में आई रुकावट उन्हें खल रही थी। एक व्यवसायी शाउसी दंबर अपनी लड़की की दुर्घटना के सम्बन्ध में न्यायिक सुनवाई के लिए अपनी पत्नी पिथ्राचिया के साथ हवाई अड्डे पर रुके हुए थे। इस यात्रा में उनकी दूसरी लड़की सरस्वती का जाना भी तय था, लेकिन छह बजे तक वह हवाई अड्डे पर नहीं पहुंच सकी, अब यात्रा में विलम्ब होते देख उन्होंने उसे भी बुला लिया। सरस्वती जल्दी ही हवाई अड्डे पर पहुंच गई और यह परिवार अपने गंतव्य पर पहुंचने के लिए जल्दी ही विमान मिलने की प्रतीक्षा करने लगा।

करीब १०७ यात्री मद्रास जाने के लिए इन्तजार की घड़ियां गिन रहे थे। उन्हें क्या पता था कि वे अपनी मंजिल का नहीं, मौत का इंतजार कर रहे हैं। इंतजार करने वालों में एक व्यवसायी भास्कर शाह और उनकी पत्नी पुष्पा भी शामिल थीं। इंतजार की बोरियत से तंग आ कर भास्कर शाह ने फैसला किया कि दूसरे दिन सुबह ही मद्रास जाना चाहिए। उनकी पत्नी पुष्पा बार-बार इस बात पर जोर दे रही थी कि होटल में रात बिताने के बजाय देर रात को घर पहुंच जाना कहीं बेहतर है। आखिर बात भास्कर की ही चली। यह दम्पति हवाई अड्डे के पास बने हुए फाइव स्टार होटल में पहुंच गए। कुछ यात्री घूम-फिर कर और इस होटल में खाना खा कर वापस हवाई अड्डे आ गए। और फिर किसी भी तरह विमान का इंतजाम करने की बात पर जोर दिया जाने लगा। आखिरकार अधिकारियों ने दिल्ली से बम्बई पहुंचा एक कैरावेल विमान रात १० बजे बाहर निकलवाया। इस विमान के चालक मण्डल के कमांडर थे कैप्टेन के. डी. गुप्ता। उन्हें सहयोग देने के लिए कैप्टेन नम्बीयार को बुलाया गया। लेकिन पता चला कि उनके पास कैरावेल विमान के लिए उचित लाइसेंस नहीं है। इसलिए कैप्टेन के. आई. प्रसाद को फोन करके बिस्तर से उठाया गया। अपने कर्त्तव्य के प्रति सजग कैप्टेन प्रसाद शीघ्र ही ड्यूटी पर आ गए। शायद कैप्टेन नम्बीयार का भाग्य अच्छा था।

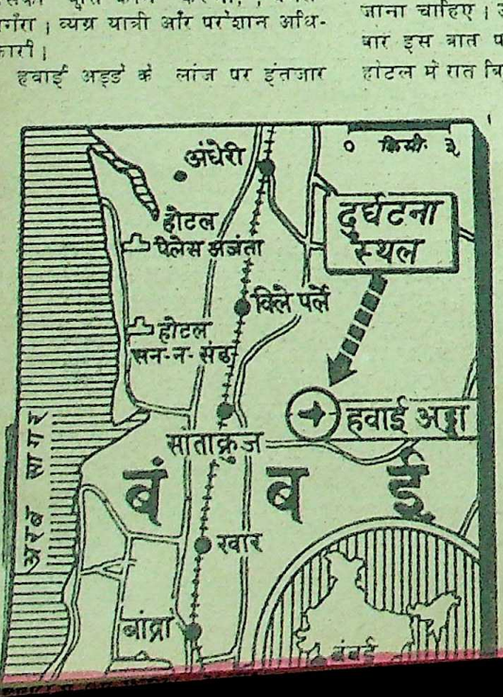
आवश्यक जांच-पड़ताल और ईंधन की व्यवस्था होने के बाद रात १ बज कर ४० मिनट पर यह कैरावेल विमान दुर्भाग्यशाली यात्रियों को ले कर हवाई अड्डे से ऊपर उठा। रन-वे पूरा करने और जमीन छोड़ कर ऊपर पहुंचने में करीब १५ मिनट लगे, यात्रियों को छोड़ने आए परिजन और बच्चे अभी भी दूर जाते विमान पर निगाह लगाए हुए थे। पर अचानक वे सब चौंक उठे। लड़खड़ाता विमान आग की लपटों के साथ नीचे गिर रहा था। कुछ ही मिनटों में हवाई अड्डे के आस-पास हाहाकार मच गया। हवाई अड्डे के अधिकारियों के अनुसार कैप्टेन के. डी. गुप्ता ने विमान के एक इंजन में आग लगते ही कंट्रोल रूम से सम्पर्क करके विमान को नीचे उतारने का प्रयास फुर्ती से किया। डिप्टी आपरेशन मैनेजर कैप्टेन के. डी. गुप्ता को १५,००० उड़ान घंटों का अनुभव था। १५ अक्तूबर को उनकी ४५वीं वर्षगांठ मनाई जाने वाली थी। अपने साथियों में प्रिय और कुशल कैप्टेन गुप्ता [illegible] कैप्टेन प्रसाद के निरन्तर प्रयास के बाद [illegible] जूद विमान के इंजिन में लगी हुई आग तेजी से फैली और सभी ८९ यात्रियों और ६ विमान कर्मचारियों की जान [illegible] बैठी। इंडियन एयर लाइन्स के इतिहास में यह ११वीं विमान दुर्घटना है।

इंडियन एयर लाइन्स के अध्यक्ष [illegible] ए. एच. मेहता के अनुसार कैरावेल विमान उड़ान से पूर्व बिल्कुल ठीक था। इसके दोनों इंजिनों का पुनर्निरीक्षण किए जाने में भी एक हजार घंटे से अधिक समय बाकी था। उड़ान से पूर्व इसका पर्याप्त निरीक्षण भी किया गया लेकिन कहीं कोई गड़बड़ नहीं थी।

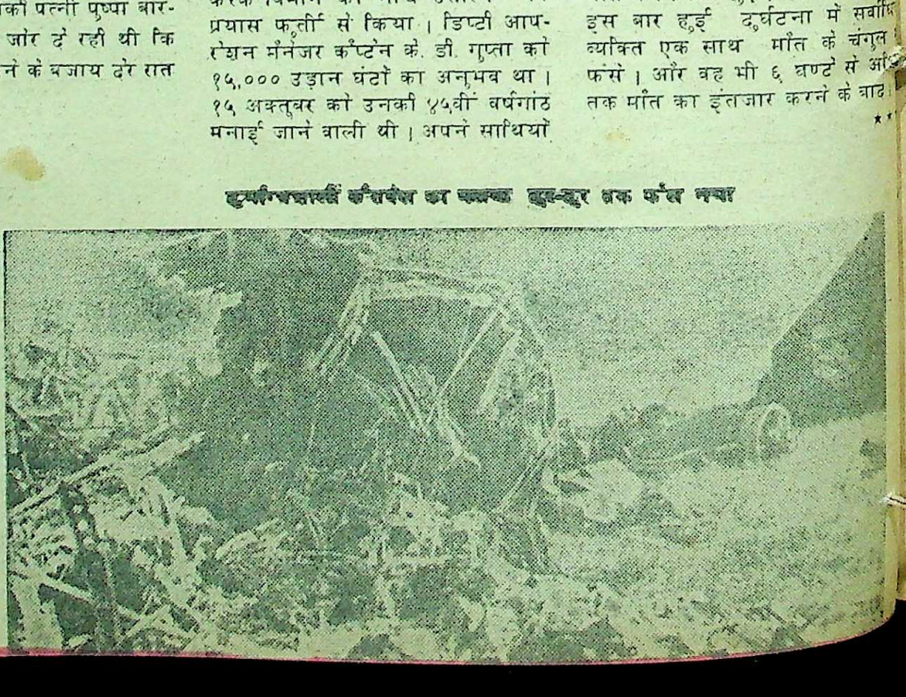
प्रधानमंत्री श्रीमती इन्दिरा गांधी जो तंजानिया की राजकीय यात्रा पर थीं, ने दुर्घटना पर गहरी संवेदना व्यक्त करते हुए इसकी जांच-पड़ताल करने का आदेश दिया। परिणामस्वरूप बम्बई उच्च न्यायालय के न्यायाधीश श्री एस. बी. भरुचा दुर्घटना की न्यायिक जांच करेंगे। इस जांच के दौरान नागरिक उड्डयन के भूतपूर्व महानिदेशक श्री ए. रामलिंगम्, वायुसेना मुख्यालय दिल्ली में कमांडर सी. के. एस. [illegible] और एयर इंडिया बम्बई के परिचालन संचालक कैप्टेन डी. जोस श्री भरुचा को सहयोग देंगे। जांच की अंतिम रिपोर्ट आगामी ३० नवम्बर तक केन्द्र सरकार को दी जानी है। वैसे तो न्यायिक जांच में इस दुर्घटना के विभिन्न पहलुओं का बारीकी से अध्ययन होगा, फिर भी यह निश्चित है कि इंडियन एयर लाइन्स को अपने विमानों के रखरखाव और उनकी हालत के बारे में निरन्तर समीक्षा करते रहना चाहिए।

पिछले १० वर्षों में इंडियन एयर लाइन्स में दस बड़ी विमान दुर्घटनाएं हुई हैं। इन दुर्घटनाओं में २३२ व्यक्ति मौत के शिकार हुए। यह अवश्य है कि इस बार हुई दुर्घटना में सर्वाधिक व्यक्ति एक साथ मौत के चंगुल में फंसे। और वह भी ६ घण्टे से अधिक तक मौत का इंतजार करने के बाद।

★★



दुर्घटनाग्रस्त कैरावेल का मलबा दूर-दूर तक फैल गया



Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

करते हैं।'

यह प्रस्तावना आधे पोस्टकार्ड को घेर लेती और इसके तुरन्त बाद एका-एक भौतिक प्रश्न आरम्भ हो जाते — 'हमारी जमीन के उत्तरी भाग की सीमा का पत्थर कल रात अपनी जगह से हटाया गया है। हम जानते हैं यह किसका काम है।'

निर्बाध गति से वार्त्तालाप जारी रख सकने के उद्देश्य से जीभ पर आए तम्बाकू को पीछे सरका कर अन्नामलई कह उठता, 'अरे, जब तुम जानते हो वह कौन आदमी है तो उसका कपार क्यों नहीं फोड़ देते ? क्या तुम्हारी सारी अक्किल मारी गई ? पहले मुझे इसका जवाब दो ?' और वह मेरे हाथ में थामे हुए पोस्टकार्ड को गुस्से से देखता।

मैं अगली पंक्ति पढ़ता, जो स्पष्टीकरण करने के लिए लिखी गई थी, 'किन्तु वे लोग परवाह नहीं करते।'

'परवाह नहीं करते ? क्यों नहीं करते ?' अगली कुछ पंक्तियां उसे और भी व्यग्र कर देंगी, यह समझते हुए भी मुझे उन्हें पढ़ना ही था, 'जब तक नहीं आएंगे और उनसे निजी तौर पर नहीं निबटेंगे, तब तक वे डरेंगे नहीं। अगर आप नहीं आए, तो स्थिति कभी नहीं सुधरेगी। आप दूर रहते हैं और अपने कुटुम्बीजनों का कुछ भी ख्याल नहीं रखते हैं, और हमारे सुख-दुख के प्रति उदासीन हैं। आप मेरी पुत्री के नामकरण-संस्कार पर भी नहीं आए। घर के मुखिया का इस प्रकार का आचरण उचित लगता है ?'

पत्र का शेष अंश एक आरोप-पत्र के समान था। परन्तु पत्र को अलंकारिक शैली में ही समाप्त किया था। उसमें अन्त में पुनः देवत्व और चरण-कमल का उल्लेख था। यदि उसका ध्यान हटाने के उद्देश्य से मैं कहता, 'तुम्हारा भाई अच्छा लिख लेता है' तो वह प्रशंसा के इन शब्दों को सुन सहसा मुस्करा उठता, और कहता, 'वह अच्छा लिखेगा ? अरे-अरे, वह तो बुद्धू है, बुद्धू ! यह पत्र तो हमारे स्कूल मास्टर ने लिखा है। हम अपनी बातें उन्हें बता देते हैं, और वे उन्हें लिख देते हैं। वे बड़े विद्वान हैं।' वह नीचे जाने लगता तो कहता, 'मेरे गांव में सब लोग अनपढ़ गंवार हैं। आप समझते हैं, क्या मेरा भाई टेलीफोन पर बात कर सकता है ?'

उसके शहरीपन की बड़ी जीत यह थी कि वह फोन कर सकता था। बोले जाने वाले हिस्सों और कान पर रखने वाले भाग के बीच भेद कर सकने में वह वैसा ही गर्व अनुभव करता था, जैसा किसी अन्तरिक्ष यात्री को अन्तरिक्ष में घूमते हुए अनुभव होता होगा। वह उस यन्त्र के साथ एक प्रकार की घनिष्ठता का अनुभव करता था, और जब भी फोन की घण्टी बजती थी, दौड़ कर ऊपर आता और घोषणा करता था, 'टेलेपून, सामी !' चाहे मैं उसके निकट ही क्यों न होऊं। मैं जब रात के समय घर लौटता तो वह फाटक खोल कर दौड़ कर आगे आता और बताता, 'एक टेलेपून था —कोई पूछता था आप हैं या नहीं !'

'कौन था वह ?'

'तुमने नाम नहीं पूछा ?'

'नहीं, साहब, मेरे को उसके नाम से क्या करना ?'

एक दिन सबेरे के समय वह मुझे यह बताने के लिए मेरे सोने के कमरे के बाहर प्रतीक्षा करता रहा था, — 'पांच बजे एक टेलेपून था। आप सो रहे थे, सो मैंने पूछा, 'आप कौन हैं ?' उसने कहा, 'ट्रंक, ट्रंक,' तो मैंने उससे कह दिया, 'जाओ, जाओ, हमको हैरान मत करो, यहां कोई ट्रंक-बक्सा नहीं है। साहब सो रहा है।'

मैं आज तक नहीं जान सका हूं, वह ट्रंक-काल कहां से आया था। मैंने उसे समझाने की चेष्टा की कि ट्रंक-काल क्या होता है तो वह बार-बार यही कहता रहा, 'आप जब सो रहे हैं, वह आदमी ट्रंक मांग रहा था। हम क्यों उसकी परवाह करेंगे ?' मैंने समझाने की चेष्टा छोड़ दी।

अन्नामलई से सामंजस्यपूर्ण सम्बन्ध बनाए रखने का एकमात्र उपाय था उसे स्वीकार करना — वह जैसा भी था। उसे सुधारना, या उसके ज्ञान में वृद्धि करने का प्रयास करना, स्वयं सुधारक को ही थका देने वाला था — प्रकृति की योजना में बाधक सिद्ध भी। शुरू में वह तहखाने में ही भोजन बना लिया करता था। बगीचे से बुहारे हुए पत्ते, टहनियां और कूड़ा-कबाड़ उसका ईंधन हुआ करता था। इससे धुएं के घने बादल उठा करते थे, जिनसे दीवारें काली हो गई थीं। फिर यह खतरा भी था कि उस कमरे में चिमनी तो थी नहीं, कभी स्वयं उसके ही आग न लग जाए !

मैंने एक दिन उसे डांटा और सुझाया कि वह लकड़ी का कोयला इस्तेमाल किया करे। इस पर उसने कहा, 'यह कभी नहीं हो सकता। लकड़ी के कोयले की आग पर पकाया हुआ खाना खाने से मनुष्य की आयु घट जाती है, साहब ! मैं अब इस कमरे में कभी खाना नहीं पकाऊंगा।'

अगले ही दिन उसने अनार के पेड़ के नीचे तीन ईंटें जमा लीं, उन पर मिट्टी का एक बर्तन रखा, और उसके नीचे धधकती आग जला ली।

उसने पानी उबाला और उसमें चावल, दाल, प्याज, टमाटर और बगीचे से तोड़ी हुई कुछ सब्जियां डाल कर पकाईं, जिनकी सुगंध आकाश की ओर उठी, जिसने रास्ते में मुझे नीचे झांक कर देखने और उससे अपने नथुनों को भर लेने के लिए विवश कर लिया।

जब बरसात शुरू हुई तो मुझे चिन्ता हुई कि अब वह कैसे क्या करेगा ? किन्तु, जब आकाश पर घने बादल छा जाते और वर्षा होती, तब भी दो बार के प्रयत्न से वह किसी प्रकार से अनार की छाया में आग जला लिया करता था। निरन्तर वर्षा होने की दशा में वह आग के ऊपर एक टीन की चादर उठाए रहता और अपना काम चला लेता था — अपने सिर को वर्षा की बौछारों से बचाने की उसने कभी चेष्टा नहीं की। वह रात के समय खाता था। बचे हुए खाने को रख छोड़ता था, और अगले दिन थोड़ी - थोड़ी देर बाद चुपके से बर्तन

दीवार की ओर मुंह रखता, और इस प्रकार अपनी अल्युमीनियम की प्लेट को दरवाजे से भीतर झांकने वाले की कुदृष्टि से सुरक्षित रखता था।

उससे अधिक मजबूत और ताकतवर आदमी पास-पड़ोस में नहीं था। चौकीदारी करते समय जब वह लोहे की छड़ को धरती पर पटकता, धीरे-धीरे चलता था और पंचम स्वर में ललकारी देता था, तो वह वातावरण को विशुद्ध भय से भर देता था, जैसा कि दीर्घकाय चौकीदारी के कुत्ते को देख कर उत्पन्न होता है। भगवान जानता है, पहले तो कभी हमें चौकीदार कुत्ता रखने की आवश्यकता पड़ी होगी, किन्तु अब ऐसी कोई आवश्यकता नहीं थी। यह बात अन्नामलई की समझ में नहीं आती थी कि अब इतना कड़ा पहरा देने के दिन नहीं रहे। लगता था कि वह परिवर्त्तन, जो हमारे परिवेश में हुआ था, उसकी दृष्टि से ओझल रह गया था। कभी हमारा मकान निर्जन में बनी एकमात्र चौकी के समान था, (जहां से मैंने कई बार अपने सोने के कमरे की खिड़की से कोई सौ गज की दूरी पर एक खाई में चोरों को ट्रंक का ताला तोड़ कर चुराए हुए माल का निरीक्षण करते देखा था) और अब यह क्षेत्र एक घनी आबादी वाली कालोनी बन गया था। लगता था कि मेरे मकान के आगे जो औद्योगिक बस्ती बनती जा रही थी, उसकी ओर भी उसका ध्यान नहीं गया था। यदि कोई व्यक्ति रात के समय खाना खाने के बाद सैर करता हुआ मेरे फाटक के आगे से गुजरता हुआ कोई व्यक्ति यदि पल भर के लिए रुक जाता — विशेष कर रात के समय, खाना खाने के बाद, जब आकाश पर तारे छिटके हुए होते, तो अन्नामलई उसे ललकारता और वहां उसकी उपस्थिति का कारण पूछता। मेरे फाटक के आगे से गुजरते समय लोग, एक साधारण युक्ति के तौर पर, अपने कदम तेज कर लेते थे। कभी-कभी जब कोई पूजा के लिए फूल मांग लेता था, तो वह नरम पड़ जाता था। अगर सौदा पटाते समय वह देख लेता कि मैं सब देख रहा हूं तो वह आगन्तुक पर गुस्से से चिल्लाने लगता, 'चले जाओ ! तुम अपने को क्या समझते हो ? क्या फूल अपने आप उग आते हैं ? यह बूढ़ा आदमी उन्हें उगाने

धमकाते हुए पूजा करने वाले की ओ[illegible] बढ़ता। पर यदि मैं घर के भीत[illegible] होता और खिड़की में से देख रह[illegible] होता तो देखता कि फाटक पर ख[illegible] व्यक्ति को उसने मुट्ठी भर फूल दि[illegible] हैं, उसके पास खामोश कदमों से च[illegible] कर उसने धीमे स्वर में बात की ह[illegible] अपने कंधे के ऊपर से देखते हुए उस[illegible] यह निश्चित किया है कि मैं उसे दे[illegible] रहा हूं या नहीं।

लोगों का विश्वास था कि अन्ना[illegible] मलई मेरे फूल बेच कर पैसे कमात[illegible] है। यह मुझे पड़ोस में रहने वाल[illegible] एक महिला ने बताया, जो इसी कारण उसकी कट्टर दुश्मन बन गई थी। अन्नामलई का कथन था कि जब [illegible] मैं दौरे पर जाता था, वह उससे मे[illegible] बाग में लगे केलों के पत्ते मांगा करत[illegible] थी — उन पर अपने अतिथियों क[illegible] खाना खिलाने के लिए — और उस[illegible] सदा मना कर देने के कारण वह उस[illegible] नाराज हो गई थी। मैं जब [illegible] उनके कम्पाउण्ड की दीवार के पास [illegible] गुजरता, वह मुझ से धीरे-से कहती, 'आप उस आदमी का जरूरत से ज्याद[illegible] विश्वास करते हैं। वह हमेशा फाट[illegible] पर लोगों से बातें करता रहता है हमेशा कुछ-न-कुछ सौदा करता रह[illegible] है।'

एक बार एक भयंकर संकट उत्पन्न हो गया। उसने अन्नामलई प[illegible] उसकी मुर्गियों की चोरी का अभियो[illegible] थोप दिया। वह मुर्गी-पालन करत[illegible] थी, और उसकी मुर्गियां, बाड़ में ए[illegible] खाली जगह से हो कर आतीं आ[illegible] मेरे आंगन पर धावा बोल देती थी[illegible] और हर रोज तीसरे पहर अन्नामल[illegible] उन्हें पत्थर-कंकड़ मार कर, युद्ध [illegible] नारे लगा कर भगाया करता था। उ[illegible] महिला का कथन था कि जब कभ[illegible] मैं कई सप्ताह के लिए बाहर चल[illegible] जाता था तो रात के समय जब [illegible] अपने पक्षियों की गिनती करती थी— तो हर दूसरे-तीसरे दिन उसकी ए[illegible] मुर्गी कम हो जाती थी। उस महिला ने बताया कि कैसे अन्नामलई मुर्गी के सिर पर भीगा हुआ तौलिया डा[illegible] कर उसे हतप्रभ कर देता और फि[illegible] उसे रेलवे-क्रासिंग वाली दुकान में [illegible] जाता, जहां उसके साथी उस मुर्गी [illegible] या तो किसी खरीदार को बेच दे[illegible] या खुद पका कर खा जाते थे।

एक बार नगरपालिका के नल[illegible] विभाग के एक चौकीदार ने, जो खाक[illegible] कोट पहने था, और अपने आप क[illegible] पुलिस का सिपाही कहता था, अन्ना[illegible] मलई के कमरे पर छापा मारा तो उ[illegible] कमरे के इर्द-गिर्द पंख बिखरे हु[illegible] पाए गए। अन्नामलई का डर जा[illegible] और परेशान होना स्वाभाविक था।

एक बार तीसरे पहर के समय दौ[illegible] से लौटा तो देखता क्या हूं कि अन्ना[illegible] मलई कोई एक फुट ऊंचे पत्थरों क[illegible] इकट्ठा करके बनाए गए चबूतरे प[illegible] खड़े हैं, ताकि उनकी आवाज पड़ोस के घर में अच्छी तरह सुनाई दे, औ[illegible] चिल्ला रहे हैं, 'तुमने मेरे पीछे पुलिस लगा दी है न, क्योंकि तुम्हारी ए[illegible] मुर्गी खो गई है, तो क्या कर लिया मुझे मुर्गी से क्या मतलब है ? अगर व[illegible] भटक कर मेरे आंगन में आ जाएगी

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विश्वविख्यात भारतीय लेखक आर. के. नारायण। ११ उपन्यासों और २०० से अधिक कहानियों के रचनाकार; सभी एक काल्पनिक कस्बे मालगुड़ी के बारे में। 'माई डेज' उनकी आत्मकथा है। उपन्यास 'गाइड' साहित्य अकादमी द्वारा पुरस्कृत। 'गाइड' पर फिल्म भी बन चुकी है।

पैदल साहित्यकार आर.के.नारायण

● बालस्वरूप राही

आज सफलतम भारतीय लेखक के रूप में जो एक नाम उभर कर आता है, वह है आर. के. नारायण। आर. के. नारायण की कहानियां और उपन्यास केवल भारत में ही नहीं, विदेशों में भी—खास तौर पर अमेरिका में—बड़े शौक से पढ़े जाते हैं। उनकी हर कहानी और हर उपन्यास 'मालगुड़ी' और उसके निवासियों के बारे में होता है। सवाल उठता है कि कहां है मालगुड़ी और क्या खासियत है वहां के लोगों में? कहीं नहीं है मालगुड़ी, सिर्फ एक ख्याली कस्बा है, और वहां के लोग तकरीबन वैसे ही हैं जैसे किसी भी छोटे कस्बे के होते हैं। तो क्या आर. के. नारायण उन साधारण लोगों को ले कर कोई कमाल या चमत्कार पैदा कर लेते हैं? यह भी नहीं; कमाल वह भले ही पैदा कर देते हों, चमत्कार पैदा करने में उनकी कोई रुचि नहीं है। आर. के. नारायण की कहानियां और उपन्यास आम लोगों की आम जिन्दगी के बारे में बगैर किसी नकलबाजी के लिखी गई सहज सरल रचनाएं होती हैं। न कोई रहस्य, न कोई रोमांच, न मेलोड्रामा, न कोई लटका। सीधी-सपाट वर्णनात्मक किस्सागोई। फिर भी उनके किस्से पढ़ते हुए बार-बार यह अनुभूति होती है कि इस सादगी पे कौन न मर जाए ऐ खुदा!

चौंका देने वाली सफलता

सादगी पर हम भारत वाले आसानी से मर-मिट जाते हैं, पर ऐसा क्या है इस पहेली को लेकर स्वाभाविक रूप से तीन प्रतिक्रियाएं होती हैं। सबसे पहले तो आर. के. नारायण को मान्यता प्रदान करने के सन्दर्भ में विदेशियों की समझदारी या फिर उनकी नीयत पर शक होता है। या तो वे भारत को समझते ही नहीं या इस रूप में समझना चाहते हैं। भारत के पिछड़ेपन की रचनाएं उनके बौद्धिक अहंकार को तृप्त करती हैं और वे मामूली लोगों की मामूली जिन्दगी की तीव्र आरोह-अवरोह विहीन गाथाएं पढ़ कर अपने गतिशील रोमांचक जीवन का आनन्द और भी बढ़ा लेना चाहते हैं। दूसरी प्रतिक्रिया यह भी हो सकती है कि आर. के. नारायण तेज आदमी हैं और अपना माल खपाना जानते हैं। तीसरी प्रतिक्रिया यह भी होती है कि क्यों न पश्चिम के रंग में रंगी बौद्धिकता को ताक पर रख कर एक बार फिर उनके कथा-संसार की सैर की जाए। हो सकता है कि बार-बार उन्हें पढ़ने से उनकी रचनाओं की साधारणता की असाधारणता वाला रहस्य प्रकट हो जाए। एक यह भी जिज्ञासा थी कि जब वह विदेश में इतने लोकप्रिय हैं और विदेशी बाजार में उनकी रचनाओं की इतनी मांग है, तो वह विदेश जाकर ही क्यों नहीं बस जाते। उनकी रचनाएं 'बेस्ट सेलर' भले ही न हों, 'गुड सेलर' तो हैं ही।

जीवन में सादगी

इन सब ऊहापोहों के साथ एक उत्कण्ठा स्वाभाविक रूप से मन में यही थी कि आर. के. नारायण से मिलें और उनसे बातचीत करें। पर कोई मौका हाथ नहीं आ रहा था। न उनके पात्र मालगुड़ी से बाहर निकलते हैं, न वह स्वयं मैसूर से। आखिरकार लेखकों की एक गोष्ठी में वह दिल्ली आए तो उनसे मिलने का मौका हाथ आ ही गया। दिल्ली वह आए तो अपनी उसी सादगी के साथ। न किसी महंगे होटल में ठहरे, न उनके स्वागत में जोरदार पार्टियां ही हुईं। लेखक-गोष्ठी में भी उन्होंने प्रथम पंक्ति में आसन जमाने की कोशिश नहीं की। एक आम आदमी की तरह वह दिल्ली आए और अपने एक निकट सम्बन्धी के यहां टिक गए। हमने संकोच के साथ उन से समय मांगा और उन्होंने निस्संकोच दे दिया।

नियत समय पर हम उनके यहां जा पहुंचे और प्रतीक्षा अभी शुरू भी नहीं हुई थी कि वह बैठक में हमारे बीच आ गए। सामान्य कद-काठी, मामूली चेहरा-मोहरा, ठीक-ठाक-सी वेशभूषा आंखों पर मोटे फ्रेम का चश्मा, पके बाल। कोई नक्शा नहीं कोई 'स्नोबरी' नहीं। देखने-भालने में ऐसे जैसे कोई रिटायर्ड सुपरिण्टेंडेंट। यकीन कर पाना मुश्किल हो गया कि यही वह एकमात्र भारतीय अंग्रेजी लेखक है जिसका दबदबा विदेशी अंग्रेजी वाले तक मानते हैं। साथ ही यह भी यकीन हो गया कि यह आदमी और कुछ भी हो, 'शातिर' हर्गिज नहीं हो सकता। बातचीत शुरू हुई तो सबसे पहले हम ने उनसे यही कहा कि आपकी सारी रचनाएं एक मामूली कस्बे से आपकी उपेक्षा की [illegible]

स्तर पर तब जब अंग्रेजी वाले तो अंग्रेजी वाले, हिन्दी वाले तक पश्चिम की चमक-दमक में रंगी नाटकीय, आधुनिकता से पूर्ण कृतियां रच रहे हैं।

उन्होंने बड़ी सादगी से सफाई पेश की कि फैशनपरस्त आधुनिकता की तरह ही मैं फैशनपरस्त लेखन में भी कोई दिलचस्पी नहीं रखता। पश्चिमी रंग में रंगा उच्च वर्ग, सम्पन्न वर्ग मुझे आकर्षित नहीं करता। मेरी दिलचस्पी तो छोटे कस्बे में है। कस्बा—गांव और शहर के बीच का होता है— द्वन्द्वों और विसंगतियों से जूझता। भारत की ही तरह।

★ भारत में भी आपने अपने लेखन के लिए कभी कोई गांव नहीं चुना। आप की सारी रचनाओं की कथा-भूमि है मालगुड़ी।

नारायण : मैं केवल उसी के बारे में लिखता हूं जिससे मैं परिचित हूं। गांवों से मेरा कोई गहरा परिचय नहीं है।

★ लेकिन मालगुड़ी में भी तो तरह-तरह के निवासी हो सकते हैं। विलक्षण लोग भी हो सकते हैं। उन्हें अपनी कथा का पात्र आप क्यों नहीं बनाते?

नारायण : मैं केवल उन लोगों के बारे में लिखता हूं जिन्हें मैं जानता हूं। मुझे संघर्षरत लोग अधिक रोचक लगते हैं।

★ साधारण लोगों की साधारण जीवन-कथाएं विशेषता चाहने वालों को कैसे आकर्षित करेंगी? आप किस पाठक-वर्ग को सम्बोधित करते हैं?

नारायण : जो भी मेरी रचनाओं में रुचि लेता है, मेरा पाठक है। अमेरिका में साधारण व्यक्ति मेरा पाठक है।

★ जब आप साधारण व्यक्ति को सम्बोधित करना चाहते हैं तब अंग्रेजी में क्यों लिखते हैं?

नारायण : अंग्रेजी शुरू से ही मुझे आकर्षित करती रही है। थोड़ी-बहुत आ जाने पर मैंने अंग्रेजी में लिखना शुरू कर दिया।

★ अंग्रेजी के किस लेखक से प्रेरित या प्रभावित आप हुए?

नारायण : मैं अंग्रेजी के उपन्यासकारों की धारा में बहना नहीं चाहता। मैं प्रभाव ग्रहण करने में किसी से नहीं रखता।

★ ग्राहम ग्रीन ने आपका परिचय पश्चिम को दिया। उनके बारे में?

नारायण : ग्राहम ग्रीन मुझे अच्छा लगता है।

साहित्य का अर्थ है कलात्मक अभिव्यक्ति

★ समसामयिक अमेरिकी उपन्यासकारों में आपको कौन अच्छा लगता है?

नारायण : साहित्य का मतलब है कलात्मक अभिव्यक्ति। अमेरिकी लेखन में सामयिकता पर जोर है। वहां उपन्यास-लेखन व्यवसाय बन चुका है।

★ आपका कौन-सा उपन्यास सब से ज्यादा बिका है?

नारायण : गाइड। भारत में उसकी एक लाख प्रतियां बिक चुकी हैं। अमेरिका में दो लाख। अमेरिका में देर तक कुछ नहीं चलता।

★ विदेशी पाठकों को और आक[illegible]

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थे ?

नारायण : पाश्चात्य समाज स्तर-बद्ध हो चुका है। उनका सारा जीवन स्तरबद्ध हो चुका है—पारिवारिक जीवन, सामाजिक जीवन, व्यावसायिक जीवन—सब कुछ। कहीं कोई वैभिन्न्य नहीं, अलगपन नहीं। भारतीय जीवन में वैविध्य है। आदिवासी से ले कर अध्यात्म-पुरुष तक, जीवन के विभिन्न आयाम यहां दिखाई देते हैं। हमारे यहां के लोग दूसरे देश के लोगों से बिल्कुल भिन्न हैं। यहां विविधता है और सहजता भी। पर भीतर बड़ी स्थिरता है।

★ किसी विदेशी पात्र ने आपका ध्यान कभी नहीं खींचा ?

नारायण : मैं केवल उसी पात्र के बारे में लिखता हूं जिसे मैं पूरी तरह समझता हूं। मैं विदेशियों के बारे में कतई नहीं लिखता। भारत में आए सैलानियों को ले कर मैंने चन्द कहानियां जरूर लिखी हैं।

★ आपकी रचनाएं भारतीयता के रंग में रंगी हैं; भारतीय दर्शन की अभिव्यक्ति आपने किस सीमा तक करनी चाही है ?

नारायण : अपनी रचनाओं पर दर्शन आरोपित करना मुझे पसन्द नहीं। एक तरह की निरासक्ति मुझ में है। मैं किसी प्रकार के आग्रह पर जोर नहीं देता।

★ निरासक्ति का तेवर स्वयं अपने में विशुद्ध भारतीय है ! क्या आप इससे सहमत नहीं कि आपने अपनी रचनाओं में साधारण पात्रों के माध्यम से मानव-जीवन की सनातन विडम्बना को उभारा है ?

नारायण : अब छोड़िए भी यह सैद्धान्तिक चर्चा। मैं सिद्धान्त-चर्चा से बड़ा घबराता हूं। आखिरकार हर कथाकार की अपनी शैली होती है। विश्वविद्यालय वाले मेरी पुस्तक कोर्स में लगाना चाहते हैं तो मैं उन्हें हतोत्साह करता हूं। फिर भी मुझ पर शोध-प्रबन्ध लिखे गए हैं। और एक साहब ने मेरे उपन्यास-साहित्य का समाजशास्त्रीय अध्ययन तक कर डाला। मैं परीक्षा के लिए पढ़ा जाना नापसन्द करता हूं। एक जगह मेरी पुस्तक कोर्स में लगी तो किसी विद्यार्थी का पत्र आया—गुडमार्निंग सर, आपके उपन्यास की कुंजी कहां है ?

★ आपकी रचनाओं में एक प्रकार का व्यंग्य निहित रहता है। आप विसंगतियों पर हंसते हैं, मगर एक उदास हंसी। ऐसा क्यों ?

नारायण : हमारे यहां चिन्तन और कर्म में अन्तर है। यह अन्तर मनोरंजक भी लगता है और दुखी कर देने वाला भी।

★ पत्रकारिता सम्बन्धी कुछ ?

नारायण : 'लाइफ' के लिए कुछ पत्रकारिता की थी। पर उसमें मन नहीं लगा।

★ भारतीय लेखन में आपकी रुचि ?

नारायण : मैं तमिल का साहित्य पढ़ता हूं। भारत में अभी उपन्यास-लेखन की दिशा में बहुत कुछ किया जाना है।

★ नई पीढ़ी के बारे में आपकी क्या राय है ?

नारायण : नई पीढ़ी का साहित्य से परे है। हो सकता है कि इसमें मेरी ही समझ का दोष हो।

लेखन-प्रक्रिया

★ आपकी लेखन-प्रक्रिया ?

नारायण : उपन्यास लिखने से पहले मैं अपने विषय पर एक-दो साल तक चिन्तन करता हूं। उस अवधि में मैं किसी और चीज के बारे में सोचता ही नहीं। दो-तीन महीने में मैं पूरा उपन्यास लिख डालता हूं। देर तक उसमें काट-छांट करता रहता हूं। टाइप होते समय तक भी। छप जाने के बाद मैं अपनी किताब नहीं पढ़ता।

★ पहले आप के दिमाग में क्या होता है—बिम्ब या विचार ?

नारायण : बिम्ब और विचार एक-साथ आते हैं। यों मेरे लिए सबसे महत्वपूर्ण है पात्र। किसी व्यक्ति को देख कर मुझे कहानी सूझ जाती है। 'गाइड' लिखने की प्रेरणा भी एक लड़के को देख कर मिली थी जो गाइड का काम करता था। मैं व्यक्तियों और जीवन का अध्ययन करता रहता हूं। एक बार मैंने एक मन्दिर देखा। उसकी दीवार पर पोस्टर चिपके हुए थे—व्यावसायिक, फिल्मी, राजनीतिक आदि। उस दीवार के साए में एक मोची बैठा था। मुझे उससे जरा चप्पल मरम्मत करानी थी। वह काफी बातूनी था। उस ने मेरी चप्पल उतारी और एक पोस्टर फाड़ कर पांव रखने के लिए नीचे बिछा दिया। वहीं एक अमेरिकी हिप्पी भी खड़ा था। वहां एक पेड़ भी था, जिससे फूल झर रहे थे। वह मोची वहां ऐसा लग रहा था जैसे मूर्त्ति आदि की भांति वह भी मन्दिर का एक अविभाज्य अंग हो। मुझे यह दृश्य देख कर कुछ लिख डालने की तीव्र प्रेरणा हुई। क्या कुछ ऐसा ही नहीं है हमारे देश का दृश्य भी ? मैं किसी चरित्र को देख कर कभी भूल नहीं पाता।

★ अपनी कथा-भूमि मालगुड़ी के बारे में कुछ बताएं।

नारायण : मैसूर के कुछ भागों का मिला-जुला रूप ही तो है मालगुड़ी। मैसूर के कुछ हिस्सों ने मुझे अत्यधिक आकर्षित किया है।

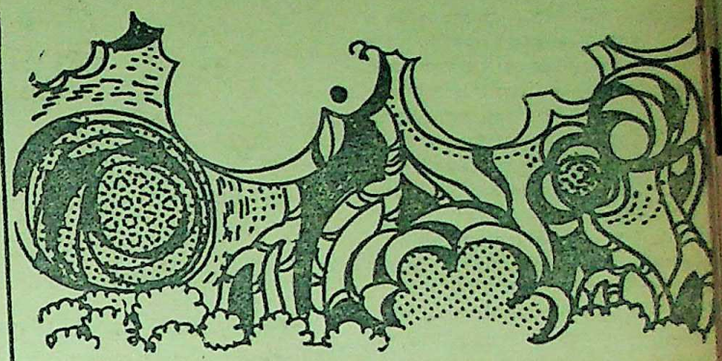
★ लिखने के लिए आप 'रा-मेटीरियल' कैसे जुटाते हैं ?

नारायण — मैं जगह-जगह जाता हूं—सैर करने। घूमने को मैं बहुत महत्त्व देता हूं। घूमते समय मैं चारों ओर ध्यान से देखता रहता हूं। मैं रोज ४-५ मील पैदल चलता हूं।

★ नए लेखकों के लिए कोई सलाह ?

नारायण — पैदल चलना लेखकों के लिए बहुत जरूरी है। मेरी समझ में नहीं आता कि बन्द कमरे में बैठ कर कुछ लेखक कैसे लिख लेते हैं। जीवन को निकट से देखे बिना लिखा गया साहित्य मुझे नकली लगता है।

आर. के. नारायण की नवीनतम रचना एक उपन्यासिका है —'साइनबोर्ड पेंटर', जो हाल ही में प्रकाशित हुई है। उनकी भावी योजना है रामायण की तरह ही महाभारत को कथा-रूप में प्रस्तुत करना। 'इसके बाद एकाध उपन्यास और लिख कर मैं रिटायर हो जाऊंगा।' उन्होंने कहा। मगर साथ



रचना का पहला क्षण

एक शब्द है
मेरे पास
जो किसी पागल हाथी-सा
बेकाबू है—

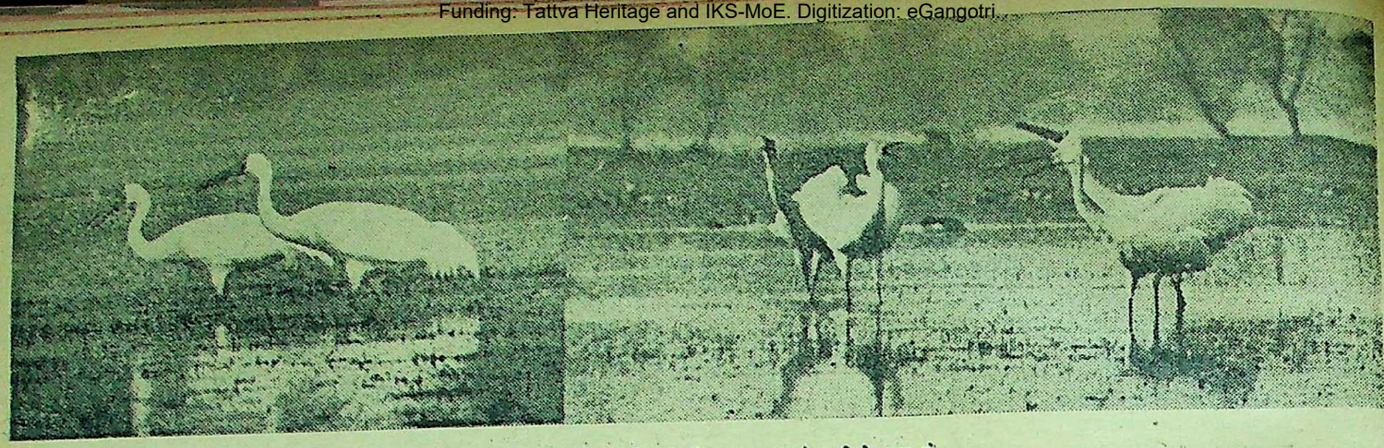
एक अंधड़ है
बिफरता हुआ
छोटी-सी बात का
जो थमता नहीं।
एक तेज बारिश में
बेसबू आवाज है पुकारती हुई
जो हर पहचान की पकड़ से
कसमसा के निकल जाती है —
एक जंगली गीत है मेरे पास
जो हरी नुकीली घास
के कच्चेपन की बाढ़ लिए हुए
मेरे होंठों पर बहकता है—
मेरी दुनिया का सच
कसैले धुएं में
लपट-सा कौंधता है—
और एक मासूम खरगोश के
बदन की आंच-सा
मुझसे लिपट
मुझे बेचैन कर देता है।
काश, कि पागल शब्द
तुम्हें भी खींच पाता —

वो अंधड़, वो कच्चापन, वो बेसबू आवाज
घटना घटने से पहले की
तेज होती धड़कन में पिघल —
तुम्हें अर्थ दे देती।

मेरी कविता का मूल क्षण फिर जिन्दा हो जाता।

--पवन माथुर

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri



साइबेरियन सारसों के जोड़े सर्दियों में भरतपुर के पक्षी-विहार में

श्यामग्रीव कुल सौ ही होंगे

● राजेश बेदी

भारत में वन्य जीवों के इतिहास की दृष्टि से १९७६ का जुलाई महीना बहुत महत्त्वपूर्ण था। विश्व-विख्यात भारतीय पक्षी-विशेषज्ञ डाक्टर सलीम अली ने तब एक अत्यन्त दुर्लभ पक्षी की खोज में लद्दाख की यात्रा की थी। हमारे लेह पहुंचने से पहले ही वह लेह छोड़ चुके थे और चड्थाङ के क्षेत्र में पहुंच गए थे। पच्चीस जुलाई को वह अपने ऐतिहासिक तंबू से लौटे थे।

उनकी खोज का मुख्य लक्ष्य श्यामग्रीव सारस था। इसे अंग्रेजी में ब्लैकनेक्ड क्रेन और तिबेतन

सुरखाब

क्रेन (तिब्बती सारस) कहते हैं। प्राणिशास्त्र में इसका वैज्ञानिक नाम ग्रुस निग्रिकोल्लिस है। लद्दाखी में इसे ढङ्-ठुङ् कहते हैं।

ठीक सौ साल पहले १८७६ में एक रूसी प्रकृतिविद् प्रेजेवाल्स्की ने इन सारसों का घोंसला तलाश किया था। उसमें से अण्डे चुरा लिए गए थे। उसके बाद भी सारस युगल उसी जगह निवास करता रहा; वह अपना घर छोड़ कर दूसरी जगह जाने को तैयार नहीं था।

१९७३ में डाक्टर लारेन्स एच. वाल्किनशो की संसार के सारस (क्रेन्स आफ दि वर्ल्ड) पुस्तक प्रकाशित हुई। सारसों के सम्पूर्ण परिवार के बारे में यह पुस्तक विस्तृत, पूर्ण और प्रामाणिक जानकारी देती है। पुस्तक में पन्द्रह अध्याय हैं। सारस की प्रत्येक जाति पर एक अध्याय है। चालीस साल तक वाल्किनशो सारसों के पीछे दुनिया भर में चक्कर लगाते रहे, उनका अध्ययन करते रहे और पत्र-व्यवहार द्वारा संसार के सारस [illegible]

जिन्दा हैं, उन्होंने वे सब अपनी आंखों से उनके प्राकृतिक निवासों में देखीं। परन्तु, उन्हें अफसोस है कि वह श्यामग्रीव सारस नहीं देख पाए। इसका मुख्य कारण था कि तिब्बत में बाहरी लोगों का प्रवेश वर्जित किया जा चुका था।

सारस बड़े आकार के पक्षी होते हैं। वे सामान्यतः जल में रहने वाले जीवों को खा कर गुजर करते हैं। जब वे बच्चों को पाल-पोस रहे होते हैं तब पूर्णतया जलीय जीवों के आहार पर रहते हैं। सारसों के एक जोड़े को अपने लिए और अपने बच्चों के लिए पर्याप्त भोजन जुटाने के लिए एक बड़े इलाके की जरूरत होती है।

छह करोड़ वर्षों तक सारस दुनिया की अनूपम भूमियों पर विचरते रहे हैं। इस समय इनकी पन्द्रह जातियां जिन्दा हैं। इनमें से आधी से अधिक स्पष्ट रूप से खतरे में हैं। प्रकृतिविद् इनकी जीवन-पद्धति के बारे में ज्ञान प्राप्त करने की सतत चेष्टाएं करते रहे हैं। परन्तु भौगोलिक और राजनीतिक दृष्टि से अनभिगम्य क्षेत्रों में सीमित रहने के कारण श्यामग्रीव के बारे में विस्तृत ज्ञान नहीं उपलब्ध हुआ है। दूसरे सारसों के मुकाबले इसके बारे में दुनिया को सबसे कम ज्ञान है। यद्यपि यह भारतीय पक्षी है परन्तु भारतीय पक्षी विशारदों और प्रकृतिविदों को सम्भवतः इसका ज्ञान तक नहीं था। उन्होंने अपनी खोजपूर्ण रचनाओं में इसके बारे में कुछ भी नहीं लिखा। सलीम अली द्वारा भारतीय पक्षियों पर लिखी प्रसिद्ध पुस्तक 'इण्डियन बर्ड्स' का पहला संस्करण 'बम्बई नेचुरल हिस्ट्री सोसाइटी ने १९४१ में प्रकाशित किया था। इसका नौवां संशोधित संस्करण १९७२ में छपा था। इसमें श्यामग्रीव का वर्णन नहीं था। हालांकि इसमें तीन अत्यन्त दुर्लभ पक्षियों का सचित्र वर्णन है। इनके लुप्त होने की कहानी श्यामग्रीव से भी अधिक दुर्भाग्यपूर्ण है। ये पक्षी हैं : पहाड़ी बटेर (माउण्ट क्वेल), माला-नाकरी (जेर्डन का कोर्सर) और गुलाब सर (पिन्क-हेडेड डक)। पहला पक्षी १८७६ से दूसरा १९०० से और तीसरा १९३५ से नहीं देखा गया। इसी तरह इ. पी. जी ने भारत के वन्य जीवों के बारे में एक पुस्तक 'वाइल्ड लाइफ आफ इण्डिया' लिखी थी। यह १९६४ में छपी थी। इसमें लुप्त होने हुए पक्षियों का भी वर्णन है, परन्तु श्यामग्रीव का नामोल्लेख भी नहीं है।

डा. सलीम अली को लद्दाख में कुल १९० 'बार हैडेड गीज' दिखे थे।

मैंने भरतपुर के पक्षी विहार में भी फोटोग्राफी की थी जहां पिछले साल पांच लाख प्रवासी पक्षी लद्दाख, तिब्बत, साइबेरिया और दूसरी जगहों से आए हुए थे। इनमें साइबेरिया के दुर्लभ सारस भी थे। मैंने कुल साठ साइबेरियन सारस भरतपुर में देखे थे। सर्दियों में ये हर साल यहां आया करते हैं। दुनिया में कुल चार सौ साइबेरियन सारस बचे हैं।

अन्तरराष्ट्रीय सारस संगठन (इण्टरनेशनल क्रेन फाउण्डेशन, मिशिगन, अमेरिका) के संस्थापक रौन सूई उन दिनों भरतपुर आए हुए थे। वह सारस जाति के पक्षियों का अध्ययन कर रहे थे। उनसे मेरी रोज मुलाकात होती थी। वह मेरे साथ मिल कर श्यामग्रीव और साइबेरियन सारस की विस्तृत खोज करना चाहते थे। हमारी योजना थी इनके मूल स्थानों में जा कर इनका अध्ययन करना था। उनसे मुझे पता चला था कि श्यामग्रीव भूटान के किसी निचले क्षेत्र में और अरुणाचल प्रदेश में हर साल सर्दियों में आया करते हैं। इस दुर्लभ पक्षी के बारे में मेरी जिज्ञासा बढ़ती गई। अनेक स्रोतों से हमें पता चला कि करीब १९४६ से इनके बारे में पक्षी विशेषज्ञों और प्रकृतिविदों को कुछ जानकारी नहीं रही है। यह भी पता नहीं कि पिछले तीस वर्षों से ये अपने सर्दियों के परिवर्जन स्थलों में आ भी रहे हैं या नहीं? सारस-विशेषज्ञों के मन में अनेक प्रश्न उठते थे। वे सोचते थे कि कहीं सारे श्यामग्रीव गोलियों का शिकार तो नहीं बन गए? क्या भारत के इन क्षेत्रों में इन्सान का अधिकाधिक दखल तो नहीं होने लगा जिससे उन्होंने कोई दूसरा सुरक्षित स्थल तलाश कर लिया है? पिछले तीस बरस से इन्हें देखे जाने की कोई रिपोर्ट नहीं मिली थी। 'इण्टरनेशनल यूनियन फार कन्जर्वेशन आफ नेचर एण्ड नेचरल रिसोर्सेज' की रेड डेटा बुक में श्यामग्रीव को दुर्लभ जातियों की सूची में गिनाया है।

बम्बई की 'नेचुरल हिस्ट्री सोसाइटी' ने इन्हें खोजने का बीड़ा उठाया था जिसके लिए 'वर्ल्ड वाइल्ड लाइफ फण्ड' ने आर्थिक सहायता दी थी। यह संगठन दुर्लभ पशु-पक्षियों के संरक्षण के लिए सारे संसार में व्यवस्थित कार्य कर रहा है। बम्बई की 'नेचुरल हिस्ट्री सोसाइटी' ने डाक्टर सलीम अली के नेतृत्व में एक खोजी दल भेजा था। इस दल के अन्य सदस्य थे : डाक्टर बिस्वास, डिप्टी डायरेक्टर, जूओलोजिकल सर्वे आफ इण्डिया, कलकत्ता श्री प्रकाश गोयल, वर्ल्ड वाइल्ड लाइफ फण्ड के पूना स्थित प्रतिनिधि और बम्बई नेचुरल हिस्ट्री सोसाइटी के रिसर्च एसिस्टेण्ट डाक्टर एस. विजयन तथा श्री एस. ए. हुसैन।

चुशूल के आसपास प्रदेश में खोजी दल को श्यामग्रीव का पहला जोड़ा दिखाई दिया था। चुशूल के एक सौ बीस किलोमीटर दक्षिण में हान्ले में दल को श्यामग्रीवों का एक और जोड़ा दिखाई दिया जिसके साथ चूजा भी था। पक्षीविशारदों द्वारा श्यामग्रीव के चूजे के साक्षात्कार होने का यह पहला विवरण था।

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

दूसरी किस्त

२७ की शाम को भारतीय उच्चायोग की तरफ से स्वागत-समारोह था। स्वागत-समारोहों और प्रीतिभोजों का यह क्रम २४ अगस्त से शुरू हो चुका था और आगे ७ सितम्बर तक चलता रहा। इनके अतिरिक्त सांस्कृतिक कार्यक्रमों, सभाओं और घर पर दावतों की संख्या भी बहुत ज्यादा थी। इन सब में जा सकना धैर्य और स्वास्थ्य के धनी लोगों के ही बस का था। लेकिन जिन लोगों ने भी इन सब में हिस्सा लिया वे लगभग सारा मॉरिशस देख सके और वहां के सभी महत्त्वपूर्ण आदमियों से मिल सके।

अगले दिन मोका के महात्मा गांधी संस्थान के अहाते में बनाए गए विशेष पण्डाल में दूसरा विश्व-हिन्दी सम्मेलन शुरू हुआ। सम्मेलन के बारे में श्री कन्हैयालाल नन्दन का विस्तृत लेख आप पढ़ चुके हैं। हम सिर्फ दो-तीन मुद्दों की चर्चा करना चाहेंगे। पहला तो यह कि सीमित अवधि को देखते हुए भारतीय प्रतिनिधियों में वक्ताओं की संख्या बहुत अधिक थी। इसलिए भाषण का मौका पा सकना 'महत्त्वाकांक्षा' का विषय बन चला और महत्त्वपूर्ण तथा श्रद्धेय व्यक्ति नजरन्दाज होने लगे और हो गए। दूसरे यह कि सभी सभाओं के लिए विषय निर्धारित थे लेकिन अधिकतर वक्ताओं ने सम्बद्ध विषय पर विचार प्रकट करने की बजाय कुछ राजनीतिक और राजनयिक किस्म के भाषण देना सुविधाजनक समझा। इसमें शायद किसी हद तक यह मजबूरी रही हो कि आमसभा-नुमा माहौल में विचार-गोष्ठी के लिए उपयुक्त विषयों पर बोलना अटपटा-सा था। लेकिन इसके माने यह तो नहीं थे कि सम्बद्ध विषय पर कुछ कहने की जगह हिन्दी, मॉरिशस और भारत की जय ही बोल दी जाए। तीसरी उल्लेखनीय बात यह थी कि मॉरिशस के कोने-कोने से आए हुए हिन्दी-प्रेमियों ने सारी भाषणबाजी बहुत ही धैर्य से सुनी।

मॉरिशस के भारतवंशियों का हिन्दी के प्रति श्रद्धा का भाव और उत्साह सर्वथा अनुकरणीय है। मॉरिशस में हिन्दी की कोई सरकारी हैसियत नहीं है। शिक्षा के क्षेत्र में भी वह सर्वथा महत्त्वहीन है। केवल छठी कक्षा तक हिन्दी पढ़ाने की व्यवस्था है, लेकिन हिन्दी को पाठ्यक्रम से अलग विषय माना जाता है और उसमें प्राप्त अंक परीक्षाफल में नहीं जोड़े जाते। छठी कक्षा के बाद वजीफे के लिए जो प्रतियोगिता होती है उसमें भी हिन्दी से कोई लाभ नहीं है। किसी भी प्रकार का कोई प्रोत्साहन या लाभ न होते हुए भी भारतवंशीय शुद्ध भाषा-प्रेम और संस्कृति-प्रेम की खातिर छठी कक्षा तक हिन्दी पढ़ते हैं और उनमें से कई हिन्दी के उच्चतर अध्ययन के लिए भारत आते हैं। भारत की भाषा और संस्कृति को मॉरिशस में 'गिरमिटिया' मजदूरों ने किस कठिनाई से और कितने जतन से बरकरार रखा, इस बात को वहां का कोई भी भारतवंशी भूला नहीं है। अपने पूर्वजों द्वारा संचित और संरक्षित इस धरोहर को वह बराबर बनाए रखना चाहता है। मॉरिशस के भारतवंशियों का हिन्दी प्रेम इसलिए कुछ और भी वन्दनीय हो जाता है कि उनकी अपनी भाषा भोजपुरी है जिसे वे घरों में बोलते हैं, एक-दूसरे से बोलते हैं और जिसका प्रचार-प्रसार कार्यों में धड़ल्ले से उपयोग होता है। (मॉरिशस ब्राडकास्टिंग कार्पोरेशन से भोजपुरी में प्रसारित होने वाले 'विज्ञापनों' की मिठास हमें कभी भूलेगी नहीं।)

सम्मेलन के अवसर पर हर शाम कुछ सांस्कृतिक कार्यक्रम हुए। भारतीय कलाकेन्द्र की टोली ने जगह-जगह अपने दो बैले प्रस्तुत किए। मोहन महर्षि के निर्देशन में मॉरिशस की एक मण्डली ने 'आषाढ़ का एक दिन' और 'एवं इन्द्रजित' खेले। महर्षि ने मॉरिशस में भारतीय मंच की प्रतिष्ठा के लिए बहुत ही लगन से काम किया है। जहां फ्रांसीसी मंच का प्रभुत्व है और जहां आज भी फ्रांस से आएदिन कोई-न-कोई नामी व्यावसायिक कलाकारों की मण्डली के सहारे भारतीय रंगमंच के लिए स्थान बना लेना कोई मामूली बात नहीं। सांस्कृतिक कार्यक्रमों में सबसे विचित्र था कवि-सम्मेलन, जिसमें भारत की ओर से इन्द्रजीत सिंह तुलसी से लेकर श्रीकान्त वर्मा तक 'किसिम-किसिम के कवियों' ने श्रोताओं का मनोरंजन किया। गोया श्रीकान्त बुदबुदाते-सुगबुगाते 'कोरे' कागज पर समूचा शहर' छाप रहे थे, तो इन्द्रजीत सिंह रफी और महेन्द्र कपूर वाली शैली में मॉरिशस को सलाम ठहाड़ रहे थे। एक और असंगति इस बात से पैदा हुई कि मॉरिशस के जिन तरुण कवियों ने इस सम्मेलन में हिस्सा लिया उनमें से अधिकांश पर क्रान्तिकारिता सवार थी और उधर भारतीय कवियों में से बहुतों को प्रशंसा करने की औपचारिकता से फुर्सत नहीं मिल पा रही थी।

मॉरिशस के तरुण साहित्यकार, जो यों भी विश्व हिन्दी सम्मेलन से कुछ कटे-कटे-से घूम रहे थे, भारतीय कवियों की तीखी आलोचना करते पाए गए। सम्मेलन में और उसके ईर्द-गिर्द आयोजित गोष्ठियों में मॉरिशस के नौजवानों से बातचीत करके हमें यह अनुभूति हुई कि वे थोड़े-से उग्र, काफी गम्भीर और काफी से भी ज्यादा संवेदनशील हैं। उन्हें कोई भी ऐसी बात पसन्द नहीं जिसमें संरक्षण-भावना की गन्ध आती हो या जिसमें मजाक उड़ाने की कोई कोशिश दीखती हो। दुर्भाग्य कि कभी-कभी आत्मीयता भी संरक्षण-भावना का धोखा देने लगती है। 'आप भारतीय हैं?' या 'आप भारत के किस हिस्से के हैं?'—जैसे सवाल और 'मॉरिशस छोटा भारत है।' जैसे फिकरे संरक्षण-भावना के नमूने

जापशाप

--शो. ही.

मालूम हो सकते हैं। मॉरिशस के भारतवंशी लोगों का हिन्दी लहजा खास ढंग का है जिसमें फ्रांसीसी की तरलता में भोजपुरी की मिठास भरी हुई है। यह लहजा हमारे लिए कुतूहल का विषय बनता है, लेकिन यह कुतूहल भी संरक्षण-भावना का नमूना समझा जा सकता है।

हमने यह भी अनुभव किया कि औसत मॉरिशसवासी और औसत भारतीय के बीच एक छोटी-मोटी सांस्कृतिक खाई भी है। कारण मॉरिशस वाला जिस परम्परागत भारतीयता को बरकरार रखे हुए है उसे शहरी भारतीय भुला चुका है और मॉरिशस वाला फ्रांस के प्रभाव के कारण जिस यूरोपीय संस्कृति से जुड़ा हुआ है, उससे हमारा 'माड' भारतीय अपरिचित है। शहरी भारतीय का धार्मिक स्थल पर जूते न उतारना या पुजारी और प्रचारक किस्म के प्राणियों को व्यंग्यविनोद का विषय मानना मॉरिशसवासी को विचित्र मालूम हो सकता है। साथ ही उसे इस बात से हैरानी हो सकती है कि यह भारतीय अपनी तमाम आधुनिकता के बावजूद गन्ने के खेत को सार्वजनिक शौचालय का दर्जा दे सकता है या कि वह 'गार्डन पार्टी' की यूरोपीय परम्पराओं से अपरिचित है। कभी-कभी मॉरिशसवासी के यूरोपीय संस्कार ही हमें दकियानूसी के नमूने मालूम हो सकते हैं।

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मॉरिशस में पहुंचने वाले विदेशी नाविकों के पहले जत्थे की स्मृति में बना स्मारक

श्री विष्णु प्रभाकर, श्रीमती यशोराज्य लक्ष्मी तथा मॉरिशस के संसद सदस्य श्री मेबार्सिह

छायाकार : कन्हैयालाल नन्दन

आग्रह किया जा रहा था कि औरतें, गृह-स्वामिनी के साथ अलग बैठें। यह आग्रह पुरानी भारतीय परम्परा का नहीं, बल्कि उस यूरोपीय परम्परा का नमूना था जिसके अनुसार भोज से पहले के सुरा-पान के दौर में मर्द और औरतें अलग-अलग बैठते हैं और फिर भोज के लिए 'लेट अस ज्वाइन द लेडीज' होता है, लेकिन यूरोपीय परम्पराओं से अपरिचित 'आधुनिक भारतीय' को औरतों और मर्दों को अलग बैठाने का आग्रह पुरातनपन्थी मालूम हो सकता है। मॉरिशस के औसत भारतवंशी में ठेठ भारतीय और ठेठ फ्रांसीसी दोनों परम्पराओं का सुन्दर समन्वय है। अभिनन्दन के लिए पांय लागन करना और दोनों गालों पर चुम्बन अंकित करना दोनों ही उसके संस्कार के अंग हैं। वह ठेठ भारतीय और ठेठ यूरोपीय दोनों बातें समझ सकता है, लेकिन बीच की नहीं। शायद यही वजह है कि भारत से जाने वाले ऐसे लोग उनसे अधिक श्रद्धा के विषय बनते हैं, जो परम्परागत भारतीयता में रंगे हुए हों। हमारे प्रतिनिधिमण्डल में सबसे अधिक श्रद्धेय सिद्ध हुए वयोवृद्ध पं. श्रीनारायण चतुर्वेदी जो अपने साथ रामनामी चादरें और गंगाजल वगैरह लेकर गए थे। जिन्होंने खान-पान का परहेज इस हद तक बरता कि कुछ दिन तक अपनी पोटली में लाए भोजन पर रहे और जब वह खत्म हो गया, तब शुद्ध फल-हार किया। भारतीय प्रतिनिधिमण्डल के नेता डा. कर्णसिंह भी बहुत लोकप्रिय हुए, क्योंकि वह संस्कृत भी बोल लेते हैं और फ्रांसीसी भी। खुद के लिखे डोगरी के भजन श्रद्धापूर्वक सस्वर सुनाने में उन्हें कोई हिचक नहीं है।

'सांस्कृतिक खाई' की बात हमने की, लेकिन उससे यह न समझा जाए कि भारत के प्रति लोगों में किसी भी तरह का कोई अनमनापन है। स्थिति वस्तुतः बिल्कुल उल्टी है। भारतीय साहित्य और संस्कृति के लिए लोगों में बहुत उत्साह है। सम्मेलन के अवसर पर कुछ हिन्दी प्रकाशकों ने अपनी पुस्तकों की जो प्रदर्शनी लगाई थी उसमें काफी किताबें बिकीं। मोहन महर्षि के नाटकों और भारतीय कलाकेन्द्र के बैले प्रदर्शनों में हमने ऐसी भीड़ देखी, जैसी दिल्ली तक में कम ही जुट पाती है। हमें बताया गया कि महात्मा गांधी संस्थान में भारतीय संगीत और नृत्य सिखाने के लिए जो कक्षाएं चलती हैं वह बहुत ही लोकप्रिय है। भारतीय फिल्मों और फिल्मी संगीत के लिए मॉरिशस में बेहद उत्साह है।

मॉरिशस में हमें सबसे अधिक प्रभावित इस बात ने किया कि वहां के लोग बहुत सहज और आत्मीय हैं। बहुत सम्पन्न होने के बावजूद उनमें किसी भी प्रकार का दिखावा या अधकचरापन नहीं है। वहां सब मध्यवर्गीय मॉरिशसवासियों के पास बंगला, कार, फ्रिज, टी. वी. सब कुछ हैं, लेकिन साहित्यिकता जैसी कोई चीज नहीं है। गन्ने के खेत में काम करने वाला मजदूर तक ५० रुपए की दिहाड़ी खड़ी कर लेता है। प्राइमरी स्कूल का अध्यापक भी डेढ़-दो हजार रुपया प्रति माह पाता है, लेकिन कहीं भी पैसे की अकड़-फूं देखने को नहीं मिलती। महत्वाकांक्षा की भागदौड़ से भी औसत मॉरिशसवासी हमें अपरिचित मालूम हुआ। द्वीप में आधुनिक ढंग की कृषि है, आधुनिक ढंग के कुछ उद्योग पहले से हैं और कई अब उभर रहे हैं, लेकिन मारा-मारी और हाय-तोबा वाली आधुनिकता से द्वीपवासी अछूते हैं। चारों तरफ आराम और इत्मिनान का भाव है। चीजें सस्ती और इफरात से मिलती हैं। शनिवार और इतवार पूरी छुट्टी रहती है और शुक्रवार को भी लोगबाग विशेष कामकाजी मूड में नहीं रहते। सप्ताहान्त पर सारे लोग समुद्र तट पर छुट्टी मनाने के लिए निकल पड़ते हैं।

मॉरिशस से विदा लेते हुए हमने यह महसूस किया कि सम्मेलन की गहमागहमी में यहां आ कर अपने साथ और इस द्वीप के साथ अत्याचार किया। यह देश आराम और इत्मिनान से ही देखा जा सकता है।

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मॉरिशस के अनन्य हिन्दी-भक्त
सुरजू प्रसाद भगत नहीं रहे

मॉरिशस के सुरजू प्रसाद भगत ने अपना जीवन हिन्दी को अर्पण कर दिया था। अन्तिम क्षण तक वह उसी को समर्पित रहे।

द्वितीय विश्व हिन्दी सम्मेलन में वह तीनों दिन बाकायदा उपस्थित रहे। मॉरिशस प्रतिनिधि की हैसियत से बोले भी। सम्मेलन की सफलता से, उसके निर्विघ्न समाप्त हो जाने से, हिन्दी के विराट रूप-प्रदर्शन से वह सन्तुष्ट दिखाई देते थे। स्मरण करने पर लगता है उनके चेहरे पर जो सन्तोष का भाव दिखाई देता था, वह कुछ ऐसा ही था जैसा कि अन्तिम आहुति डालते समय यज्ञकर्ता के चेहरे पर दिखाई देता है। सम्मेलन भगतजी के लिए यज्ञ ही था। वह उनके जीवन की साध की पूर्ति जैसा था।

भगतजी के सम्पर्क में जब-जब आया वह मुझे शिव जैसे औढर दानी लगे। हिन्दी-भवन के पुस्तकालय से कुछ पुस्तकें लेने गया तो ज्ञात हुआ कि उन्होंने पुस्तकालय का विकेन्द्रीकरण कर दिया है। बिना मांगे मुझे नालन्दा के देवदत्तजी के नाम एक चिट लिख कर दे दी कि शर्माजी जो पुस्तक मांगें दे देना और उन्हें मेरे हिसाब में लिख लेना। उस दिन लगा, और मैंने भाई चन्दन रघुवर से कहा भी, कि भगतजी ज्यादा दिन के नहीं हैं। यह बांटा-बांटी भार-मुक्त होने की इच्छा की पूर्ति है। लेकिन वह जाने की लगभग तैयारी कर चुके थे, तब इतना पता न था।

लॉंग माउण्टेन के यशस्वी हिन्दी-सेवक भगत बन्धुओं में सब से छोटे और सब से अन्तिम सुरजू प्रसाद मगर भगत भी चल बसे। तीनों ने हिन्दी की निष्काम सेवा की। मॉरिशस के सन्दर्भ में हिन्दी और भगत-बन्धु समानार्थक बन गए थे और इन तीनों में सुरजू प्रसाद तो सचमुच सूरज बन कर हिन्दी-गगन में चमकते रहे।

हिन्दी की अनन्य भक्ति ने, सद्उद्देश्यपूर्ण जीवन ने उन्हें अमर कर दिया। परन्तु उनके चले जाने से मॉरिशस की ही नहीं समस्त हिन्दी-जगत की क्षति हुई है। भगतजी विश्व के उन हिन्दी सेवियों में से थे जिन्हें प्रथम विश्व हिन्दी सम्मेलन के अवसर पर भारत के राष्ट्रपति महामहिम फखरुद्दीन अली अहमद ने सम्मानित किया था। उनके निधन का दारुण समाचार सुन कर उनके सभी विदेशी मित्रों को, विशेष कर उनको जो उनसे हाल ही में मिल कर गए हैं, गहरा धक्का लगेगा।

विश्व के हिन्दी परिवार की ओर से उन्हें विनम्र श्रद्धांजलि अर्पित है। परम पिता से प्रार्थना है कि उनके शोक संतप्त परिवार को सान्त्वना प्रदान करें तथा उनकी प्रिय सभा को दिन-दिन समृद्ध करें।

—गंगादत्त शर्मा
पाठ्यपुस्तक विशेषज्ञ, महात्मा गांधी संस्थान मोका (मॉरिशस)

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न गाने का सुख

● के.पी. सक्सेना

मोहल्ले वालों के बयानात, परिवार का पुराना दस्तावेज और अट्ठारहवीं सदी के सुरख गिलाफ में बन्द लटकी ढोलक इस बात के गवाह हैं कि हमारे खानदान में गाने-बजाने पर सख्त मुमानियत रही है। इतिहास बताता है कि इस खानदानी ढोलक पर आखिरी थाप तब पड़ी थी जब हमारी परदादी की दादिया सास औरंगजेब की हुकूमत के दौरान भरे-पूरे पटवारी खान्दान में ब्याह कर आई थीं। तब से आज तक न हमारे खानदान में कोई पटवारी हुआ, न ढोलक बजी। एक पुरानी रिवायत है कि होली या दीवाली के दिन अगर खानदान में किसी का जवान बेटा या बुजुर्ग बाप मर जाए तो वह त्योहार 'खोटा' हो जाता है, यानी पुश्त-दर-पुश्त नहीं मनाया जाता। यह 'बैन' तभी हटता है जब ऐन उसी त्योहार के दिन घर में बेटा पैदा हो जाए। चुनांचे ऐसा ही कुछ हमारी वंशावली में म्यूजिक के साथ हुआ। इतिहास गवाह है कि दादाजान के दादाजान एक दिन दो कलिया ठर्रे की मस्ती में अमीर खुसरो का कलाम-मय अलाप के गा रहे थे। दादा की दादी उसी ढोलक पर संगत कर रही थीं, कि अचानक हादसा हो गया। अलाप शायद कुछ ज्यादा ऊंचा उठ गया और बुजुर्गवार का मुंह खुले का खुला रह गया। जो सांस बाहर निकली, वह वापस न लौटी और दादा के दादा शहीद-ए-मौसीकी (संगीत बलिदानी) करार दे दिए गए। दादा की दादी ने उसी ढोलक पर चूड़ियां तोड़ डालीं और छल्ले ढीले करके ढोलक गिलाफ में टांग दी गई, ताकि सनद रहे और गाने का इरादा करने वाले को डराने में काम आए।

उसी मनहूस दिन से हमारे घर में म्यूजिक की कुछ ऐसी मनाही है कि पूजा-पाठ में तुलसी बाबा की चौपाइयां और मीरा के पद भी सिर्फ गद्य में पढ़े जाने लगे। अम्मां कीर्तन भी करतीं तो इस कदर गद्य में कि लगता जैसे बुआजी को डांट रही हों या मुन्नन को जुगराफिया पढ़ा रही हों। बाबूजी सुबह गायत्री-पाठ करते तो सुर-ताल से इस कदर बचा कर जैसे अम्मां को कचहरी की कोई नई मिसल पढ़ कर सुना रहे ह.। हमें रोने की खुली छूट थी मगर इस बात की एहतियात बरतनी पड़ती थी कि हमारी रुलाई कहीं भी संगीत-मय न होने पाए। उन दिनों कुन्दन-लाल सहगल जोरों पर थे। 'एक बंगला बने न्यारा' अन्दर ही अन्दर गूंजता था, मगर हर बार वह बुसैंदी खानदानी ढोलक देख कर हम यों खौफ खा जाते गोया उस गिलाफ में खुद दादा के दादा बंधे टंगे हों। चुनांचे गाने और बीड़ी पीने का शौक हम इकट्ठा उसी वक्त पूरा करते जब जंगल में इत्मीनान से बैठे होते।

अब सितम यह देखिए कि कई पुश्तों बाद मुल्ला के घर शैतान पैदा हुआ, यानी हम! हमारी घुट्टी में शायद मुलेठी इतनी ज्यादा थी कि ढाई बरस की उम्र में ही हम बाकायदा अलाप लेने लगे। उधर घर वालों के दिल में यह खौफ समा गया कि जरूर कोई बदशगुनी होने वाली है। हमारे अच्छे-भले घराने में यह मीरासी कहां से पैदा हो गया? दादी ने उठते-बैठते अम्मां को कोसना शुरू किया कि वह गर्भ के शुरू के दिनों में शतिया अपने मैके में वह निगोड़ा फोनोगिलास (ग्रामोफोन) का 'तवा' (रेकार्ड) सुन आई हैं और उसी का असर बच्चे पर पड़ा है। वरना इससे पहले खान्दान में कोई बच्चा इस कदर तरन्नुम में क्यों नहीं रोया? हम पर तरह-तरह के 'एण्टी-म्यूजिक' टोटके किए गए कि हमारा रोना बेसुरा हो जाए! मसलन हमें पुराने तबले की राख फंकाई गई, हारमोनियम पर उल्टी कराई गई, सारंगी का तार अंगूठे में बांधा गया, मजीरे पर खटाई घिस कर चटाई गई और जलती बांसुरी की आंच पर दूध गरम करके पिलाया गया। मगर सब बेकार! हम दिन दूने, रात चौगुने सुरीले होते गए! होश सम्भालने पर हमें नोटिस दे दिया गया कि अगर हमने जरा भी गाने की कोशिश की तो पांच जूतियों और हुक्के के पानी पर हमारा अभिनन्दन कर दिया जाएगा।

खैर, किसी तरह तबले-मजीरे से बचते-बचते हम जवानी तक जा पहुंचे। अन्दर ही अन्दर एक लालसा पल रही थी अलाप लेने की। अब जो हमारी शादी की रस्म अदा हुई तो भरे घर में ऐसी मनहूसियत बरपा थी जैसे हमें ब्याह कर नहीं, बल्कि आंतों का आपरेशन करवा कर अस्पताल से लाया गया हो। न कहीं ढोलक, न बन्ना! अब नौबत यहां आ पहुंची कि शादी की रात की मनहूस रस्म अदा होनी थी। हमने उड़ती-उड़ती सुन रखी थी कि जो लड़की हमें बीवी रूप में अता हुई है वह कुछ-कुछ गा भी लेती है। मगर इल्लत यह आ पड़ी कि हम कहें खेत की, वह समझे खलिहान की। फिर भी उस रात कमरे को पूरी तरह साउण्ड प्रूफ करते हुए हमने आहिस्ता से कहा, 'सुनो! मुझे कोई कह रिया था कि तुम्हारे कने गाने का इलम भी हैगा। मेरा जी कुछ सुनने को कर रिया है।'

पहले तो कुछ देर लाज-शरम के मारे उन्होंने यों जिस्म तोड़ा-मरोड़ा गोया तबले पर हथौड़ियां ठुक-ठुकाई जा रही हों। फिर जो शुरू हुईं तो खुदा की पनाह! मैं सिर पीट रहा था कि गाना सुनने का मनहूस ख्याल मेरे दिल में आया ही क्यों? मुझे आज तक जबानी याद है कि उनके उस गीत के बोल कुछ यों थे, 'हमरा के कहत आनी जईबे का बजरवा . . . ले आऊ ब माटी केर मूरतिया, हो रामा जी . . . हमरा के . . .'

जितनी मिन्नत हमने गाना सुनाने की की थी, उससे तकरीबन तीन गुनी मिन्नत के बाद उन्होंने अपनी गाना-नुमा उल्टियां बन्द कीं। उस रात के बाद दिल को कुछ ऐसा गहरा सदमा पहुंचा कि हम सुबह-शाम दादाजान के नाम पर पुश्तैनी ढोलक पर लोबान सुलगाने लगे कि या रहमत! हमें मौसीकी से दूर रख। खुदा का शुक्र था कि हमारी मलिकाए-तरन्नुम ने चार औलादें जनने के बावजूद हमें कभी गाना सुनने को नहीं कहा और अपने सुहाग की रक्षा करती रहीं।

मगर जनाबेमन! औलाद और इश्क पर काबू पाना आसान नहीं। पहलौठी का हू-ब-हू हम पर गया और जच्चा-खाने में पहली ही रुलाई में अलाप खेंचा जो हू-ब-हू 'दाग' के गाने से मिलता-जुलता था कि, 'ऐ मेरे दिल कहीं और चल!' मगर जाता कहां? गनीमत थी कि उसके दादाजान यानी हमारे वालिद मर चुके थे और उसे संगीतमय रुलाई की खुली छूट थी।

किस्सा कोताह, इस निगोड़े ने लंगोटी सम्भालते-सम्भालते खानदान की कई सदी पुरानी कमी पूरी कर दी। अपने हाथों चड्डी सम्भालने की उम्र तक वे मुरकियां लेनी शुरू कर दीं कि खानदानी ढोलक तक गिलाफ फाड़ कर अलग जा गिरी। हमें खुशी हुई कि चलो पीढ़ियों बाद घूरे के दिन फिरे और न गाने की मनहूसियत टली।

लेकिन पता लगा कि डोज उल्टी बैठ गई है। छोकरा उम्र से पहले ही बाउण्ड्री पार कर गया है। बाथरूम से लौट कर पानी भी मांगता है तो गा कर कि . . . 'पानी . . . ओ . . . पानी . . . तेरा रंग कैसा?' चाय का प्याला मुंह को लगाने से पहले अलाप लेता है—'जाम उठा ले . . . मुंह से लगा ले . . . मुंह से लगा कर झूम . . .।' उसके बस्ता सम्भालने पर उसकी मां डरते-डरते पूछती है कि स्कूल जा रहा है न? संगीतमय जवाब आता है—'मैं

तो चला . . . जिधर चले रस्ता! . . .' कभी डांट पड़ती है तो और भी ऊंचा अलाप खींचता है—'किसी की न सुन . . . गाए जा . . .।' और तो और, उसकी दादी तक उससे तंग आ चुकी हैं। जहां बुढ़िया ने पूजा की कटोरी उठाई और चहीते ने कान पर हाथ धर कर अलापा —' जय जय जय जय शिवशंकर . . .।'

'मेरे नूरचश्म, राहतजान, जिगर-बन्द, शमा-ए-खान्दान! तुम इस कदर गाते क्यों हो?' मैंने एक बार सहम कर जवाब तलब किया।

जवाब मिला—'कभी-कभी . . मेरे दिल में . . . ख्याल आता है।'

'क्या ख्याल आता है, शहजादे?'

'कि . . . मेरे घुंघरू के बोल अनमोल रसिया . . .'

उसके बाहर जाते ही मैंने बाकायदा माथा पीट लिया। काश, उस मनहूस रात में खानदानी तनाही निबाह जाता और उसकी वालदा से गाने की जिद न करता। पहलौठी की औलाद पहलौठी का म्यूजिक झेल नहीं पाई। हाय! कितने अच्छे थे वे दिन जब खानदानी ढोलक गुलाम गौस खां की तोप-जैसी हमें डराती रहती थी और हमारा बाप तक गाने की हिम्मत नहीं जुटा पाता था।

★★★

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स्वतन्त्रता-संघर्ष की पट कथा: भाग-3

● जगदीश प्रसाद चतुर्वेदी

सहनशीलता के पतले छिलके के नीचे सुलगती आग
.... और छिटकती चिनगारियां

बंग-भंग आन्दोलन ने सारे देश में अभूतपूर्व जागृति पैदा कर दी। यही वह समय है जब कांग्रेस की नीतियों को और अधिक उग्र बनाने के लिए आन्दोलन किया गया। लोकमान्य तिलक और अरविन्द घोष ने मांग की कि कांग्रेस के प्रस्तावों में अब स्वराज्य की मांग की जाए। गोपालकृष्ण गोखले काशी-कांग्रेस के अवसर पर बंग-भंग का विरोध कर चुके थे। उन्होंने स्वदेशी-आन्दोलन और बायकाट का भी जिक्र किया था, परन्तु कांग्रेस के कार्यक्रम में उन्हें शामिल नहीं किया गया। अगला अधिवेशन कलकत्ता में हुआ और इसकी अध्यक्षता की दादाभाई नौरोजी ने। इसी समय कांग्रेस में गरमदलीय और नरमदलीय सदस्यों के रूप में विभाजन हुआ। बंग-भंग कलकत्ता तक सीमित नहीं रहा और न पूर्वी बंगाल तक जहां के उप-राज्यपाल सर बैमफील्ड फुलर की नीति से जनता अपमानित अनुभव कर रही थी। यही वह समय है जब पंजाब में किसानों का आन्दोलन हुआ। मद्रास में मजदूरों का आन्दोलन हुआ, बंगाल में हड़तालें हुईं, 'युगान्तर' और 'अनुशीलन' दलों के नाम से क्रान्तिकारी मण्डलियां बनीं और अंग्रेज अधिकारियों को पिस्तौल और बमों का निशाना बनाया गया।

बारीन्द्रकुमार घोष

किंग्सफोर्ड एक मुकदमे में सुरेन्द्रनाथ बनर्जी पर २०० रुपए जुर्माना कर हो, न मछली हो। उन्हें कठोर जीवन में इसलिए प्रशिक्षित किया जाता है कि जब पुलिस की यन्त्रणाएं हों, तब उनका सामना वे सहजता से कर सकें।

यह कहते हैं कि स्वराज्य भारतवर्ष का सामान्य ध्येय है। कांग्रेस के सामने स्वराज्य, स्वदेशी, बहिष्कार तथा राष्ट्रीय शिक्षा के प्रश्न हैं।

पंजाब, १९०६

पंजाब में नहरें निकाली जाती हैं और लायलपुर नाम का एक नया जिला बसाया जाता है। इन नहरों के किनारे दूर-दूर से ला कर किसान बसाए जाते हैं। जब इन किसानों के साथ सख्ती होती है, नया बन्दोबस्त होता है, तब सरदार अजीतसिंह उन किसानों को संगठित करते हैं, उनके लिए लोकगीत तैयार करते हैं और 'देशभक्त' नाम की एक संस्था तैयार करते हैं। इस संस्था का उद्देश्य 'भारत माता आन्दोलन' का संचालन है। अजीतसिंह बड़े सुन्दर वक्ता हैं। एक सूफी अम्बाप्रसाद जो 'भारत माता' का सम्पादन करते हैं और जिनकी कलम में जान है। इन्हीं के साथ लाला लाजपतराय भी आ जाते हैं। यह आन्दोलन इतना तेज हो जाता है कि भारत सरकार १८१८ के एक पुराने कानून को इस्तेमाल कर भी गिरफ्तार कर लिए जाते हैं। और भी गिरफ्तारियां होती हैं। लाला पिण्डीदास को पांच साल की सजा दी जाती है। सूफी अम्बाप्रसाद भी जेल में डाल दिए जाते हैं।

पंजाब के इस आन्दोलन में लायलपुर में भूतपूर्व फौजियों की सभाओं में सम्मिलित करने और उनकी सहानुभूति प्राप्त करने का विशेष प्रयास किया जा रहा है। पंजाब का उप-राज्यपाल डेंजिअल इबर्टसन ३० अप्रैल, १९०७ की अपनी रिपोर्ट में लिखता है कि "अभी तक सक्रिय आन्दोलन प्रायः उन्हीं जिलों तक सीमित है जहां सिख तत्त्व महत्त्वपूर्ण है। सिखों की आबादी वाले गांवों में छपे हुए निमन्त्रण और इश्तहार बांटे गए हैं। फीरोजपुर में होने वाली एक आम सभा में खुला विद्रोह प्रचारित किया गया है। इस सभा के लिए वहां पर तैनात सिख रेजिमेण्ट के जवानों को आमन्त्रित ही नहीं किया गया, बल्कि उनमें से सैकड़ों ने आमन्त्रण स्वीकार भी किया है।" लाला लाजपतराय अपने पंजाबी पत्र द्वारा इस आन्दोलन का समर्थन करते रहे हैं, जिसके लिए उन्हें देश-निकाला दिया गया। इस आन्दोलन में एक

युगान्तर, १९०६

अरविन्द घोष के छोटे भाई बारीन्द्र कुमार घोष 'युगान्तर' पत्र का प्रकाशन आरम्भ करते हैं। एक साल में ही इसकी २० हजार प्रतियां बिकने लगती हैं। सरकार उसके प्रचार से घबरा जाती है और उसके सम्पादकों की धर-पकड़ शुरू होती है। पत्र पर किसी सम्पादक का नाम नहीं छपता है और जब पुलिस कार्यालय में घुसती है, तब हरेक कर्मचारी चिल्ला उठता है कि वह सम्पादक है। अन्त में पुलिस स्वामी विवेकानन्द के छोटे भाई श्री भूपेन्द्र दत्त को पकड़ कर ले जाती है। मजिस्ट्रेट किंग्सफोर्ड के सामने भूपेन्द्र दत्त पर मुकदमा चलता है। भूपेन्द्र कोई सफाई नहीं देते हैं और कहते हैं कि जब मैं जानता हूं कि न्याय मिलने वाला नहीं है तब इस नाटक को क्यों आगे बढ़ाऊं? मजिस्ट्रेट किंग्सफोर्ड उन्हें एक साल के लिए जेल भेज देता है। इसके बाद एक के बाद एक 'युगान्तर' सम्पादक गिरफ्तार होने लगते हैं, तब बारीन्द्र कुमार घोष युगान्तर-पत्र को चलाने के लिए एक दल बना देते हैं और स्वयं कुछ नौजवानों के साथ एक नया अनुष्ठान उठा लेते हैं। यह अनुष्ठान है—सशस्त्र क्रान्ति का। इसमें वे ही लोग सम्मिलित हो पाते हैं जिन्हें रसोई बनाने, बर्तन मांजने और बगीचे की क्यारियों में काम करने से कोई परहेज नहीं। ये लोग ऐसा भोजन खाते हैं देता है, क्योंकि वह अपने ऊपर चलते हुए मुकदमे के दौरान कुर्सी पर बैठ गया। विधिनचन्द्रपाल को सजा दे दी जाती है, क्योंकि उन्होंने एक देशभक्त श्री अरविन्द घोष के विरुद्ध गवाही नहीं दी थी। बारीन्द्र कुमार का दल निश्चय करता है कि किंग्सफोर्ड को मौत के घाट उतार दिया जाए।

कलकत्ता-कांग्रेस में दादाभाई नौरोजी अध्यक्ष बन कर आते हैं और सरदार अजीतसिंह और लाला लाजपतराय को १० मई, १९०७ से एक दिन पहले, जो भारतीय स्वतन्त्रता के प्रथम संग्राम की अर्द्धशताब्दी की तारीख थी, माण्डले भेज देती है। थोड़े दिन बाद ४०० पुलिस के जवान गुजरांवाला पहुंच कर लाला पिण्डीदास को गिरफ्तार कर लेते हैं। सरदार अजीतसिंह के भाई और बाद में प्रसिद्ध अमर शहीद सरदार भगतसिंह के पिता सरदार किशनसिंह

(बाएं से दाएं) सरदार अजीतसिंह और सरदार किशन सिंह का सम्मान-समा-

मुस्लिम कार्यकर्त्ता भी सम्मिलित हैं, जिनका नाम है सैयद हैदर रजा। पंजाब की अदालतों में भारतीयों पर मुकदमे चलाए जाते हैं और उन्हें अंग्रेजों और भारतीयों के बीच में शत्रुता फैलाने के लिए दण्डित किया जाता है। ऐसे सजा प्राप्त दो नवयुवकों—लाला जसवन्तराय और 'पंजाबी' के सम्पादक के. के. अठवले — को जब सजा दी जाती है, तब अदालत में उपस्थित भीड़ उनकी जय-जयकार करती है और उन पर फूलों की बौछार करती है। जिला मजिस्ट्रेट के बंगले को तोड़-फोड़ देती है, सामने से गुजरने वाले अंग्रेजों को गाली देती है, और सारे पंजाब में प्रदर्शन होते हैं।

एक पठान लाला लाजपतराय के पास जाता है और कहता है कि फलां-फलां रेजिमेण्ट आपका आदेश मानने के लिए तैयार है। पर लाला लाजपतराय उसे अंग्रेज भेदिया समझ कर हंस देते हैं। रूसी दूतावास का एक अधिकारी चिरकिन अपने देश को रिपोर्ट देता है—"बंगाल में जो विद्रोह हो रहा है, उससे भी भयंकर पंजाब की अशान्ति है। इस अशान्ति ने सारे भारत को जगा दिया है।"

लन्दन, १९०९

काठियावाड़ के बलाइल नामक गांव के एक बैरिस्टर बम्बई में रहते हैं। उनका नाम है—श्यामजी कृष्ण वर्मा। चापेकर-बन्धुओं की शहादत से उनको

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उसके लिए कार्य करने के लिए वह इंग्लैण्ड पहुंच जाते हैं, जहां बैरिस्टरी प्रारम्भ कर देते हैं। सन १९०५ में वह एक मकान खरीदते हैं और नाम रखते हैं — 'इण्डिया हाउस' संसार में भारत की आवाज पहुंचाने के लिए 'इण्डियन सोशियोलाजिस्ट' नाम का मासिक पत्र प्रकाशित करते हैं और भारतीय इंग्लैण्ड आ कर उच्च शिक्षा प्राप्त करें, इसके लिए अपनी ओर से एक-एक हजार रुपए की छह छात्रवृत्तियां देने की घोषणा करते हैं। वह 'होम-रूल सोसाइटी' की स्थापना भी करते हैं, जिसके अध्यक्ष श्यामजी कृष्ण वर्मा बनते हैं और मन्त्री श्री शिवराव राणा। श्री राणा काठियावाड़ के एक रईस हैं, जो बैरिस्टरी पढ़ने के लिए लन्दन आए हुए हैं, पर अपनी देशभक्ति की खातिर वह काठियावाड़ी पोशाक पहनते हैं।

'इण्डिया हाउस' इंग्लैण्ड में उन भारतीय विद्यार्थी और पर्यटकों का, जिनका अपना कोई स्थान नहीं है, घर बन जाता है। धीरे-धीरे यह 'इण्डिया हाउस' भारतीय क्रान्तिकारियों का अड्डा बन जाता है। भारतीयों को शिवाजी, राणा प्रताप आदि के नाम पर छात्रवृत्तियां दी जाती थीं और यह वचन लिया जाता था कि वे विद्याध्ययन करने के पश्चात नौकरी न करके, देशसेवा करेंगे।

श्री श्यामजी कृष्ण वर्मा ने मोतियों का व्यापार किया है और श्री शिवराव राणा के सहयोग से वह व्यापार खूब चला है। व्यापार से प्राप्त धनराशि से एक बम-निर्माण कला-भवन खोला गया है। यहां पर भारतीयों को वर्षों तक बम-निर्माण की कला सिखाई गई। रूसी क्रान्तिकारियों को इस कारखाने में बम-निर्माण कला सिखाने के लिए रखा गया है, क्योंकि अंग्रेजों पर भरोसा नहीं किया जा सकता। महाराष्ट्र के श्री विनायक सावरकर और

लाला हरदयाल

दिल्ली के लाला हरदयाल, जो सरकारी छात्रवृत्तियों पर विद्याध्ययन करने आए हैं, सरकारी छात्रवृत्तियां छोड़ देते हैं और श्री श्यामजी कृष्ण वर्मा की छात्रवृत्तियों पर पढ़ना प्रारम्भ कर देते हैं। पंजाब के मदनलाल ढींगरा भी श्यामजी कृष्ण वर्मा के सम्पर्क में आते हैं।

लन्दन, १९०७

जब लाला लाजपतराय और सरदार अजीतसिंह को माण्डले भेजा जाता है,

विनायक दामोदर सावरकर

इसके विरोध में लन्दन में सभा होती है और अगले वर्ष भारतीय गदर की अर्द्धशताब्दी मनाई जाती है जिसमें इंग्लैण्ड के १०० विद्यार्थी शामिल होते हैं। सावरकर रिवाल्वर चलाने की शिक्षा देना प्रारम्भ करते हैं। ब्रिटेन की पुलिस श्यामजी कृष्ण वर्मा और लाला हरदयाल के खिलाफ वारण्ट जारी करती है और वे दोनों इंग्लैण्ड छोड़ कर पेरिस चले जाते हैं।

मद्रास, १९०७

मद्रास में अगस्त, १९०६ में 'स्वदेशी स्टीम नेवीगेशन कम्पनी' की स्थापना होती है, जो तूतीकोरन से कोलम्बो तक स्टीमर-सेवा चलाती है और इस प्रकार 'ब्रिटिश इण्डिया स्टीम नेवीगेशन कम्पनी' के एकाधिकार को ठेस पहुंचेती है। इस कम्पनी के संस्थापक श्री वी. ओ. चिदम्बरम् पिल्लै 'स्वदेशी और स्वराज्य' का सन्देश तूतीकोरन और तिन्नेवेली नगरों तक पहुंचाते हैं। यह सन्देश तूतीकोरन की मिलों के मजदूरों तक भी पहुंचता है और २७ फरवरी, १९०८ को कोरल मिल के १००० मजदूर हड़ताल कर देते हैं। जनता हड़तालो मजदूरों को भोजन बांटती है। भारतीय व्यापारी तिन्नेवेली और तूतीकोरन के अंग्रेज नागरिकों को खाद्यान्न नहीं बेचते हैं। जब कोई अंग्रेज सड़क पर घूमता दिखाई पड़ता है तब लोग उसे घेर कर कहते हैं कि वह 'बन्दे मातरम्' पुकारे। भारतीय नौकर अंग्रेज मालिकों का काम बन्द कर देते हैं और उन्हें श्रीलंका से अपने लिए खाद्यान्न मंगाना पड़ता है। १२ मार्च को श्री चिदम्बरम पिल्लै श्री विपिनचन्द्र पाल की प्रशंसा करने और बायकाट करने के अपराध में गिरफ्तार कर लिए जाते हैं। दूसरे दिन तूतीकोरन और तिन्नेवेली की जनता इसके विरुद्ध उठ खड़ी होती है। सरकारी सम्पत्ति और सारे कार्यालय जला दिए जाते हैं। सेना बुलानी पड़ती है। ६० व्यक्ति गिरफ्तार होते हैं। २६ व्यक्तियों को एक-एक साल की सजा दी जाती है। सुब्रह्मण्यम शिवा को १० साल की सख्त कैद और चिदम्बरम् पिल्लै को आजन्म कैद की सजा होती है। अरविन्द लिखते हैं— "तिन्नेवेली में जो आग भड़की है वह अधिकारियों और जनतान्त्रिक दल के नेताओं, दोनों के लिए महत्त्वपूर्ण चेतावनी है। नौकरशाहों को अगर उनकी आंखों से दिखाई और कानों से सुनाई देता हो, तो यह इस बात की बानगी है कि सहनशीलता और सन्तोष के पतले छिलके के नीचे आग की लपटें कैसी धधक रही हैं! वे किसी भी समय एक सर्वग्राही अग्निकाण्ड का रूप ले सकती हैं। यह फूस की आग नहीं है, बल्कि ज्वालामुखी के अन्तर से उगलने वाली लपटें हैं और उसे संसार के इतिहास में कभी भी दमन से नहीं जीता गया है।"

चिदम्बरम पिल्लै

बगाल, १९०७

अरविन्द घोष के भाई बारीन्द्र कुमार घोष का 'मानिकतल्ला आगान' का 'युगान्तर दल' अब हथियार एकत्र करने में समर्थ हो गया है। बिना हथियार के क्रान्ति नहीं हो सकती। इस कार्य में बारीन्द्र कुमार घोष की मदद दो नवयुवक करते हैं— हेमचन्द्र और उल्लासकर दत्त। हेमचन्द्र ने अपनी जायदाद का हिस्सा बेच कर उसका कुछ रुपया बम बनाने के कारखानों में लगाया है। एक बम फैक्टरी बैद्यनाथ धाम में खोली गई है। उल्लासकर दत्त उसके संचालक हैं। वह बम्बई इंजीनियरिंग क्लास में विद्यार्थी थे, लेकिन बंग-भंग से प्रेरित हो कर कलकत्ता चले आए हैं। दो अन्य फैक्ट्रियां कलकत्ता में खोली गई। उल्लासकर दत्त इंग्लैण्ड भी हो आए हैं और बम बनाना सीख गए हैं। वही शिक्षा वह औरों को देते हैं। यह दल निश्चय करता है कि बंगाल के गवर्नर एण्ड्रूज फ्रेजर को मार दिया जाए। फ्रेजर को मारने का काम उल्लासकर दत्त को सौंपा जाता है। ६ दिसम्बर, १९०७ को नारायणपुर स्टेशन के पास लाइन के नीचे तीन सेर वजन का एक बम रख दिया जाता है। जब श्री फ्रेजर की स्पेशल ट्रेन उधर से गुजरती है, तब बम फटने से इंजन का तो नुकसान होता है, लेकिन श्री फ्रेजर बच जाते हैं।

मुजफ्फरपुर बम-काण्ड, १९०८

किंग्सफोर्ड, जज हो कर मुजफ्फरपुर जा चुका है। उसके पास बमों का एक पार्सल जाता है, पर वह उसे नहीं खोलता। तब यह तय होता है कि प्रफुल्लचन्द्र चाकी और खुदीराम बोस को किंग्सफोर्ड को मारने के लिए एक-एक तमंचा दे कर भेजा जाए। वह मुजफ्फरपुर पहुंचते हैं और ३० अप्रैल, १९०८ को मुजफ्फरपुर में क्लब के पास हरे रंग की एक गाड़ी में, जिसमें किंग्सफोर्ड आया करता था, बम फेंकते हैं। पर उस गाड़ी में मौजूद एक अंग्रेज वकील कैनेडी की पत्नी और लड़की मारी जाती हैं। खुदीराम बोस भाग कर बैनीपुर और प्रफुल्लचन्द्र चाकी समस्तीपुर पहुंचते हैं। समस्तीपुर का पुलिस-इंस्पेक्टर चाकी को पहचान लेता है और मोकामा स्टेशन पर उसे गिरफ्तार करने की कोशिश की जाती है। चाकी पुलिस वालों पर वार करता है, जब वार खाली जाता है तब अपने को गोली मार लेता है। खुदीराम बोस बैनीपुर में पकड़ा जाता है। खुदीराम बोस १७ वर्ष का है और केवल दो दर्जे तक पढ़ा है। वह जज के सामने कहता है—"बम मैंने फेंका है, किंग्सफोर्ड को मैं कत्ल करना चाहता हूं। उसने हमारे बंगाल के अनेक नौजवानों को कड़ी सजाएं दी हैं। मुझे खेद है कि मेरे बम से मिसेज कैनेडी की जान गई। इस काण्ड की सारी जिम्मेदारी मेरे ऊपर है।" ११ अगस्त, १९०८ को सवेरे ६ बजे खुदीराम बोस को फांसी पर लटका दिया जाता है और लाश उनके वकील को दे दी जाती है। फूलों से सुसज्जित शैया पर उसका शव रखा जाता है, अर्थी फूल-मालाओं से सजाई जाती है। माथे पर चन्दन-तिलक चमक रहा है। अधरों पर नेत्रों से जागृति-ज्योति निकल रही है। 'राम नाम सत्य' और 'बन्देमातरम' के नारों से अर्थी उठती है, हजारों आदमी इस शव-यात्रा में सम्मिलित हैं। चिता में आग लगाई जाती है, तो 'बन्दे-मातरम्' की ध्वनि से आकाश गूंज उठता है। चिता ठण्डी होती है, तो भस्मी प्राप्त करने के लिए जनता टूट पड़ती है और उसे चांदी और सोने की

खुदीराम बोस

डिब्बियों में सम्भाल कर रखा जाता है। बंगाल के घर-घर में यह गीत गाया जाता है—

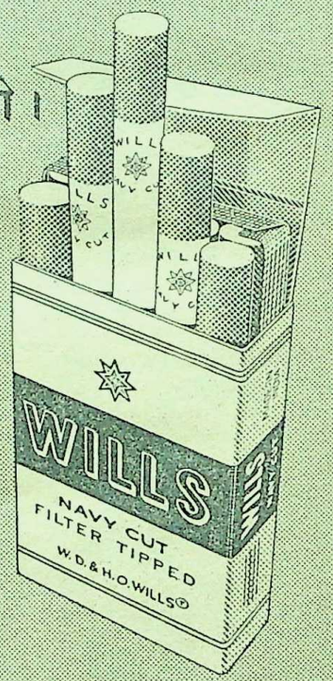
खुदीराम बोस जया हाशिते हाशिते,
फांसी ते कोरिलो प्रान शेष।
तुई तो मांगो तार देर जननी,
तुई तो मांगो नादेर देश।

अर्थात — खुदीराम बोस ने हंसते-हंसते फांसी पर अपने प्राणों को दिया। हे जननी, वही तो मैं मांगता हूं।

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

अपना, रहे हमेशा अपना

जैसे विल्स फ़िल्टर।
फ़िल्टर और तम्बाकू के
अनोखे मेल के कारण
सचमुच स्वाद है मज़ेदार
हर समय, हर बार।
लाखों सिगरेट प्रेमियों की
भी यही है राय
विल्स फ़िल्टर
एक बार पी लें—
तो हमेशा
पीना चाहेंगे।



भारत में
सबका प्यारा
फ़िल्टर सिगरेट

जोड़ी अनोखी, मेल अनोखा
तभी तो चलन फ़िल्टर का देखा

सर्वाधिक मूल्य : रु० २.०० में १०, स्थानीय करों के अधीन

वैधानिक चेतावनी: सिगरेट पीना स्वास्थ्य के लिए हानिकारक है
STATUTORY WARNING: CIGARETTE SMOKING IS INJURIOUS TO HEALTH

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Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

अलीपुर षड्यन्त्र केस, १९०८

खुदीराम बोस की गिरफ्तारी के बाद पुलिस सतर्क हो गई है। थोड़े दिन बाद ही बड़े तड़के पुलिस मानिकतल्ला के मकान में जा कर बारीन्द्र कुमार घोष, उपेन्द्रनाथ, उल्लासकर दत्त, इन्द्रभूषण राय, शिशिरकुमार घोष, कन्हाईलाल दत्त आदि तेरह व्यक्तियों को गिरफ्तार कर लेती है। बाद में इसी सिलसिले में अरविन्द घोष, नलिनीकान्त गुप्त और बहुत-से व्यक्ति गिरफ्तार होते हैं। इसी बीच यह मुकदमा मि. बिरले की अदालत में प्रारम्भ होता है, इसे 'अलीपुर षड्यन्त्र केस' का नाम दिया जाता है। पुलिस ने २७७ गवाह पेश किए। १५ सितम्बर को सब अपराधी सेशन सुपुर्द किए जाते हैं। नरेन्द्रनाथ गोस्वामी सरकारी गवाह बन गया है और उसने सब कुछ बता दिया है।

मुकदमे के दौरान यह तय किया जाता है कि नरेन्द्र गोस्वामी को दण्ड दिया जाए। नरेन्द्र गोस्वामी अभियुक्तों से अलग अस्पताल में है। सुरक्षा की दृष्टि से। सत्येन्द्रनाथ बोस और कन्हाईलाल दत्त को उसकी हत्या का काम सौंपा जाता है। सत्येन्द्रनाथ खांसी से परेशान होने के बहाने और कन्हाईलाल दत्त पेट-दर्द की तकलीफ के बहाने अस्पताल पहुंच जाते हैं। सत्येन्द्रनाथ नरेन्द्र गोस्वामी पर निशाना लगाते हैं, पर वह भाग निकलता है। भागते हुए गोस्वामी को कन्हाईलाल अपनी पिस्तौल की गोली से समाप्त कर देते हैं। गोस्वामी की हत्या के अपराध में दोनों युवकों को फांसी की सजा सुनाई जाती है। १० नवम्बर, १९०८ को कन्हाई को फांसी दी जाती है। उसका वजन १६ पौण्ड बढ़ जाता है। कन्हाईलाल की लाश का अभूतपूर्व जुलूस निकलता

देशबन्धु चितरंजनदास

है। सत्येन्द्र की लाश का दाह-संस्कार जेल में ही कर दिया जाता है।

सेशन अदालत में अलीपुर षड्यन्त्रकारियों का मुकदमा पहुंचा है और श्री चित्तरंजन दास उसकी पैरवी करते हैं। ९ मई, १९०९ को फैसला दिया जाता है। १९ व्यक्तियों को सजा होती है और १७ छोड़ दिए जाते हैं। बारीन्द्र कुमार घोष और उल्लासकर दत्त को फांसी के साथ-साथ 'सारी सम्पत्ति जब्ती' की सजा दी जाती है। १० व्यक्तियों को आजन्म काले पानी और समस्त सम्पत्ति जब्ती की सजा दी जाती है। तीन व्यक्तियों को १०-१० वर्ष काले पानी की सजा दी जाती है और सम्पत्ति जब्त करने का फरमान भी जारी होता है। दो को सात साल काले पानी की सजा और एक को एक वर्ष का कठोर कारावास दिया जाता है। श्री अरविन्द घोष निर्दोष करार दिए जाते हैं।

मामला उच्च न्यायालय में जाता है। बारीन्द्र कुमार घोष और उल्लासकर दत्त की फांसी की सजा कालेपानी में बदल दी जाती है।

पूर्वी बंगाल, १९०६

ढाका के नेशनल स्कूल में अध्यापक पुलिनबिहारी दास। एक अन्य अध्यापक भूपेशचन्द्र राय के सहयोग से 'अनुशीलन समिति' की स्थापना। धीरे-धीरे सोनारंग में माखनलाल सेन जो नेशनल हाई स्कूल में अध्यापक हैं, इसकी शाखा खोलते हैं। सन १९०८ में 'अनुशीलन समिति' को गैर-कानूनी घोषित किया जाता है। श्री पुलिनबिहारी दास को गिरफ्तार कर १५ महीने का कारावास दिया जाता है। १९०९ में वह वापस लौटते हैं और तीन महीने बाद फिर पकड़ लिए जाते हैं और सात वर्ष के लिए कालेपानी भेज दिए जाते हैं। श्री पुलिनबिहारी १९२० तक नजरबन्द रहते हैं। लेकिन उन्होंने जो अनुशीलन समिति बनाई है, वे सक्रिय हैं। स्थान-स्थान पर धन जुटाने के लिए डाके डाले जाते हैं। राजेन्द्रपुर स्टेशन पर डाका डाला जाता है और २३ हजार की लूट होती है। राजनगर स्टेशन पर डाका डाला जाता है और २८ हजार की लूट होती है। पुलिस के डिप्टी सुपरिंटेण्डेण्ट शमशुल आलम और मैमनसिंह के पुलिस इंस्पेक्टर राजकुमार को सरे-बाजार मार दिया जाता है। 'अनुशीलन समिति' के द्वारा जो डाके डाले गए, उनकी संख्या १५० है और लगभग १००० व्यक्ति गिरफ्तार हुए हैं जिनमें एक को फांसी हुई है।

सूरत, १९०७

कलकत्ता-कांग्रेस में यह मांग होती है कि कांग्रेस का अधिवेशन लाहौर में हो, लेकिन वह मांग स्वीकार नहीं होती और यह तय किया जाता है कि अगला अधिवेशन नागपुर में हो। नागपुर की स्वागत-समिति तिलक को अध्यक्ष बनाना चाहती है, जो कांग्रेस के अधिकारियों को स्वीकार नहीं है। इसलिए बम्बई कांग्रेस महासमिति की बैठक बुलाई जाती है, जिसमें बहुत थोड़े-से लोग आए हैं और यह निश्चय किया जाता है कि सूरत में अधिवेशन हो। इसी समय लाला लाजपतराय हिरासत से छोड़ दिए जाते हैं और यह मांग होने लगती है कि उन्हें अध्यक्ष बनाया जाए। लेकिन स्वागत-समिति निर्णय करती है कि बंगाल के वकील श्री रासबिहारी घोष को अध्यक्ष बनाया जाए। सूरत-कांग्रेस की बैठक शुरू होती है। इस अधिवेशन के लिए स्वराज्य, स्वदेशी, विदेशी बहिष्कार और राष्ट्रीय शिक्षा पर प्रस्ताव नहीं दिए गए। कहा जाता है कि ये प्रस्ताव पिछले अधिवेशन

रासबिहारी बोस

में पारित हो चुके हैं। श्री रासबिहारी बोस का नाम प्रस्तावित होता है। श्री तिलक एक पर्ची भेजते हैं कि मैं इस पर बोलना चाहता हूं कि विचार स्थगित कर दिया जाए, परन्तु उन्हें बुलाया नहीं जाता। श्री तिलक बोलने के लिए बढ़ते हैं और मंच पर पहुंचते हैं कि इसी समय मंच पर अण्डे और जूते फेंके जाते हैं। कोलाहल मच जाता है और कांग्रेस का अधिवेशन नहीं हो पाता। कांग्रेस गरम और नरम दलों में बंट जाती है। तिलक, अरविन्द घोष आदि कांग्रेस से अलग हो जाते हैं। और कांग्रेस नरम दल के हाथों में पहुंच जाती है।

बम्बई, १९०८

२९ जून, श्री बालगंगाधर तिलक पर 'केसरी' में खुदीराम बोस की प्रशंसा में लेख लिखने के कारण राजद्रोह का मुकदमा चलाया जाता है। चीफ प्रेसिडेंसी मजिस्ट्रेट की अदालत में जब मुकदमे की पेशी शुरू होती है तब बड़ी भीड़ इकट्ठी होती है। पुलिस उसे तितर-बितर करने के लिए लाठी चलाती है, तो पुलिस पर और यूरोपियनों पर पत्थर फेंके जाते हैं। फलस्वरूप नगर में कुछ समय के लिए लोगों के इकट्ठे होने पर प्रतिबन्ध लगा दिया जाता है तथा उच्च न्यायालय में ही तिलक के लिए एक विशेष जेल बना दी जाती है, जिस पर १२ यूरोपियन अफसर, १० सशस्त्र भारतीय अफसर और २४ अन्य भारतीय सिपाही पहरा देते हैं। इनके अतिरिक्त १९० अन्य पुलिस अधिकारी तथा ३० घुड़सवार अदालत के चारों ओर पहरा देने के लिए तैनात किए जाते हैं। १६ जुलाई को बम्बई की ६ मिलों में हड़ताल होती है और सब मजदूर मुकदमा देखने आते हैं। १७ जुलाई को २८ मिलों में हड़ताल होती है और ३५,००० मजदूर बम्बई की सड़कों पर आ जाते हैं। भीड़ और अंग्रेज सिपाहियों में तथा पुलिस में जगह-जगह भिड़न्त होती है और पुलिस गोली चलाती है। २२ जुलाई को लोकमान्य तिलक को ६ साल की सजा सुनाई जाती है और मांडले भेजने का आदेश होता है। दूसरे ही दिन ९ और मिलों में हड़तालें होती हैं। सारे बाजार बन्द हो जाते हैं। इसके अगले दिन ७० मिलें और बन्द होती हैं। स्थान-स्थान पर फौज तैनात होती है। चार दिन तक गोलियां चलती रहती हैं। इन ६ दिनों में ऐसा लगता है कि बम्बई शहर ही लड़ाई का मैदान है, जहां एक तरफ यूरोपियन और पुलिस है और दूसरी तरफ भारतीय हैं। इन भिड़न्तों में २०० भारतीय गोली के शिकार होते हैं। भारत के अन्य भागों में भी प्रदर्शन होते हैं।

अब वह समय प्रारम्भ होता है जब विदेशों में भारतीयों ने क्रान्तिकारी कार्य प्रारम्भ किया है और विदेशों में न केवल प्रचार किया, बल्कि हथियार खरीदे। समाचारपत्र छापे, पर्चे निकाले और उन्हें देश के विभिन्न क्षेत्रों के अलावा देश के बाहर (जहां-जहां भारतवंशी थे) भेजा। यह कार्य श्री श्यामजीकृष्ण वर्मा द्वारा दिए गए वजीफों और 'इण्डिया हाउस' में प्रशिक्षित नवयुवकों द्वारा किया गया। इन्हीं में से एक श्री विनायक दामोदर सावरकर ने महाराष्ट्र के आन्दोलन को संचालित किया और दूसरे लाला हरदयाल जो दिल्ली के ही छात्र थे, दिल्ली आए, जहां उन्होंने क्रान्तिकारियों की भर्ती की। जिन दिनों लाला हरदयाल बंग-भंग आन्दोलन के समय दिल्ली और लाहौर में क्रान्तिकारी कार्रवाइयां संचालित कर रहे थे, उन्हें सूचना मिली कि खुफिया पुलिस उनके पीछे है। लिहाजा वह पहले यूरोप और फिर अमेरिका चले गए, जहां 'गदर पार्टी' की स्थापना हुई। इस 'गदर पार्टी' ने संयुक्त राज्य अमेरिका और कनाडा में बसे भारतीयों को संगठित किया, उनकी वीरता के कार्य प्रथम महायुद्ध तक एक के बाद एक चलते रहे। दूसरी तरफ श्यामजी कृष्ण वर्मा, श्री राणा, बम्बई के एक पारसी व्यापारी की पुत्री मदाम कामा तथा विनायकराव सावरकर लन्दन से पेरिस आ गए, क्योंकि लन्दन की पुलिस उनके पीछे पड़ी हुई थी। इन लोगों ने बहुत ही संगठित कार्य किए, जिनका कार्यकाल कई वर्षों तक चला।

लन्दन, १९०९

विनायकराव सावरकर, गणेशराव सावरकर और नारायणराव सावरकर तीन भाई हैं, जो नासिक में रहते आए हैं। ९ जून, १९०९ को गणेशराव सावरकर को राष्ट्रीय गीतों की एक पुस्तक तथा 'बम बनाने की विधि' नामक पुस्तक को रखने के अपराध में आजन्म काले पानी की सजा होती है। ब्रिटेन में विनायकराव सावरकर के सभी साथी इसका बदला लेना चाहते हैं और यही भावना भारत में है। जुलाई, १९०९ में विनायकराव सावरकर का एक शिष्य मदनलाल धींगरा भारत मन्त्री के सहायक सर विलियम कर्जन वाइली को, जो भारतीय छात्रों पर निगरानी रखता है, अपनी गोली से उड़ा देता है। इधर नासिक में औरंगाबाद के युवक अनन्त कान्हेरे ने मि. जैक्सन को, जिन्होंने गणेश सावरकर को सेशन सुपुर्द किया था, हत्या कर दी है। इसके फलस्वरूप बाद ७ आदमियों पर मुकदमा चलाया जाता है। उधर नासिक में, जहां सावरकर बन्धुओं ने 'अभिनव भारत सभा' बना रखी थी, नासिक षड्यन्त्र का मुकदमा चलाया जाता है जिसमें ३८ आदमियों को

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२७ को सजाएं होती हैं। उधर ग्वालियर में और सतारा में भी मुकदमे चलाए जाते हैं। ग्वालियर में ३९ आदमियों पर मुकदमा चलता है, सतारा में तीन व्यक्तियों पर और सब को सजा दी जाती है।

लन्दन में मदनलाल धींगरा की भर्त्सना करने के लिए एक सभा होती है। एक के बाद एक वक्ता निन्दा किए जा रहे हैं। श्री विनायक सावरकर चुप हैं। इसके बाद अध्यक्ष विपिनचन्द्र पाल पूछते हैं कि क्या मान लिया जाए कि मदनलाल धींगरा की निन्दा का प्रस्ताव सर्वसम्मति से पास होता है। सावरकर कड़क कर कहते हैं, 'नहीं, मुझे कुछ कहना है।' वह बोलते हैं कि जब मदनलाल धींगरा का मामला अदालत में विचाराधीन है, तब हमें उसकी निन्दा या स्तुति में कोई प्रस्ताव नहीं करना चाहिए, क्योंकि इससे मुकदमे पर असर पड़ेगा। इस पर एक अंग्रेज सावरकर के घूंसा मारता है और कहता है—'जरा अंग्रेजी घूंसे का मजा लो, टेस्टी कैसा लगता है।' इस पर एक हिन्दुस्तानी नौजवान उस अंग्रेज के सिर पर डण्डा कस देता है और कहता है कि 'जरा इसका भी मजा लो, यह हिन्दुस्तान का डण्डा है।' भगदड़ मच जाती है। सभास्थल पर एक पटाखा छूटता है और सभा भंग हो जाती है। मदनलाल धींगरा अदालत में कहते हैं, "जो सैकड़ों अमानुषिक फांसी तथा काले पानी की सजा हमारे देशभक्तों को हो रही हैं, मैंने उसी का एक साधारण-सा बदला उस अंग्रेज के खून से लेने की चेष्टा की है। यह मेरा अपना निर्णय था। इस सम्बन्ध में किसी और से सलाह नहीं ली, मैंने किसी के साथ मिल कर षड्यन्त्र नहीं किया, मैंने तो केवल अपना कर्त्तव्य पूरा करने की चेष्टा की। एक जाति जिसको विदेशी संगीनों से दबाया जा रहा है, समझ लेना चाहिए कि वह बराबर लड़ाई ही कर रही है।" मदनलाल धींगरा को फांसी दे दी जाती है।

हार्डिंग बम केस, १९११

'चन्द्रनगर अनुशीलन समिति' के नेता रासबिहारी बोस का तबादला देहरादून जंगल-विभाग में हो जाता है। वह एक साधारण कर्मचारी हैं। लेकिन अनुशीलन आन्दोलन से प्रेरित हैं और लाला हरदयाल द्वारा छोड़े गए आन्दोलन के सूत्रों को पकड़ते हैं। पंजाब तथा उत्तर भारत में आन्दोलन संचालित करते हैं। १२ दिसम्बर, १९११ को दिल्ली में एक विराट दरबार होता है जिसमें सम्राट जार्ज पंचम सम्मिलित होते हैं। लार्ड हार्डिंग भारतवर्ष के वायसराय घोषित हुए हैं। एक तरफ बंग-भंग की घोषणा को समाप्त किया जाता है, भारत की राजधानी कलकत्ता से दिल्ली स्थानान्तरित की जाती है और साम्राज्य की शक्ति दिखाने के लिए २३ दिसम्बर, १९१२ को लार्ड हार्डिंग का जुलूस हजारों हाथी, घोड़ों, तोपों और बन्दूकधारी फौज के साथ निकलता है। सैकड़ों लोग घरों और दूकानों पर जुलूस को देखने के लिए जमा हैं। ठीक चांदनी चौक में जब वायसराय की सवारी निकलती है तो एक छत से रासबिहारी बोस का सेवक और उनका शिष्य बसन्तकुमार बिश्वास उनके ऊपर एक बम फेंकता है। उसके पीछे भाई बालमुकुन्द खड़े हुए हैं। बम डाल कर दोनों नाली के रास्ते से उतर जाते हैं। बम वाइसराय की सवारी पर गिरता है, उनका अंगरक्षक मर जाता है और वाइसराय के सिर पर भी चोट आती है, वह मूर्छित हो जाते हैं। जुलूस समाप्त कर दिया जाता है। जो लोग वहां बैठे या खड़े हुए हैं उन्हें आदेश दिया जाता है कि वे जहां के तहां जैसे के तैसे रहें। हिलें-डुलें नहीं। २४ घण्टे तक चांदनी चौक की वह भीड़ ज्यों की त्यों बैठी रहती है। लेकिन बम फेंकने वाले का पता नहीं लगता। बाद में दिल्ली शहर में एक पर्चा बंटता है जिसमें कहा जाता है कि दिल्ली में दिसम्बर में जो घटना हुई थी उससे संकेत मिलता है कि भारतवर्ष के बुरे दिन अब खतम होने को हैं और भारत का भाग्य अब ईश्वर के वरद हाथों में है। समस्त राजनीतिक गतिविधियों के केन्द्र कलकत्ता में तलाशी ली जाती है। और वहां पर दिल्ली के किसी अवध-बिहारी का नाम मिलता है। बाद में पता चलता है कि अवध बिहारी मास्टर अमीरचन्द के यहां रहते हैं। वहां की तलाशी ली जाती है। यहां पर कुछ क्रान्तिकारी पर्चे, कुछ पत्र और एक बम की टोपी निकलती है। मास्टर अमीरचन्द और अमीरचन्द का भतीजा गिरफ्तार होते हैं। बाद में सुल्तानचन्द, जो अमीरचन्द का गोद लिया पुत्र होता है और दीनानाथ मुखबिर हो जाते हैं। दिल्ली-षड्यन्त्र केस का मुकदमा चलता है। लाला हनुमन्त सहाय, राजस्थान के श्री प्रतापसिंह बारहट तथा अन्य अनेक लोगों पर मुकदमा चलता है। १५ अक्तूबर, १९१४ को मास्टर अमीरचन्द, मास्टर अवधबिहारी, भाई बालमुकुन्द और बसन्त कुमार बिश्वास को फांसी की सजा दे दी जाती है। मास्टर अवधबिहारी से फांसी के समय एक अंग्रेज अधिकारी पूछता है, 'कहिए, आपकी अन्तिम इच्छा क्या है?' मास्टर अवधबिहारी जवाब देते हैं कि 'मेरी एक ही इच्छा है—अंग्रेजी राज का नाश हो।' इस पर अंग्रेज कहता है, 'अब तो शान्तिपूर्वक मरिए।' तो अवधबिहारी हंस कर कहते हैं, 'अब शान्ति कैसी! मैं तो चाहता हूं ऐसी प्रचण्ड क्रान्ति की आग सुलगे जिससे यह सारी ब्रिटिश सत्ता नष्ट हो जाए।'

भाई बालमुकुन्द की पत्नी रामरखी उनसे जेल में मिलने आती हैं और पूछती हैं कि खाना कैसा मिला? भाई बालमुकुन्द कहते हैं, 'मिट्टी मिली रोटी।' रामरखी घर जाती हैं और आटे में मिट्टी मिलाने लगती हैं। जब यह पूछती हैं कि सांतें कहां हैं तो बालमुकुन्द कहते हैं—दो कम्बलों पर और उस दिन से गरमी में भी उनकी पत्नी कम्बलों पर लेटने लगती हैं। जिस दिन भाईजी को फांसी होनी है, उस दिन रामरखी वस्त्र-आभूषण पहन कर चबूतरे पर जा बैठती हैं। न जहर खाती हैं, न और कुछ। लेकिन बैठ गईं, तो फिर उठी नहीं। भाई बालमुकुन्द और रामरखी की शवयात्रा साथ-साथ

लन्दन, १९१०

विनायक सावरकर पेरिस से लन्दन पहुंचते हैं। बैरिस्टर सावरकर का यह ख्याल था कि जैक्सन-हत्याकाण्ड में उनका नाम नहीं लिया गया है और उन्हें नहीं पकड़ा जाएगा। पर जैसे ही वह रेलगाड़ी से लन्दन के पास आते हैं, विक्टोरिया स्टेशन पर गाड़ी रुकवा कर उन्हें गिरफ्तार कर लिया जाता है। सावरकर यह आपत्ति करते हैं कि भारत सरकार उन्हें इंग्लैण्ड से नहीं मंगवा सकती, पर इंग्लैण्ड की अदालतें उनकी आपत्ति नहीं मानतीं। विनायक को एक जहाज में बन्दी की हैसियत से भारत की ओर रवाना कर दिया जाता है। जब जहाज मारसील बन्दरगाह के निकट आता है, तब विनायक पहरेवालों को धोखा दे कर समुद्र में कूद पड़ते हैं और तैर कर फ्रांस की भूमि पर पहुंच जाते हैं। एक फ्रांसीसी सार्जेण्ट के पास खड़े हो जाते हैं और कहते हैं कि अब वह फ्रांस की भूमि में हैं, अंग्रेज सिपाही उन्हें नहीं पकड़ सकते। लेकिन अंग्रेज सिपाही उनको पकड़ कर वापस ले जाते हैं। भारत में उन पर मुकदमा चलता है और सन १९११ में विनायकराव सावरकर को कालेपानी की सजा दे कर अण्डमान भेज दिया जाता है।

अमेरिका, १९०८ से १९१४

अमेरिका के सानफ्रांसिस्को में जो भारतीय छात्रों द्वारा 'भारतीय स्वाधीनता संघ' की स्थापना की गई। उनमें से डा. पाण्डुरंग खानखोजे और अबरचन्द लस्सर मिलिट्री अकादमी में भरती हो गए हैं। इसके बाद अन्य राज्यों में भी 'स्वाधीनता संघ' स्थापित हो जाता है। कनाडा में रह रहे सिखों में प्रचार किया जाता है। इस प्रचार के कारण अब कनाडा की सरकार अधिक भारतीयों को आने नहीं देना चाहती और शर्त लगाती है कि जो भारतीय सीधे भारत से जहाज द्वारा आएंगे, उन्हीं को कनाडा में प्रवेश करने दिया जाएगा। बाबा गुरदित्तासिंह अमृतसरी, जो सिंगापुर में ठेकेदारी का काम करते हैं, जापान से 'कामागाताभारू' नामक जहाज किराए पर लेते हैं और 'गुरु नानक स्टीम नेवीगेशन कम्पनी' के नाम से ३७२ यात्री ले कर यह जहाज वेंकोवर पहुंचता है। भाई भाग सिंह ने जहाज के लिए घाट किराए पर ले लिया है, पर सवारियों को नहीं उतरने दिया जाता। इन लोगों के पीने का पानी भी बन्द कर दिया जाता है। बाद में एक जंगी जहाज आता है और इस जहाज को भारत के लिए वापस कर दिया जाता है। भाई भाग सिंह तथा उनके एक साथी को एक भेंटिए ने, तब गोली से मार डाला जब वे प्रार्थना कर रहे थे। यह जहाज १९१४ में २९ सितम्बर को भारत के बजबज बन्दरगाह पर पहुंचता है। भारत सरकार को यह आशंका है कि इनमें जो लोग आ रहे हैं वे हथियार लेकर आ रहे हैं और 'गदर' करेंगे। इसलिए सरकार योजना बनाती है कि उन सबको एक स्पेशल गाड़ी में बिठा कर पंजाब भेज दिया जाए। पानी तक नहीं पीने दिया जाता और जुलूस बना कर कलकत्ता शहर से ही और चलते हैं। सेना रोकती है। वे नहीं रुकते, तो गोली चलती है जिस में १८ सिख मारे जाते हैं, २९ भाग जाते हैं। ४३ को गाड़ी में ठूंस कर लाहौर भेजा जाता है, बाकी दूसरे दिन गिरफ्तार कर लिए जाते हैं। पंजाब पहुंचने पर इनमें से अनेक को जेलों में बन्द कर दिया जाता है।

उधर लाला हरदयाल और इलाहाबाद विश्वविद्यालय के एक छात्र पं. परमानन्द सानफ्रांसिस्को पहुंच जाते हैं। जो 'भारतीय स्वाधीनता संघ' चला रहे थे उनसे भेंट होने पर पहले एक 'हिन्दी एसोसिएशन' बनाई जाती है, बाद में उसका नाम 'गदर पार्टी' रख दिया जाता है। बाबा सोहन सिंह सभापति और लाला हरदयाल मन्त्री होते हैं। इसके दफ्तर का नाम 'युगान्तर आश्रम' और प्रेस का नाम 'गदर प्रेस' रखा जाता है। १ नवम्बर, १९१३ से 'गदर' अखबार का पहला अंक प्रकाशित होता है। यह पत्र उर्दू, मराठी, गुजराती, पंजाबी और अंग्रेजी में निकलता है। इस आश्रम में सैनिक कवायद करने, बम बनाने, पिस्तौल और बन्दूक चलाने की शिक्षा दी जाती है। बारमोंट मिलिटरी विश्वविद्यालय में पढ़ रहे तारकनाथ दास भी इसके सदस्य हो जाते हैं, लिहाजा उन्हें कालेज से निकाल दिया जाता है। यह संगठन भारत से बाहर सभी भारतीयों को संगठित करता है और पम्फलेट तथा गोला-बारूद भारत भेजता है। यह तय होता है कि २१ फरवरी, १९१५ को सारे भारत में क्रान्ति हो। इस काम के लिए भारत में हथियार भेजे जाते हैं। पं. परमानन्द एक जहाज में हथियार भर कर भारत आते हैं। पहुंचते ही जहाज पर कब्जा कर लिया जाता है और उन्हें गिरफ्तार कर लिया जाता है। उन्हें फांसी की सजा होती है। बाद में यह सजा ८० साल की काले पानी की सजा में बदल दी जाती है। गदर पार्टी के एक सदस्य सरदार करतार सिंह भारत वापस आते हैं। वह लाहौर की छावनी मैगजीन पर कब्जा करने की कोशिश करते हैं, पर सफल नहीं होते। फिर वह रासबिहारी बोस के सम्पर्क में आते हैं और विभिन्न छावनियों की यात्रा कर उन छावनियों की कमेटी बनाते हैं। लेकिन एक कृपाल सिंह मुखबिर हो जाता है। करतार सिंह को फांसी की सजा होती है।

तोशाबारू नामक जहाज भी भारत के लिए हथियार और क्रान्तिकारी लेकर अमेरिका से रवाना होता है, पर पनामा में रोक लिया जाता है। जो यात्री आते हैं, उन्हें कलकत्ता से पहले ही उतार कर १२० यात्रियों को मिण्टगुमरी और मुल्तान की जेलों में भेज दिया जाता है। भारत आ चुके लोगों में से व्यक्तियों पर मुकदमा चलाया जाता है, जिनमें से २६ को फांसी की सजा दी जाती है।

CC-0. Indira Gandhi National Centre for the Arts. In collaboration with Digitized by Arya Samaj Foundation Chennai and eGangotri. Heritage and IKS-MoE. Digitization: eGangotri.

स्वातंत्र्य : दो इतिहास बिंब

स्वातंत्र्य के संदर्भ में अपनी विरासत की चर्चा करते हुए चित्रकार बेंद्रे के इस चित्र का अपना महत्व है. उनका कहना है कि यह चित्र उन्होंने १९४२ में बनाया था, (जिसे पूरा उन्होंने १९४५ में किया) जब बंबई के ग्वालिया टंक स्थान पर कांग्रेस का अधिवेशन हुआ था. यह वही इतिहासप्रसिद्ध अधिवेशन था, जिसमें महात्मा गांधी ने 'करो या मरो' का आह्वान किया था. यही वह अधिवेशन था, जिसमें 'भारत छोड़ो' का सूत्रपात हुआ था. चित्र उस अधिवेशन के लिए बने पंडाल के मुख्य द्वार को प्रमुखता देता है. बेंद्रे ने बताया कि इसका डिजाइन फिल्म निर्माता वी. शांताराम ने अपने कला निर्देशक के सहयोग से किया था. इस दृश्य को उन्होंने उसी के आसपास रहनेवाले अपने एक मित्र की छठी मंजिल से देखा था. तब लगा था कि यह एक अच्छा चित्र-विषय है, लेकिन तब उन्हें क्या पता था कि यह हमारी स्वतंत्रता के संघर्ष का स्मृति-चित्र बन जायेगा !

इस इतिहास-चित्र के साथ-साथ स्वतंत्रता की एक आधुनिक चित्र-व्याख्या भी यहां प्रस्तुत है. यह चित्र है कृष्ण हेब्बार का, जिसे उन्होंने १९७२ में बनाया है. आजादी या स्वतंत्रता की अनुभूति चिरंतन होती है, वे कहते हैं, और हर कोई चिड़ियों की तरह स्वतंत्र रहना चाहता है. इस चित्र में अंधेरे को पार कर के एक आकृति प्रकाश की ओर अग्रसर है. उसका मस्तक उजाले के सूरज की तरह उन्नत है और भुजाएं मुक्त आकाश की तरह फैली. कदमों में अथाह और अटूट आत्मविश्वास है. इस चित्र की व्याख्या करते समय हेब्बार केवल एक संस्कृत-उक्ति बोलते हैं—'तमसो मा ज्योतिर्गमय' और सचमुच उसके बाद इस चित्र की व्याख्या के लिए और कुछ शेष नहीं रह जाता.

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हमारी विरासत : एक

तिलक

स्वातंत्र्य : जन्मसिद्ध अधिकार

⊡ गंगाधर गाडगील (प्रखर मराठी लेखक; लोकमान्य के चरित्र' पर 'दुर्दम्य' उपन्यास के रचयिता)

हमारे समकालीन इतिहास के दो निर्णायक मोड़, २६ जनवरी, १९३०, जब स्वातंत्र्य सेनानियों ने रावी तट पर पूर्ण स्वतंत्रता की मांग घोषित की थी और पूरे एशिया-अफ्रीका के उपनिवेशों में आशा की एक नयी ज्योति चमक उठी थी. फिर २६ जनवरी, १९५०, जब संविधान लागू हुआ और हमने संसार के सबसे विशाल प्रजातंत्र बनने का निर्णय लिया. और अब २६ जनवरी १९७६—आत्मनिरीक्षण और नयी जिम्मेवारियों को समझने, स्वीकारने का वातावरण. इतिहास के इस निर्णायक मोड़ पर हम सर्वप्रथम प्रणाम करते हैं अपने स्वातंत्र्य संग्राम के सभी ज्ञात-अज्ञात शहीदों को और स्मरण करते हैं उन प्रखर मूल्य-चिंतकों को, जिन्होंने हमारे राष्ट्रीय चरित्र और आकांक्षाओं को वैचारिक धरातल दिया.

सर वेलेंटाइन चिरोल ने लोकमान्य तिलक को 'भारतीय असंतोष का जनक' कहा था. ऐसा कह कर वे तिलक की जरा भी तारीफ करना नहीं चाह रहे थे, पर तिलक के कार्यों का सही दर्पण होने के कारण निंदा में कहे गये ये शब्द प्रशंसात्मक विरुद-वाक्य बन कर सदा के लिए उनके साथ जुड़ गये.

लोकमान्य तिलक ने राजनीतिक क्षेत्र में कदम रखा तब हमारा देश चैतन्य-हीन और स्वत्वहीन हो चुका था. देश में करोड़ों निवासी थे, पर वे वैसे ही अस्त-व्यस्त थे, जैसे जंगल के सूखे पत्ते. हवा का एक झोंका उन्हें कहीं भी धकेल सकता था. उनमें जीवन नहीं था, एकता नहीं थी, संगठन नहीं था. उनका आत्म-विश्वास मर चुका था और उनके मन में दृढ़ता से यह भरा जा चुका था कि अंग्रेजी साम्राज्य **'यावच्चंद्र दिवाकरौ'** इस देश पर राज करनेवाला है.

इस परिस्थिति को बदलने की आवश्यकता पुणे के एक साधारण परिवार में जन्मे तरुण बाल गंगाधर तिलक ने महसूस की. फिर जीवन भर वे इसी चिंता में स्वयं को जलाते रहे. उनके मन में एक जबरदस्त आत्मविश्वास जाग उठा था और वे अत्यंत प्रतिकूल परिस्थितियों से जूझने को तैयार हो गये थे. उन्हें कई बार अपमान और असफलताएं भी देखनी पड़ीं. पर उनका आत्मविश्वास डिगा नहीं.

राष्ट्रीय स्वातंत्र्य का संकल्प

यह काम कोई साधारण काम नहीं था. सबसे पहले तो यह आवश्यक था कि स कार्य के प्रति लोगों की आस्था बढ़े. फिर उन्हें जाग्रत करना, संगठित करना, कार्यकर्ताओं का एक दल तैयार करना, आंदोलन खड़े करना आदि बहुत से काम थे. साथ ही साथ राजनीति के दांवपेंचों से भी आंखें खोल कर लड़ते रहना आवश्यक था. इसके लिए जिस असामान्य बुद्धिमत्ता और संगठन-चातुर्य की आवश्यकता थी, उनके बीज तिलक के व्यक्तित्व में पड़ ही चुके थे. परिस्थितियों ने इन गुणों को और भी उभारा. वे हर तरह के आवाहन को स्वीकार करने को तैयार होते गये. उन्होंने उन्हीं असंगठित सूखे पत्ते-जैसे लोगों को इकट्ठा किया और सस ढेर में राष्ट्रीय स्वातंत्र्य के लिए संकल्प जगाया. लोगों में स्वाभिमान और आत्मविश्वास पैदा करना और उनमें राष्ट्रीयता की भावना भरना बड़ा ही महत्वपूर्ण कार्य था. लोकमान्य ने इसके लिए बड़ी मेहनत की.

देश का बहुसंख्यक हिंदू समाज परलोक को अधिक महत्व देता था और इस लोक के प्रति उदासीन था. इस दृष्टि को बदल कर उसे जीवनोन्मुख बनाना आवश्यक था. यह तो असंभव-सा ही था कि वे सिर्फ सांसारिक जीवन में रस ले कर ही अपना जीवन बिता दें. इसका अर्थ यह भी नहीं था कि हिंदू सांसारिक जीवन के प्रति उदासीन थे. मनुष्यों की सभी सहज प्रेरणाएं हिंदुओं में भी विद्यमान थीं, पर सहज प्रेरणाओं से ही तो मानव-जीवन में चैतन्य और व्यवस्था का निर्माण नहीं किया जा सकता. उसके लिए तात्विक आधार की आवश्यकता होती है.

गीता का नया भाष्य : कर्मयोग का आवाहन

इस कठिनाई को दूर करने के लिए लोकमान्य तिलक ने भगवद्गीता को नया अर्थ दिया और कर्मयोग के सिद्धांत को लोगों के सामने रखा. इसके लिए उन्हें शंकराचार्य के तत्वज्ञान का डट कर सामना करना पड़ा और लोगों की टीकाएं भी सहन करनी पड़ीं, पर वे डिगे नहीं. एक दार्शनिक ग्रंथ के रूप में उनके **'गीता रहस्य'** का मूल्यांकन भले ही विवाद का प्रश्न हो, पर इस बात को कोई भी झुठला न सकेगा कि राष्ट्रीय पुनर्जागरण के कार्य में यह ग्रंथ बड़ा ही महत्वपूर्ण और प्रेरणादायक सिद्ध हुआ.

कोई यह पूछ सकता है कि जीवन को नयी दिशा देने के लिए लोकमान्य तिलक गीता का नया अर्थ लगाने की झंझट में क्यों पड़े ? वे अपने विचारों को स्वतंत्र दर्शन के रूप में लोगों के सामने रख सकते थे. लोकमान्य की आकांक्षा अपना कोई स्वतंत्र सिद्धांत खड़ा करने की नहीं थी. वे तो बस यही चाहते थे कि उनके विचार लोगों तक पहुंचें और वे उन्हें स्वीकार करें. उनकी एक ही इच्छा थी कि सैकड़ों-हजारों लोगों की श्रद्धा का बल उन्हें प्राप्त हो. यह गीता को त्याग कर संभव नहीं था. उनके बाद गांधी जी ने भी गीता को ही अपनाया और इसीलिए भारतीय जनमानस को वे प्रभावित कर सके.

भारतीयों में आत्मविश्वास और स्वत्व जाग्रत करने का महत्वपूर्ण कार्य भी उन्हीं दिनों किया गया. तब हालत कुछ ऐसी थी कि अपने समाज के दोष दिखाने और पाश्चात्य समाज, जीवन, विचार और कृतित्व का गुणगान करने में ही हमारे विचारक गौरव महसूस करते थे. हमारी धर्म-प्रणाली, हमारे रीति-रिवाज, हमारी समाज-व्यवस्था— सभी उनकी दृष्टि में हेय थे. यह ठीक है कि अपने समाज के दोषों को दिखाया जाना चाहिए, पर उन दिनों की परिस्थिति में यह करना उपयोगी नहीं था. अशक्त हो कर पड़े हुए व्यक्ति को, जिसने जीने की आशा ही छोड़ दी हो, उसकी गलतियां बताने का क्या अर्थ ? उसमें यह आत्मविश्वास पैदा करना होता है कि तू शीघ्र ही निरोगी हो जायेगा. विष्णु शास्त्री चिपलूणकर और लोकमान्य तिलक ने इसे समझा और उन्होंने अपने समाज, अपने धर्म और अपने इतिहास के प्रति लोगों का अभिमान जगाया.

इससे महाराष्ट्र में ही नहीं, सारे भारत में उत्साह की एक प्रचंड लहर उठी और भारतीय जनता अपने अतीत के वैभव से प्रेरणा ले कर सभी क्षेत्रों में बढ़ने लगी. अनेक उच्चकोटि के ग्रंथ लिखे जाने लगे. हमारी संगीत परंपरा पुनः प्रकाश में आने लगी. मराठी रंगमंच की स्थापना हुई और शीघ्र ही वह वैभव के शिखर की ओर बढ़ने लगा. छापेखाने शुरू किये गये. कुछ लोगों ने सर्कसों की स्थापना की, दादा साहेब फालके ने चलचित्र बनाने शुरू किये. मतलब यह कि समाज का चौतरफा पुनरुत्थान होने लगा. महाराष्ट्र में सामाजिक और सांस्कृतिक जीवन के स्वर्णयुग की नींव पड़ी. फिर यह लहर सारे देश में फैल गयी.

इस सबको देख कर तिलक पर आरोप लगाया जाने लगा कि वे सनातनी हैं. पर यह आक्षेप गलत था. उन दिनों जो ग्रंथ रचे गये, उनकी विचार-शैली और प्रस्तुति पुरानी नहीं थी. मराठी रंगमंच पर दशावतारी धार्मिक नाटक नहीं खेले गये थे, पर शेक्सपियर को नये स्वरूप में जनता के समक्ष रखा गया था. गणेशोत्सवों में झांझ बजा कर केवल आरतियां ही नहीं उतारी जाती थीं, वरन् तरह-तरह के सांस्कृतिक कार्यक्रमों के जरिये लोगों में जागृति पैदा की जाती थी. अपनी परंपरा का अभिमान छोड़े बिना नये को आत्मसात करना ही उनके पुनरुत्थान के कार्यक्रम की दिशा थी.

जनता में आत्मविश्वास जाग्रत करने के बाद अगली सीढ़ी थी उसमें राष्ट्रीयता की भावना पैदा करना. इस कार्य में तिलक के सामने एक बड़ी अड़चन आ खड़ी हुई. राष्ट्रीयता की भावना स्वधर्म और इतिहास से संबंध रखती है और हमारे इस देश में विभिन्न लोगों के पूजा-स्थान और इतिहास भिन्न-भिन्न तो थे ही, कहीं-कहीं परस्पर विरोधी भी थे. यह समस्या न तो तिलक ही सुलझा पाये और न ही गांधी जी. दोनों का ही विचार था कि धर्म भारतीय राष्ट्रीयता का आधार नहीं हो सकता और अपने इन विचारों को उन दोनों ने बड़े ही स्पष्ट शब्दों में व्यक्त किया था. उनका कहना था कि समान हित ही राष्ट्रीयता के आधार होते हैं और इसी आधार पर उन्होंने समाज के विभिन्न गुटों के हितों के विरोधों को दूर करने का प्रयत्न किया था. अल्पसंख्यकों के उचित हकों और हितों के संरक्षण का आश्वासन देने के लिए तिलक ने लखनऊ समझौते पर हस्ताक्षर किये और विभिन्न भाषाओं को बोलने-वाले गुटों के हितों की सुरक्षा के लिए उन्होंने भाषावार प्रांत रचना के सिद्धांत को प्रस्तुत किया. यहां यह बता देना आवश्यक है कि लोकमान्य तिलक हिंदू राष्ट्रवादी नहीं थे. वे सांप्रदायिक सद्भाव के समर्थक थे.

स्वराज्य और स्वातंत्र्य

राष्ट्रीयता की भावना से ही स्वराज्य की मांग का उदय हुआ. तिलक को जो स्वराज्य चाहिए था वह जनतंत्र पर आधारित स्वराज्य था, वह केवल हिंदुओं के लिए ही नहीं था, वरन मुसलमान, ईसाई आदि सभी जाति के लोगों के लिए था. किसी एक जाति को प्रमुखता देने का सवाल ही नहीं उठता था. उन्होंने एक जगह यह भी स्पष्ट कहा है कि 'स्वराज्य का अर्थ पेशवाई नहीं है.'

उनकी कल्पना के इस 'सभी लोगों के स्वराज्य' का आधार व्यक्ति-स्वातंत्र्य था. एक जगह उन्होंने कहा है— "हम जिसे राष्ट्र अथवा समाज कहते हैं, वह एक व्यक्ति न हो कर अनेक व्यक्तियों का समूह है. उसमें प्रत्येक व्यक्ति जितना अधिक-से-अधिक स्वातंत्र्य भोग सकेगा उतना ही उसका समाज गुलामी से दूर बना रहेगा. पर किसी भी कारण से क्यों न हो, अगर व्यक्ति-स्वातंत्र्य कम होने लगा, तो यह कहना पड़ेगा कि उन व्यक्तियों से बना समाज गुलामी की लपेट में आने लगा है."

तत्कालीन अंग्रेज मस्ती को ध्यान में कहा कि राज्य चाहिए धींगामस्ती कानून जनता द्वारा राज्यपद्धति द्वारा तै चाहिए.

उनका मत था आंदोलन कानून के घे किया जाना चाहिए, यह नैतिक बंधन ला पूर्ण मार्गों द्वारा ही किये. यह उनकी उन्हें विश्वास था अथवा अतिवादी म नहीं मिल पायेगा, जागृति का मार्ग अप

जनजागरण

उन्होंने जनज आंदोलन खड़े कर पर प्रश्न यह था किया जाये. यह शिक्षण द्वारा किय स्थापित कर उन्होंने परंतु अनेक कारण सफल न हों सका चारपत्रों, व्याख्य आदि का सहार कोई आसान कायदे बनाने पर नहीं था, इसलि लगाती जाती थ इस बंधनों के घे काम किया. अ घेरे में से बाहर लते रहे. मांडले अंग्रेज सरकार रखी, पर उस निकाल ही लि जबरदस्त आंदो

डरपोक अ उन्होंने निर्भय समाचारपत्रों कितने बंधन हो के अंतर्गत रह उपयोग राष्ट्री और जनता जगाये रखा.

लोकमान्य आंदोलन को डालने का क तरफ से सत लोकमान्य ने होने दी. जु वे सदा संयु प्रयत्न कर असाधारण स

लोकमा के बुनियादी ओजस्विता राष्ट्रीय मा बनाने की इतिहास की 'स्वराज्य ह उनका यह प्रेरणा-वाक्

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स्वातंत्र्य: सत्य का आग्रह

⊡ तो. कृ. महादेवन (गांधी चिंतन के अध्येता; गांधी शांति प्रतिष्ठान से संबद्ध)

तत्कालीन अंग्रेज शासन की धींगा-मस्ती को ध्यान में रखते हुए उन्होंने कहा कि राज्य कानून का होना चाहिए धींगामस्ती का नहीं. पर यह कानून जनता द्वारा अर्थात् जनतंत्रीय राज्यपद्धति द्वारा तैयार किया जाना चाहिए.

उनका मत था कि अपना कोई भी आंदोलन कानून के घेरे में रह कर ही खड़ा किया जाना चाहिए. भारतीय जनता पर यह नैतिक बंधन लाद कर उन्होंने शांति-पूर्ण मार्गों द्वारा ही अपने आंदोलन खड़े किये. यह उनकी व्यावहारिकता थी. उन्हें विश्वास था कि सशस्त्र क्रांति अथवा अतिवादी मार्गों द्वारा स्वराज्य नहीं मिल पायेगा, इसीलिए उन्होंने लोक-जागृति का मार्ग अपनाया.

जनजागरण की तिलक-शैली

उन्होंने जनजागरण द्वारा राष्ट्रीय आंदोलन खड़े करने की बात कही थी, पर प्रश्न यह था कि जनजागरण कैसे किया जाये. यह जागरण उन्होंने लोक-शिक्षण द्वारा किया. एक शिक्षा संस्था स्थापित कर उन्होंने यह कार्य प्रारंभ किया, परंतु अनेक कारणों से उनका यह प्रयत्न सफल न हो सका, बाद में उन्होंने समाचारपत्रों, व्याख्यानों, परिषदों, उत्सवों आदि का सहारा लिया. पर यह भी कोई आसान काम नहीं था. नये-नये कायदे बनाने पर सरकार पर कोई बंधन नहीं था, इसलिए वह नये-नये बंधन लगाती जाती थी. लोकमान्य तिलक ने इस बंधनों के घेरे में रह कर भी अपना काम किया. अपने बुद्धि-चातुर्य से वे उस घेरे में से बाहर निकलने का मार्ग निकालते रहे. मांडले से छूट कर आने के बाद अंग्रेज सरकार ने उन पर कड़ी निगरानी रखी, पर उसमें से भी उन्होंने रास्ता निकाल ही लिया और होमरूल लीग का जबरदस्त आंदोलन छेड़ दिया.

डरपोक और निस्तेज लोगों को भी उन्होंने निर्भय बना दिया. लेखन और समाचारपत्रों की स्वतंत्रता पर न जाने कितने बंधन होते हुए भी उन्होंने कानून के अंतर्गत रहते हुए ही 'केसरी' का उपयोग राष्ट्रीय जागरण के लिए किया और जनता की राष्ट्रीय चेतना को जगाये रखा.

लोकमान्य तिलक जिस राष्ट्रीय आंदोलन को खड़ा कर रहे थे, उसमें फूट डालने का काम भी विदेशी सरकार की तरफ से सतत चलता रहता था. पर लोकमान्य ने उनकी यह मंशा पूरी नहीं होने दी. जुल्मी ब्रितानी सत्ता के विरुद्ध वे सदा संयुक्त मोर्चा खड़ा करने का प्रयत्न करते रहे और उसमें उन्होंने असाधारण सफलता प्राप्त की.

लोकमान्य तिलक के स्वातंत्र्य-चिंतन के बुनियादी मूल्य, उनकी आस्थामयी ओजस्विता और सामाजिक जागरण को राष्ट्रीय मानस के पुनर्निर्माण का आधार बनाने की दूरदर्शिता हमारे राष्ट्रीय इतिहास की गौरवमयी उपलब्धियां हैं. 'स्वराज्य हमारा जन्मसिद्ध अधिकार है' उनका यह वाक्य हमारे स्वातंत्र्य-संघर्ष का प्रेरणा-वाक्य रहा है. ■■■

किसी हद तक प्रत्येक विचार-प्रणाली विभिन्न तत्वज्ञानों में से आवश्यक अंश चुनती है और उनका समन्वय करती है. पूर्णतया मौलिक विचार जैसी कोई चीज नहीं हो सकती, कम-से-कम मनुष्य के बौद्धिक विकास के इस उन्नत चरण पर. मनुष्य के मस्तिष्क की उदभावनात्मक प्रक्रियाएं परिमित सीमाओं में ही कार्य करती हैं. यदि कोई खुले दिमाग से और बिना किसी न्यस्त स्वार्थ के विचारों के इतिहास को देखे, तो उसे तुरंत पता लग जायेगा कि व्यवहार में विचारों के कमोबेश सभी उपलब्ध क्रम-परिवर्तनों और सम्मिश्रणों का किसी-न-किसी समय प्रयोग किया जा चुका है. बहुत हद तक तो यह नयी और नयी-से-नयी बोतलों में पुरानी शराब भरने जैसी बात रही है. कभी-कभी, तो बोतल भी वही रही है, उस पर महज एक ज्यादा मड़कीला लेबिल चस्पां कर दिया गया है.

गांधी की विचार-प्रणाली—उनकी मूल्य-प्रणाली भी, जो कि शायद अधिक महत्वपूर्ण है—इसी दुर्बलता से ग्रस्त है. ऐसा क्यों है? क्योंकि कम-से-कम बीस लाख वर्ष की अपनी उम्र के कारण मानव प्राणी एक अत्यंत कार्यक्रमबद्ध जीव है. मैं उस आनुवंशिक कार्यक्रमबद्धता की बात कर रहा हूं, जिसे पर्यावरण संबंधी कोई परिवर्तन पूर्णतया नहीं बदल सकता. व्यक्तिगत और सामूहिक, दोनों ही रूपों में हमारे जीन्स में आत्मनाश के बीज पहले से ही बहुत गहरे तक पैठे हुए हैं. उनके बारे में हम जहां-के-तहां हाथ-पांव मारने के अलावा कुछ नहीं कर सकते. और मनुष्य के कुल विचारों और आदर्शों को—यदि हम उनकी चमक-दमक उतार फेंकें और उनको मूल रूप में देखें तो—शायद दस अंगुलियों पर गिना जा सकता है.

स्वातंत्र्य और स्वावलंबन

इस विचार-शृंखला को लीजिए : स्वधर्म—स्वभाव—स्वरूप—स्वराज्य. गांधी ने अपनी अभिनव-प्रतिभा से इन सबको स्वावलंबन की अपनी धारणा में बिठाया. यह इलोकार्दन था, गांधी को स्वातंत्र्य, स्वतंत्रता, स्वतंत्र-इच्छा, मुक्ति के बारे में जो कुछ भी कहना था, वह उन्होंने इस एक शब्द में कहा. सही रूप में स्वतंत्र व्यक्ति वह है, जो स्वतः में अंतर्ग्रथित है, संयमी है. स्वतंत्र देश वह है, जो सभी दृष्टियों से, सिर्फ राजनीतिक और आर्थिक रूप में ही नहीं—आत्मनिर्भर है. स्वतंत्र समुदाय वह है, जो परजीवी नहीं है आदि-आदि.

इस विचार-शृंखला में ऐसा बहुत-कुछ अंतर्निहित है, जो मनुष्य के मनुष्य बने रहने के लिए अत्यंत महत्वपूर्ण है. उसे सदैव वरणकर्ता बने रहना है, वरण किया हुआ नहीं. पर इससे मेरा आशय 'वरण की स्वतंत्रता' के नाम पर अक्सर होनेवाली बकवास से नहीं है. यह ठीक है कि एक निचले धरातल पर 'वरण स्वातंत्र्य' का अपना महत्व है. परंतु वरणकर्ता होना एक बिलकुल अलग बात है. भगवद्गीता का सारा प्रतिबल अर्जुन को सही रूप में वरणकर्ता बनाना था : उसकी दुर्बलता को नष्ट करना. **"यथा इच्छसि तथा कुरु"**

बढ़ता मशीनीकरण, घटती स्वतंत्रता

हमारे युग में गांधी की गहन सार्थकता इस तथ्य में निहित है कि उन्होंने बहुत पहले ही यह देख लिया था कि मनुष्य अब चालक नहीं रह गया है, वह चालित बन गया है. दिशा-चक्र अब किन्हीं दूसरे हाथों में है—और ये हाथ मनुष्य के नहीं मशीनों के हैं. बदतर बात यह थी कि मनुष्य दब्बू और समर्पणकारी हो रहे थे; बस की सबसे पिछली सीट पर बैठे यात्रियों की तरह वे धीरे-धीरे अपनी घटिया स्थिति को कबूल कर रहे थे!

उन्होंने यह भी देखा कि वरणकर्ता के रूप में स्वातंत्र्य सिर्फ एक आध्यात्मिक आवश्यकता नहीं है, वह एक महत्वपूर्ण आर्थिक घटक भी है. इसीलिए वे स्वयं को पूरी तरह समाजवादी नहीं बना पाये. इसलिए गांधी एक लोकतंत्रवादी भी नहीं थे. वे लोकतंत्र (पाश्चात्य प्रणाली के) को गहरी शंका की दृष्टि से देखते थे. उन्होंने इसे भीतर से देखा और देखा कि यह कितनी खोखली चीज है, जब कि हम इसे बाहर से देखते हैं और धोखा खाते हैं, इसकी चमक और चातुर्य से मुग्ध रह जाते हैं. यह कितना बड़ा मजाक है कि विश्व को लोकतंत्र के लिए सुरक्षित रखने के लिए इतने सारे युद्ध लड़े गये और लड़े जा रहे हैं! आज, वस्तुतः 'लोकतंत्र' समाजतंत्र और मानव परिवार की सारी दरारों को ढकनेवाला एक मुलम्मा बन कर रह गया है. चीजों की चिकनाहट और चमक-दमक बनाये रखिए और सब-कुछ ठीक हो जायेगा! शायद मैं एक बूढ़ा पागल हूं, जो बार-बार कहता हूं कि ऐसा दिखावटी लोकतंत्र चलेगा नहीं!

पर इसके लिए मेरे अपने अलग कारण हैं. जब मशीनें सब-कुछ अपने हाथ में ले लेती हैं, तो पुराने राजनीतिक ढांचे व्यर्थ हो जाते हैं. गांधी ने हमें यही चेतावनी दी थी कि हम आज की बेलगाम टेक्नालॉजी के साथ अपना प्रच्छन्न प्रणय-प्रसंग चलाते रहने के साथ-साथ शासन की जर्जर प्रणालों नहीं चला सकते. यदि आप टेक्नालॉजी के प्रलोभनों का प्रतिकार नहीं कर सकते, तो लोकतंत्र के प्रति कैसे निष्ठावान रह सकते हैं?

सत्यनिष्ठ का दायित्व

निश्चय ही स्वावलंबन की गांधी-धारणा को कोई तब तक नहीं समझ सकता, जब तक वह गांधी के 'सत्य' का पूरा अर्थ नहीं समझता. सत्याग्रह क्या है? सत्य का आग्रह? या सत्य के प्रति आग्रह? इसे आप जिस किसी भी अर्थ में लें, पर यह निश्चय ही एक चीज कदापि नहीं है, यह एक अस्त्र, जादू की छड़ी, क्रांति की तकनीक, बड़ी उम्र के लोगों के रूठने का तरीका हर्गिज नहीं है. छिछोरपन की एक पूरी परंपरा ने इस सीधे-सादे विचार को एक जटिल, पर निरर्थक पूजा की चीज बना दिया है. हमारे प्राचीन लोगों ने कहा था, 'सत्यंवद, धर्मम् चर'. गांधी ने भी वही बात कही थी, इससे अधिक कुछ नहीं. आप तभी सत्य बोल सकते हैं, जब आप स्वयं में अंतर्ग्रथित हैं. यदि आप भीतर से बिखरे हुए हैं, तो आप सत्यनिष्ठ नहीं हो सकते. हमारे युग की सबसे बड़ी शोकांतिका यही है कि हम स्वयं पशोपेश में होते हैं. दूसरों को मूर्ख बनाना मन-बहलाव का एक अपेक्षाकृत सहज नुस्खा है. पर स्वयं को मूर्ख बनाना खतरनाक है. एक बार जब हम उस रास्ते पर आ जाते हैं, तो हमारा सब-कुछ मटियामेट हो जाता है.

सत्यनिष्ठ होने के लिए आपको अपनी आंखें और कान खोल कर रखना होगा. आंखें झपझपाना या रंगीन चश्मा लगाना—जो कि हम हमेशा करते रहे हैं—यथार्थ की धवल चमचमाहट से बचने की समयोचित युक्ति हो सकती है. निश्चय ही इससे आपकी आंखें सुरक्षित रहेंगी, पर आप नहीं जान सकते कि यह कितनी तीव्रता से आपकी आत्मा को नष्ट कर रहा है! मैं कहना चाहता हूं कि सत्याग्रह में यथार्थ के प्रति खुलापन निहित है. यह 'यथार्थवाद' 'वास्तविकतावान' जैसी कोई सस्ती चीज नहीं. 'व्यावहारिक आदर्शवादी' भी नहीं. यह एक अजीब-सा लेबिल है, जो गांधी जी ने कमजोरी के किसी क्षण में अपने पर चस्पां कर लिया था.

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मैंने कहा, 'कमजोरी के एक क्षण में,' क्योंकि स्वाभाविक ही गांधी (अतीत और भविष्य को देखनेवाले दो सिर के रोमन देवता) जानुस नहीं थे. परंतु सभी महान व्यक्तियों की तरह, वे भी तनी हुई रस्सी पर संतुलन साध कर चलनेवाले व्यक्ति थे. एक बार जब आदि शंकर को अपना बचाव करना पड़ा, तो उन्होंने यथार्थ के दो धरातलों के छल का प्रयोग किया—एक व्यावहारिक सत्ता और दूसरी पारमार्थिक सत्ता. शायद महान लोगों में अक्सर पाया जानेवाला समन्वय का लक्षण, उनके अपने किसी दोष का नहीं, मानवीय भाषा की सीमाओं का परिणाम होता है.

दृष्टिवान पाठक अब तक यह देख चुका होगा कि स्वातंत्र्य और सत्य के बीच, कितना घनिष्ठ रिश्ता है. सूत्र रूप में कहें, तो मैं कहूंगा : कोई भी व्यक्ति तब तक स्वतंत्र नहीं हो सकता, जब तक वह सत्य-निष्ठ न हो. इसका विलोम भी उतना ही सच है : कोई भी व्यक्ति तब तक सत्यनिष्ठ नहीं हो सकता, जब तक वह स्वतंत्र न हो!

सत्यनिष्ठ होने से—मैं फिर जोर दे कर कहूं कि अपने आप के प्रति सत्यनिष्ठ होने से—दो गुण आते हैं : शक्ति और निर्भयता. इसलिए जब उपनिषदों ने कहा कि **नायमात्मा बलहीनेन लभ्य :** (अर्थात आत्मा या ब्रह्म को दुर्बल प्राप्त नहीं कर सकता) या **आनंदम ब्रह्मणो विद्वान न बिभेति कुतश्चन** (अर्थात् एकबार ब्रह्म का परमानद पा लेने के बाद आपको किसी का भय नहीं रह जाता) तो उन्होंने भी वही बात कही थी, जो हमसे करीब आधी सदी पहले गांधी ने इतनी जोर से कहने की कोशिश की.

मन, वचन और कर्म की एकता

और वह बात क्या थी ? सारी शक्ति और निर्भयता सत्यनिष्ठ होने से आती है. यदि आप नकली हैं, तो आप निश्चित ही कायर होंगे. गांधी की शक्ति सत्य की शक्ति थी—वह अहिंसा की शक्ति नहीं थी, जैसा कि उनके अनेक गुमराह व्याख्याता हम से कहते रहे हैं. कोई भी कमजोर व्यक्ति अहिंसक हो सकता है—वस्तुत: कितने ही कमजोर व्यक्ति अहिंसक हैं भी—परंतु सत्यनिष्ठ होने के लिए जबरदस्त शक्ति और साहस चाहिए.

मैंने 'सत्य' जैसे आध्यात्मिक शब्द के बजाय सत्यनिष्ठ जैसा सहज शब्द प्रयोग किया है. वस्तुत: दोनों का एक ही अर्थ है. जब आप सत्यनिष्ठ होते हैं—जब आपके मन, वचन और कर्म में एकरूपता होती है, तो आप चरम सत्य के सर्वाधिक निकट होते हैं.

इस बात को और स्पष्टता से समझने के लिए गांधी-विचार के धर्मशास्त्रीय अनुक्रम पर दृष्टि डाली जा सकती है. इस अनुक्रम के तीन सुस्पष्ट चरण रहे हैं : आस्तिकतावादी, देववादी और आत्मिक ज्ञानवादी. आस्तिकतावादी चरण प्रारंभिक है और उस दौर से संबंधित है, जब गांधी के मन पर ईसाई विचारों का लगातार प्रभाव पड़ रहा था. यह वह दौर था, जब दक्षिण अफ्रीका में बहुत-से लोगों ने उनके साथ अपनी बातचीत के आधार पर उनको गलती से एक प्रकार का ईसाई-मुसलमान समझ लिया. उन पर हिंदू विचारों का प्रभाव काफी बाद में शुरू हुआ. उस प्रारंभिक चरण में गांधी का चिंतन 'प्रेम ही ईश्वर है' के सूत्र रूप में रखा जा सकता है.

बीच का चरण देववादी था. इसमें गांधी विचार का सूत्र रहा, 'ईश्वर ही सत्य है.' अंतिम चरण आत्मिक ज्ञानवादी था, जब उन्होंने कहा, 'सत्य ही ईश्वर है.' निश्चय ही सत्यनिष्ठ होने का अर्थ है ईश्वर-निष्ठ होना. कहने में आसान बात लगती है. पर यह आसान है क्या ? प्रयास करके देखिए और आपको पता लग जायेगा, सत्य-निष्ठ, ईमानदारी, स्वयं से पूर्णतया अंतग्रथित होना दुनिया में सबसे मुश्किल काम है.

सत्याग्रह के पुराणशास्त्र के बारे में कुछ शब्द, मैं जो कहना चाह रहा हूं, उसे समझाने में बहुत उपयुक्त रहेंगे. गांधी-पश्चात् युग के तथाकथित सत्याग्रही—और स्वयं उनके अपने समय के भी—सभी या करीब-करीब सभी यम-नियमों के पालन का बड़ा भारी दिखावा करते हैं. और फिर भी वे पाते हैं कि बात कारगर नहीं हो पा रही. नादान लोग ! आप हजारों व्रतों का पालन कीजिए—सामिष भोजन मत करिए, मद्यपान मत कीजिए, चर्खा कातिए, प्रार्थना कीजिए, पड़ोसी की पत्नी पर बुरी दृष्टि मत डालिए आदि-आदि—परंतु जब तक आप सत्य का पालन नहीं करेंगे आप कुछ भी उपलब्ध नहीं कर पायेंगे. गांधी-व्रतों में से यह पहला व्रत है और इस व्रत को हर कोई दरकिनार कर देता है. मैं हक्का-बक्का रह जाता हूं.

प्रिय पाठक, मेरी एक विनती है. मुझे गलत मत समझिए. मैं अंतरंग जानकारी के आधार पर अब यह सब कह रहा हूं. मैं कितने ही वर्षों तक, पुराने युग के डायोजिनिस की तरह, हाथ में मशाल ले कर एक ईमानदार गांधीवादी की तलाश में कोना-कोना छानता रहा हूं. लेकिन मुझे एक भी गांधीवादी नहीं मिला ! यह उलट-जवाब देने में कोई सार नहीं कि मुझे उस मशाल की रोशनी में सबसे पहले अपने आपको देखना चाहिए था. मैंने कभी भी सत्याग्रही होने का दावा नहीं किया—मैं जानता था कि यह कितना मुश्किल काम है.

आप पूछ सकते हैं, क्यों ? सत्याग्रही होने में क्या मुश्किल है ? गांधी के जाने के बाद क्या हमारे यहां हजारों सत्याग्रही और सैकड़ों सत्याग्रह नहीं हुए ? ठीक है, बहुत हुए, यदि आप सत्याग्रह के अर्थ को इतना लचीला बना दें कि उसमें सब-कुछ और हर कोई समा जाये. परंतु सत्याग्रही बनने के लिए यह न्यूनतम आवश्यकता है कि उसकी ईश्वर में जीवंत निष्ठा हो. इसका सर्वोत्तम उदाहरण प्रह्लाद है. इसकी इसीलिए निर्विवाद आवश्यकता है कि (अपने सही गांधीवादी अर्थ में) सत्याग्रह में अपने सत्य की रक्षा के लिए अपना जीवन देने की तैयारी शामिल है. उस सत्य की रक्षा के लिए, जिसे एक व्यक्ति गहन विचार के बाद सही, न्यायसंगत, तर्कसंगत और सर्वोच्च बलिदान जितना मूल्यवान माने.

गांधी के बाद ऐसे कितने सत्याग्रही हुए हैं ? जहां तक मुझे पता है, एक भी नहीं ! ■■■

हमारी विरासत : तीन

नेहरू

स्वातंत्र्य :

□ डॉ. मुल्कराज आनंद

स्वातंत्र्य की आकांक्षा सदियों से हमारी समूची परंपरा, चेतना के संस्कार में रही है. आर्यों ने इसे प्रकृति की स्तुति में गाये वेद-मंत्रों में अभिव्यक्ति दी. उनके उत्तराधिकारियों ने उपनिषदों में इसे आत्मसाक्ष्य के परिपेक्ष्य में प्रस्तुत किया. इसके बाद हमारे भाष्यकारों ने चेतना के कई स्तर पर इसका विकास किया.

जवाहरलाल नेहरू का जन्म उन्नीसवीं सदी के अंत में हुआ. बीसवीं सदी के प्रारंभ में उनका एक व्यक्ति के रूप में विकास हुआ. उनकी पढ़ाई-लिखाई इंग्लैंड के हैरो नगर के एक इंग्लिश पब्लिक स्कूल और कैंब्रिज विश्वविद्यालय में हुई. लंदन में उन्होंने बैरिस्टर की सनद हासिल की. उनकी जवानी में उन्हें वैज्ञानिक उन्नति और कई क्रांतियों की मूलभूत विचारधाराओं ने प्रभावित किया. उदाहरण के लिए ब्रिटेन की औद्योगिक क्रांति, स्वतंत्रता, समता और भाईचारे का उद्घोष करनेवाली फ्रांसीसी क्रांति और रूसी सर्वहारा क्रांति.

युग-संगम पर खड़ा संगम का बेटा

अपनी निजी जिंदगी में उन्होंने दो अलग-अलग तरह की जीवन-पद्धतियों को नजदीक से देखा. एक ओर तो वे गंगा-जमुना के संगम पर प्रयाग में हर मेले पर पंडितों के पूजापाठ और कर्मकांड देखते रहे. दूसरी ओर उन्होंने धर्म से उदासीन पाश्चात्य रंग में रंगे, मांस-मदिरा का सेवन करनेवाले भद्र लोगों के राग-रंग भरे जीवन को देखा. इतना बड़ा विरोधाभास उनके लिए एक उलझाव और अबूझ गोरखधंधा था. फिर भी वे अपने वर्तमान को समझने और ज्ञानार्जन में लगे रहे. इस बात से उन्होंने आत्म-संतोष होता था कि हमारे वैदिक पूर्वजों ने प्रकृति और ब्रह्मांड के कई गूढ़ रहस्यों को वेदों और उपनिषदों में अभिव्यक्ति दी, जिनका अनुमोदन आज का भौतिक विज्ञान भी करता है. जैसे कि आइंस्टाइन का अनंत में काल-सापेक्षता का सिद्धांत, जिसे सापेक्षवाद कहा जाता है.

जवाहरलाल नेहरू के व्यक्तित्व के निर्माण काल में ब्रिटेन का बुद्धिजीवी निजी संपत्ति को मूल अधिकार मानने की किंवदंतियों से उबर रहा था. किंतु वे लोग मध्यवर्ग के सामान्य जीवन को रूसी ढंग की सशस्त्र क्रांति से अस्त-व्यस्त करना नहीं चाहते थे. वे मजदूरी करनेवालों को आर्थिक और राजनीतिक स्वतंत्रता दिलाने के लिए संसदीय तरीकों से समाज को बदलना चाहते थे. श्री नेहरू ने उन दिनों जार्ज बर्नार्ड शा, एच. जी. वेल्स और सिडनी बेब ऐसे समाजवादी विचारकों की रचनाओं का गहन अध्ययन किया. उन दिनों विश्वविद्यालयों में वादविवाद सत्र चलते थे. कैंब्रिज विश्वविद्यालय में अपने अन्य भारतीय साथियों के साथ नेहरू भी उनमें हिस्सा लेते थे. इन्हीं वादविवाद प्रतियोगिताओं में उन्हें अहसास हुआ कि गोरे विद्यार्थी भारतीयों का उनके रंग की वजह से अपमान करते हैं. कैंब्रिज और ऑक्सफोर्ड जैसे फैशनेबुल विश्वविद्यालयों के गोरे विद्यार्थी सांवले रंग के भारतीयों को अपने छात्र संगठनों और संस्थाओं का सदस्य स्वीकार नहीं करते थे. इसलिए भारतीय विद्यार्थियों ने वादविवाद सत्रों और स्नेह सम्मेलनों के लिए अपनी अलग संस्थाएं और मजलिसें बनायीं, जहां वे अपने समय के प्रसिद्ध विद्वानों को भाषण देने के लिए बुलाते थे.

ब्रिटेन में भारतीय छात्रों की तीन-तीन पीढ़ियों से अपनी जान-पहचान के बल पर मैं यह कह सकता हूं कि ब्रिटेन के विश्वविद्यालयों में छाये रंगभेद ने ही भारतीय उच्चवर्ग और सामंतों के नौजवान लड़कों को ऐसा आघात दिया कि उनके मन में राजनीतिक स्वतंत्रता की चेतना का उदय हो गया.

यद्यपि जवाहरलाल नेहरू का रंग गोरा था, फिर भी उन्हें कैंब्रिज में, एक भारतीय और गुलाम देश का व्यक्ति होने के कारण, इस तरह के अपमान और लांछन सहने पड़े थे.

इतिहास का अध्ययन : साम्राज्यवाद का सही रूप

इतिहास के अपने गहन अध्ययन से, उन्होंने राजनीतिक परिवर्तनों के मूलभूत कारणों को शीघ्र ही समझ लिया था. यह बात उनके आगे के लेखों से साफ जाहिर होती है. दसवीं सदी के बाद ब्रिटेन में जो राजनीतिक परिवर्तनों का सिलसिला शुरू हुआ, उसका उन्होंने गहन अध्ययन किया था.

इंग्लैंड में सबसे पहला बड़ा परिवर्तन उस समय आया, जब सामंतों ने मेग्नाकार्टा समझौते को राजा से मनवा लिया. उसके अनुसार इंग्लैंड के राजा को राज्य-संचालन के हर काम में सामंतों से पहले ही सलाह लेना आवश्यक हो गया.

दूसरा बदलाव उस समय आया, जब सरदारों और सामंतों ने महारानी एलिजाबेथ (प्रथम) के जमाने में, राज्यकुल और राजा के एकाधिकार को और अधिक

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मानव इतिहास का अर्थ

(प्रख्यात लेखक, कला-समीक्षक और नेहरू अभिनंदन ग्रंथ के संपादक)

हमारी विरासत: चार
माखनलाल चतुर्वेदी

सीमित कर दिया और इंग्लैंड के बाहर अतलांतिक सागर के देशों और टापुओं में व्यापार करने की सनदें हासिल कर लीं.

तीसरा बड़ा बदलाव क्रॉमवेल की क्रांति थी, जिसने सम्राट के अधिकारों को चुनौती दी और उन्हें समाप्त कर दिया.

चौथे महत्वपूर्ण परिवर्तन ने इंग्लैंड की ग्राम्य अर्थव्यवस्था को आधुनिक यंत्रों और तकनीकी ज्ञान की सहायता से औद्योगिक व्यवस्था में बदल दिया. इस परिवर्तन से उपनिवेशों में अपने माल की खपत के लिए नये बाजारों की तलाश के सिलसिले में तेजी आयी. संसार भर में दूर-दूर तक फैले उपनिवेशों का, इंग्लैंड का राजा, ब्रिटिश संसद के जरिये सम्राट हो गया. इस तरह ब्रिटिश साम्राज्यवाद का उदय हुआ.

युवा नेहरू ब्रितानी, डच, स्पेनी, पुर्तगाली, फ्रांसीसी और जर्मन साम्राज्यवादियों की बाजारों को हथियाने की आपसी होड़ और स्पर्धा के कारणों को अच्छी तरह समझने लगे थे. इन उपनिवेशों में उपनिवेशवादी देश अपने तैयार माल को ऊंची कीमतों पर बेचते थे और लूट में कच्चा माल ले जाते थे. उपनिवेशों के इस साम्राज्यवादी शोषण का रूप उत्तर अमरीका में १७७६ के विद्रोह से स्पष्ट हो गया और उसके बाद गृहयुद्ध में ये कारण और भी स्पष्ट हो गये. अमरीका के विभिन्न राज्य स्वतंत्र हो गये और संयुक्त राज्य अमरीका के रूप में एक स्वतंत्र राष्ट्र का उदय हुआ. जवाहरलाल नेहरू जानते थे कि थॉमस पेन की 'मनुष्य के अधिकारों' की मांग औपनिवेशिक लोगों के आर्थिक, सामाजिक और राजनीतिक संघर्ष के प्रारंभ का स्वाभाविक संकेत है. उन्होंने मध्यवर्ग की परजीवी भूमिका पर रस्किन तथा मॉरिस के विचार पढ़े थ और ब्रिटेन के फेबियन समाजवादियों के चिंतन से अपना संबंध जोड़ा था.

अपनी पढ़ाई पूरी करने के बाद, जब जवाहरलाल नेहरू स्वदेश लौटे, तो उन्होंने साम्राज्यवाद के बारे में जो कुछ पढ़ा और सोचा-समझा था, उसका नग्न रूप अपने देश के हर जिले और कस्बे में, शासक जाति के व्यवहार में, अपनी आंखों से देखा. उस समय कांग्रेस में कानून का पेशा करनेवाले नरमदलीय लोग और पश्चिमी वेशभूषा में सजे- धजे भारतीय बुद्धिजीवी ही प्रभावशाली थे. उन्हीं लोगों ने कांग्रेस का गठन किया था. व अक्सर सत्ता से कुछ सुधारों की अपीलें और अर्जियां करते रहते थे. वे ब्रिटिश पालियामेंट को लगातार यह लिख कर याद दिलाते रहते थे कि महारानी विक्टोरिया ने भारतीयों को धीरे-धीरे उत्तरदायी स्वशासन देने का वायदा किया था.

प्रजातंत्रीय समाजवाद में विश्वास रखनेवाले जवाहरलाल नेहरू इन उधार लिये तौर-तरीकों और वायसराय के सामने बार-बार याचिकाएं ले कर जाने के सिलसिले को देख कर आश्चर्यचकित रह गये. उनके पिता भी एक ऐसे ही नरमदलीय थे. युवा बैरिस्टर नेहरू कानूनी लड़ाई लड़नेवाले इन वकीलों की इस कमजोर आवाज और तौर-तरीकों से सहमत न हो सके. उन्होंने महसूस किया कि इनका विरोध करना पड़ेगा.

गांधी का प्रभाव : स्वातंत्र्य का नया अर्थ

उन्हीं दिनों उन्होंने महात्मा गांधी के बारे में सुना और पढ़ा कि दक्षिण अफ्रीका के उद्दंड गोरे लोगों ने भारतीय होने के नाते जिन्हें अपमानित और लांछित किया, वही महात्मा मोहनदास करमचंद गांधी स्वदेश लौट आये हैं. पश्चिमी पोशाक छोड़ कर धोती पहनते और चादर ओढ़ते हैं. एक आश्रम में पूरी सादगी से रहते हैं. गांधी जी की बातें सीधी-सादी थीं, किंतु उनमें प्रामाणिकता और अपनी शक्ति थी. उनके लिए स्वतंत्रता का अर्थ वर्ग विशेष की स्वतंत्रता नहीं— बल्कि समूची भारतीय जनता की आजादी थी. इस व्यक्ति के संदेश में जवाहरलाल नेहरू को अपनी आत्मा की अनुगूंज सुनाई दी. इस प्रकार इस युवा बैरिस्टर ने वकालत का पेशा और अपनी कीमती विदेशी पोशाक छोड़ दी. धोती-पायजामा और चप्पल पहनना शुरू कर दिया. इस तरह नेहरू एक भारतीय राष्ट्रवादी हो गये.

उनमें आये इस परिवर्तन की कहानी को सभी अच्छी तरह जानते हैं. किंतु इसमें महत्वपूर्ण बात थी स्वातंत्र्य की प्रचलित सैद्धांतिक परिकल्पना से अलग एक नयी परिकल्पना का उदय. वे स्वातंत्र्य को जीवन के वास्तविक अनुभव से जोड़ना चाहते थे. उसे रोजमर्रा के जीवन का अंग बनाना चाहते थे. उसे हर स्तर पर क्रियान्वित कर स्वातंत्र्य को अपने देशवासियों के उस संपूर्ण जीवन-संघर्ष का अंग बनाना चाहते थे, जिसे वे विभिन्न स्तरों पर लड़ रहे थे.

इस प्रकार जवाहरलाल नेहरू के लिए स्वतंत्रता का अर्थ, एक उच्च मध्यवर्गीय का किसी गोरे व्यक्ति के साथ रेलगाड़ी के पहले दर्जे में यात्रा करने का अधिकार मात्र नहीं था. इसका अर्थ हर भारतीय के सहज मानवीय सुविधाओं के साथ रेल में सफर करने के अधिकार को सुनिश्चित करना था. उनकी दृष्टि में स्वतंत्रता का अधिकार केवल देशी सामंतों, जागीरदारों का हक नहीं था. न ही वे इसे बड़े व्यापारियों का उद्योगों में लाभ और मुनाफा कमाने का अधिकार मानते थे. उनकी दृष्टि में स्वतंत्रता का अर्थ था उस भारतीय जनता की शोषण से मुक्ति, जिसका कच्चा माल शासक लोग कौड़ियों के मोल इंग्लैंड ले जाते थे और फिर उससे तैयार माल को वापस जहाजों से ला

• शेष पृष्ठ ६१ पर ⟶

स्वातंत्र्य: मुरली और पांचजन्य

□ श्रीकांत जोशी ('माखनलाल: यात्रा पुरुष' के संपादक)

स्वर्गीय पं. माखनलाल चतुर्वेदी का संपूर्ण सृजन समर्पण की विशद एवं उदात्त भूमि पर है. समर्पण ही उनके कृतित्व की आत्मा है. इस सूक्ष्म आत्मा ने जो व्यक्त आकार स्वीकार किया है, उसका एक अंश राष्ट्रीयता है, दूसरा प्रगतिशीलता है, तीसरा प्रकृति-प्रेम है, चौथा वात्सल्य है और पांचवां सामयिक जीवन है. राष्ट्रीयता उनके स्वातंत्र्य-चिंतन और मुक्ति-संघर्ष की, प्रगतिशीलता मानववादी जीवन-दृष्टि की (जिसमें पूंजीवाद के विरुद्ध उनकी दुर्दमनीय चेतना कई रूपों और अनेक प्रसंगों में आजीवन व्यक्त होती रही), प्रकृति-प्रेम उनके रहस्योन्मुख और उद्दीप्त सौंदर्यबोध का, वत्सलता उनके अंतःकरण में अखंड भाव से प्रवहमान मातृत्व की तथा सामयिकता उनकी तीक्ष्ण राजनीतिक, सामाजिक और जीवनगत प्रतिक्रियाओं की अभिव्यक्ति है. अतः जो लोग उन्हें स्थूल राष्ट्रीय कवि के ही रूप में देखने के अभ्यस्त रहे हैं, उन्हें यह जान कर आश्चर्य हो सकता है कि वे कैसी विकट, दयनीय भ्रांति के शिकार रहे हैं.

राजनीति को सामयिकता, संकुचितता और तात्कालिकता के साथ जोड़ कर देखना अनुचित नहीं कहा जा सकता और देशभक्ति को भी अपने भौगोलिक परिवेश में बंध कर ही व्यक्त होना पड़ता है. माखनलाल जी और उनके कृतित्व की विशेषता यह रही है कि स्वातंत्र्य संग्राम और राजनीति से एक लंबे समय तक अभिन्न रहते हुए भी वे वैश्विक भूमि से कभी पृथक नहीं हुए.

माखनलाल जी का स्वातंत्र्य-चिंतन उनकी वैष्णव आस्था से संयुक्त है. अपने आराध्य के लिए कभी वे 'अभिमत' शब्द का प्रयोग करते हैं और कभी 'दैवत' का. विष्णु के दोनों स्वरूप, राम और कृष्ण उनके 'अभिमत' के रूप में, प्रसंगों के अनुसार मूर्त होते रहते हैं. स्वातंत्र्य पर कृष्णत्व उनके समर्पण का विषय रहा है. उन्हें इस सचाई का सदा ही ज्ञान बना रहा कि स्वतंत्रता साधन है, साध्य नहीं. साध्य कृष्ण हैं. राम और कृष्ण दोनों ही कर्मपुरुष थे. अतः यह स्वाभाविक ही है कि इन्हें दैवत के रूप में ग्रहण करनेवाला मनुष्य स्वयं भी उसी पथ का अनुगामी हो.

'कृष्ण के जन्मस्थल से प्यार'

माखनलाल जी के लिए ऐसा कोई स्थल नहीं था, ऐसी कोई स्थिति नहीं थी, जहां वे अपने दैवत को न पाते रहे हों. उनके लिए प्रति क्षण, प्रति कण कृष्णमय था. वे स्वयं कृष्णमय थे और उनका गंतव्य भी कृष्ण था. और फिर भारत तो कृष्णमय था ही, कृष्णभूमि था ! कृष्ण का जन्म कारागार में हुआ था और इस स्थूल प्रसंग ने माखनलाल जी के लिए यह स्थिति सहज ही उपस्थित कर दी कि वे गुलामी की बेड़ियों से जकड़े हुए भारत का साम्य कारागार में जन्म लेनेवाले कृष्ण में देखें.

प्यार ? उन हथकड़ियों से और कृष्ण के
जन्मस्थल से प्यार
हार ? कंधों पर चुभती हुई अनोखी
जंजीरें हैं हार.
(–हिमकिरोटिनी सन १९१३)

जिस दैवत के लिए कवि यह प्रार्थना लिखता है—

मत दबा समय की चट्टानों के नीचे
दोनों हाथों तेरी मूरत को भींचे
चरणों को धोते, आंखे से दृग मींचे
मैं पड़ा रहूंगा तरु-छाया के नीचे
स्वागत,
जग चाहे कितना कीच उलीचे. मत दबा.
(–समर्पण, जबलपुर जेल, १९३०)

और कहता है—

आज युग मांगता है कि लिखनेवाला, भक्त, परम भक्त हो जाये. वह अपने दिलदार, अपने मालिक का खूब आशिक हो जाये. वह न केवल कष्ट सहे, किंतु अपने अभिमत के प्यार का ज्वार इतना भारी हो कि उसे याद ही न रह जाये कि उसने कष्ट उठाये हैं.
(अमीर इरादे : गरीब इरादे, पृष्ठ २३)

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वही उसे जीवन-समुद्र की उफनाती हुई लहरों में कूद पड़ने की कर्तुम अकर्तुम सामर्थ्य भी प्रदान करता है—

चटटानें चिंघाड़ें हंस-हंस
सागर गरजे मस्ताना-सा
प्रलय-राग अपना भी उसमें
गूंथ चले ताना-बाना-सा.
(—हिमकिरीटिनी / पृ. ११९)

वैष्णव आस्था ने इस देश को जो आश्चर्यजनक बलिदान-क्षमता, विश्व-प्रेम की नैसर्गिक ऊंचाई, श्रमिकों और शोषितों के प्रति कर्मोत्तेजक आक्रोश और सहानुभूति, मानवता के प्रति कमी विचलित न होनेवाली निष्ठा और विद्रोह की दुर्दमनीय चेतना प्रदान की है उसका आकलन केवल माखनलाल जी के काव्य का वस्तुगत अध्ययन करते हुए भली-भांति दिया जा सकता है. (इस लेख में केवल स्वातंत्र्य-संदर्भ से जुड़ कर मैं अपनी बात कह रहा हूं.)

'दीनबंधु है, तो हाजिर है दीन कुटी का कोना'

माखनलाल जी का अध्ययन उस रहस्य को भी उजागर करता है जिसकी वजह से यह विराट आयोजन एकांत कल्पना न रह कर सार्थक उपस्थिति में रूपांतरित हो सका. एक खास वजह यही कि समर्पण की यह एकांत साधना कभी एकपक्षीय नहीं रही. समान परस्परता ने उसे वास्तविकता भी दी और दिव्यता भी. सखाभाव न उसे एक नयी ही दीप्ति प्रदान की. तभी तो चतुर्वेदी जी अधिकार पूरित अंतःकरण से कह सके—

नहीं चाहिए बने यहां आ तू राजा का छौना
दीनबंधु है, तो हाजिर है दीन कुटी का कोना
(—माता / पृष्ठ २७ / १९१६)

जिस पर इतना अधिकार है वह पत्थर का प्रभु नहीं हो सकता और न ही उसे स्वर्ण से रिझाया जा सकता है—

हाय, राष्ट्र-मंदिर में जा कर तुमने पत्थर
का प्रभु खोजा
लगे मांगने जा कर रक्षा और स्वर्ण-रूपे
का बोझा ?
(—हिमकिरीटिनी / पृष्ठ ११९)

स्वर्ण-लोभियों को वह नहीं मिलेगा. वह तो सहयात्री है और आकर्षण के दर्पण में ढूंढ़ने-वालों के लिए अनुपलब्ध है—

तुझे ढूंढ़ कर थका व्यर्थ ही आकर्षण के
दर्पण में
तू तो खेल रहा था बंदी जीवन के
कृष्णार्पण में! (—माता / पृष्ठ १६)

माखनलाल जी ने अपने स्वातंत्र्य-बोध को वैष्णव आराध्य के साथ अद्वैत बना लिया था, ठीक वैसे ही जैसे साध्य तक पहुंचने के लिए साधनों को साध्य की गरिमा प्रदान करना बेहद जरूरी होता है. कभी वे उससे प्रार्थना करते हैं—

आ सबलों के शील योगियों की पथ-भूली
शांति
आ पिसतों के हृदय गरीबी की प्रलयंकर
क्रांति (—१९१६)

और कभी अपनी याचना को वैष्णव औदात्य में समन्वित करते हुए इन शब्दों में विनत होते हैं—

माता मेरे बधिकों का काली-मर्दन कल्याण
करें
किसी समय उनके हृदयों में मानवता
के भाव भरें.

माखनलाल जी का मानववाद उस मानववाद से भिन्न है, जिसकी अमूर्तता की वजह से उसका जयकार करना सदा ही सहज बना रहता है, और देह को तनिक भी तकलीफ नहीं उठानी पड़ती. हमारे देश में यह मानववाद एक षड्यंत्र की तरह पनपता रहा है. इसके संवाहकों ने बड़े-बड़े दर्शनों की ओट में अपनी चमड़ी बजाते हुए सदा ही उन लोगों की उपेक्षा और अवमानना की, जिन्होंने मानवता को मूर्त मनुष्य के माध्यम से पाने के प्रयत्नों में अपने प्राणों को हंसते-हंसते न्यौछावर कर दिया. हिंदी समीक्षा ने प्रायः ऐसे ही ढोंगियों को प्रश्रय दिया है, क्योंकि समीक्षकों में से कोई भी ऐसा न था, जो मनुष्यता यानी स्वतंत्रता के इस संघर्ष में स्वयं भी घटक बन कर रहा हो.

'अभिमत' ने माखनलाल जी को सदैव ही संघर्षों में जूझने की प्रेरणा दी. यह कैसी जीवंत मुद्रा है—

भूखंड बिछा, आकाश ओढ़ नयनोदक ले,
मोदक प्रहार
ब्रह्मांड हथेली पर उछाल अपने जीवन-
धन को निहार.

माखनलाल जी की स्वातंत्र्य-चेतना जिस विश्व-भूमिका से नैसर्गिक रूप से सन्नद्ध रही है वह निश्चय ही विस्मयोत्तेजक है. १९१३ में उसका मानस इस विचारवेदी पर संपूर्ण गरिमा से आसीन हो चुका था—

देह ? प्रिय यहां कहां परवाह टंगे शूली
पर चर्मक्षेत्र
गेह? छोटा-सा हो तो कहूं विश्व का प्यारा
धर्म-क्षेत्र !

'विश्व बांधने को प्रेम-बंधन बनाता हूं'

इस सत्य की कतई उपेक्षा नहीं की जा सकती कि चतुर्वेदी जी ने जिस स्वातंत्र्य युद्ध का वरण किया था वह इसी विश्व-धर्मक्षेत्र के लिए था. वे जानते थे, या कम-से-कम उनकी मान्यता यही थी, कि विश्व मानवता और विश्व के शोषितों के पक्ष में आजाद हिंदुस्तान की आवाज ही अपने अभिप्रेत को प्राप्त कर सकती है. वे सर्वप्रथम सन् १९२१ में राजद्रोह के अपराध में गिरफ्तार हुए थे.

उन्हें बिलासपुर जेल में रखा गया. वहां के जेलर ने उन्हें परामर्श देते हुए समझाया कि यहां क्या धरा है, बेहतर है क्षमा मांग लो. दूसरे दिन वह फिर आया. उसने देखा कि माखनलाल जी को सन का ढेरा रस्सी बंटने के लिए दिया गया है, अतः वह फिर बोला, "ढेरा ले कर ही माने न ?" माखनलाल जी उस वक्त तो चुप रहे, किंतु अगले दिन जेल की दीवार पर कोयले से लिखी गयी इन पंक्तियों में उसने अपना जवाब प्राप्त कर लिया—

ढेरा मत बोलो, यह मेरा व्रत पूजन है
सन नहीं तन भारतीयों के मिलाता हूं
चक्कर लगाते हुए अलख जगाता हूं.
यों विश्व बांधने को प्रेम-बंधन बनाता हूं.
नाम ही को पाता हूं बिलासपुर वासियों में
मैं तो तीर्थराज इन सींखचों में पाता हूं
स्वेद की कलिंदजा में, मस्ती की सरस्वती ले
नयनों की गंगा बहा त्रिवेणी नहाता हूं.

१९२१ के ब्रिटिश कारागार में बंद व्यक्ति का 'विश्व बांधने को प्रेम-बंधन बनाने' का आग्रह 'यूं ही' कह कर नहीं टाला जा सकता. यहां बड़ी-से-बड़ी असूया को भी परास्त होना होगा. राष्ट्रीय स्वातंत्र्य समर में लोहा लेते रहने को विवश व्यक्ति का इस असाधारण समष्टि-चेतना से संस्कारित होना भारतीय स्वतंत्रता संग्राम की महत् उपलब्धि है. यह सिद्ध करती है कि यह कवि प्रकृति रूप में किस धातु का बना है. ऐसा ही कवि स्वतंत्रता के उन्मुक्त उन्मादपूर्ण आहत क्षणों में भी उल्लास के अतिरेक से अपने को बचा कर एक तरफ झोंपड़ियों की दुनिया की ओर संकेत कर सकता है. और दूसरी तरफ एशिया के जागरण की ओर —

तोड़ अमीरों के मनसूबे
गिन न दिनों की घड़ियां
बुला रही हैं तुझे देश की
कोटि-कोटि झोंपड़ियां.

देश का स्वतंत्र होना कवि को ऐसा प्रतीत होने लगा मानो संहार के सौ काम समाप्त हुए, वेणु-युग पुनः लौट आया और इस युग ने एशिया के समस्त पराधीन राष्ट्रों को संगठित हो कर मुक्त होने का पांचजन्य संदेश सुना दिया.

नष्ट होने दो सखे संहार के सौ काम
वेणु लो गूंजे धरा मेरे सलौने श्याम
... ...
जग उठे नेपाल प्रहरी, हंस उठे गांधार
उदधि-ज्वारों उमड़ आय वसुंधरा में प्यार
अभय वैरागिन प्रतीक्षा अमर बोले बोल
एशिया की गोप-बाला उठें वेणी खोल
(—वेणु लो गूंजे धरा)

एशिया का उल्लेख करनेवाले वे ही प्रथम कवि हैं.

स्वतंत्रता के बाद माखनलाल जी सत्ता की राजनीति में नहीं उलझे. श्री नंददुलारे वाजपेयी के शब्दों में, "जब तक राजनीति भावनात्मक थी और साहित्य के समान वृत्तियों की अपेक्षा रखती थी तब तक चतुर्वेदी जी दोनों का पल्ला पकड़े रहे, परंतु जब उन्होंने इन दोनों में खींचतान देखी और यह पाया कि दोनों की सहचारिता संभव नहीं है तब वे राजनीति से एकांततः विरत हो गये."

राजनीति से चतुर्वेदी जी निश्चय ही विरत हो गये किंतु उनकी चेतना का एक अंश सदैव ही श्रमिकों और किसानों और साधारणों के पक्ष का समर्थन करता रहा. परवर्ती काव्य में आस्था, समर्पण और प्रकृति के गूढ़ रहस्यों से साक्षात्कार करती हुई उनकी काव्य-मनीषा यह भी सदा ही पूछती रही—

सहज सांस क्यों व्याल-सा लग रहा है
सुखी स्वप्न अब बोझ-सा लग रहा है.
महल उठ रहे झोंपड़ी खो गयी है
कि ईमान, ईमान को ठग रहा है.
... ...
उठा लायें, उट्ठो, गगन से चुरा कर
अंधेरा उजेरा बराबर - बराबर.
(—युगचरण / पृष्ठ २६) ■■■

हमारी विरासत : पांच
गणेश शंकर विद्यार्थी

इलाहाबाद से १९०९ में प्रकाशित पं. सुंदरलाल का 'कर्मयोगी' उदग्र राष्ट्रीय प्रेरणा से संपन्न युवक गणेश शंकर के संस्कार के अनुरूप हिंदी पत्र था. 'कर्मयोगी' श्री अरविंद घोष के 'कर्मयोगिन' का स्वर-प्रतिम था. उसका स्वर इतना उग्र था कि उसमें लिखना तो दूर, उसे पढ़ना तक अपराध समझा जाता था. 'कर्मयोगी' का पाठक होने के अपराध में गणेश शंकर को अपनी नौकरी से हाथ धोना पड़ा था. और उसी मुहूर्त से वे बर्तानिया सरकार के अन्याय-अनौचित्य के पीछे हाथ धो कर खड़े हो गये थे. जीवन के अंतिम मुहूर्त तक दुर्नीतियों के विरुद्ध उनकी युयुत्सु-मुद्रा अकुंठ रही. 'कर्मयोगी' को सक्रिय सहयोग देते हुए उन्होंने स्तरीय पत्रकारिता का सही अर्थ समझा. उसी समय उन्होंने यह प्रतीति अर्जित की कि पत्रकार की भूमिका एक सच्चे लोकनायक की भूमिका होती है. इतना ही नहीं, एक मनीषी साहित्यकार की तरह दिशाहारा समाज को अपेक्षित दिशा-निर्देश देना, अतीत ज्ञान-संपदा और देश की चिति पर छा रहे कुहासे को अपनी वाग्-दीप्ति से विदीर्ण करना, खंडित संस्कृति-चेतना के उन्नयन की सक्रियता, रूढ़ि विवर्जित प्रज्ञा की रचना के प्रति प्रातिभ सजगता और वर्तमान को गत्वर भविष्य की ओर उन्मुख करना पत्रकार का शीर्ष दायित्व है. इस महत् दायित्व को गणेश शंकर विद्यार्थी ने 'प्रताप' के माध्यम से पूरा किया.

'प्रताप' की गौरवशाली परंपरा

'प्रताप' बीसवीं शताब्दी के पूर्वार्ध का कदाचित् अकेला हिंदी पत्र था, जिसे 'वंदेमातरम्', 'मराठा' और 'केसरी' की उदग्र चेतना का उन्नायक पत्र कहा जा सकता है. गणेश शंकर विद्यार्थी उस आलोकवर्षी परंपरा के उन्नायक पत्रकार थे, जिसकी रचना लोकमान्य तिलक, विपिनचंद्र पाल, कस्तूरी रंगा आयंगर, अरविंद घोष, ब्रह्मबांधव उपाध्याय, सखाराम गणेश देउस्कर, दुर्गाप्रसाद मिश्र, लाला लाजपत राय, मोतीलाल घोष, बाबूराव विष्णु पराड़कर तथा बालमुकुंद गुप्त आदि पत्रकारों ने अपनी मनीषा, राष्ट्रीय निष्ठा और कठोर साधना द्वारा की थी. 'प्रताप' की प्रथम संपादकीय टिप्पणी (९ नवंबर, १९१३ ई.) में अपनी नीति और आदर्श-उद्देश्य की विज्ञप्ति देते विद्यार्थी जी ने लिखा था, "...समस्त मानव-जाति का कल्याण हमारा परमोद्देश्य है और इस उद्देश्य की प्राप्ति का एक बहुत बड़ा और बहुत जरूरी साधन हम भारत वर्ष की उन्नति को समझते हैं... किसी की प्रशंसा या अप्रशंसा, किसी की प्रसन्नता या अप्रसन्नता, किसी की घुड़की या धमकी हमें अपने सुमार्ग से विचलित

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स्वातंत्र्य: अक्षर आत्मदान के

⊡ डॉ. कृष्णबिहारी मिश्र ('हिंदी पत्रकारिता' शोध-प्रबंध के लेखक)

...ता है,
...हीं रहा. घ...

न कर सकेगी. सांप्रदायिक और व्यक्तिगत झगड़ों से 'प्रताप' सदा अलग रहने की कोशिश करेगा. उसका जन्म किसी विशेष सभा, संस्था, व्यक्ति या मत के पालन-पोषण, रक्षण या विरोध के लिए नहीं हुआ है, किंतु उसका मत स्वातंत्र्य—विचार और उसका धर्म सत्य होगा ...मनुष्य की उन्नति भी सत्य की जीत के साथ बंधी है. इसीलिए सत्य का दबाना हम महापाप समझेंगे और उसके प्रचार और प्रकाश को महापुण्य." इस संपादकीय वक्तव्य का उपसंहार करते हुए गणेश शंकर विद्यार्थी ने महत् स्पृहा प्रकट की थी कि "जिस दिन हमारी आत्मा इतनी निर्बल हो जाये कि अपने प्यारे आदर्श से डिग जायें, जान-बूझ कर असत्य के पक्षपाती बनने की बेशरमी करें और उदारता, स्वतंत्रता और निष्पक्षता को छोड़ देने की भीरुता दिखायें, वह दिन हमारे जीवन का सबसे अभागा दिन होगा और हम चाहते हैं कि हमारी उस नैतिक मृत्यु के साथ-ही-साथ हमारे जीवन का भी अंत हो जाये." ऐतिहासिक साक्ष्य है कि वह अभागा दिन गणेश शंकर के जीवन में नहीं आया; जीवन की अंतिम घड़ी तक वे अपने आदर्श से स्खलित नहीं हुए.

संस्कृति-सचेत मानस की रचना का लक्ष्य

गणेश शंकर विद्यार्थी की मनीषा 'प्रताप' के माध्यम से उस विकलांग मानवीय संवेदन-छंद को सही रूप देने में सक्रिय थी, जिसके कारण मनुष्य बाहर-भीतर से विरूप हो रहा था. चूंकि गणेश शंकर के पत्रकार का मुख्य लक्ष्य था संस्कृति-सचेत मानस की रचना, इसलिए मनुष्य की बाहरी समस्याओं को ही उन्होंने अपना उपजीव्य नहीं बनाया. उन्होंने मनुष्य को भीतर से पंगु बनानेवाली समस्याओं पर भी प्रगतिशील दृष्टि से विचार किया. और निर्मम टिप्पणी की समान रूप से देशी राज्यों की दुर्नीति पर, ब्रिटिश सरकार की साम्राज्यशाही मनोवृत्ति पर तथा भारतीय विश्वास और संस्कृति के नाम पर चलनेवाली असंख्य रूढ़ियों और वर्जनाओं पर, धर्म के नाम पर चलनेवाले कठमुल्लापन पर, राष्ट्रवाद की आड़ में हिंसा और असहिष्णुता की राह से सरपट दौड़नेवाली राष्ट्रद्रोही शक्ति पर.

देश की हर समस्या पर विचार करते समय उनके सामने देश की अतीत भूल-चूक, सावन-समृद्धि और विश्व के संदर्भ में देश का समग्र वर्तमान होता था. वे अक्सर कहा करते थे कि 'हमको अपने देश से पहले सरोकार है, उसके बाद दूसरे देशों से'. 'प्रताप' के माध्यम से उन्होंने घोषणा की थी कि "विदेशी इतिहास-लेखकों द्वारा लिखा हुआ इतिहास देश का सच्चा इतिहास नहीं हो सकता. ..विदेशियों का लिखा हुआ भारतवर्ष का इतिहास ढूंढ़-ढूंढ़ कर निकाली हुई सच्ची या झूठी भारत की समस्त त्रुटियों, निर्बलताओं और दोषावली का संग्रह मात्र है. उससे देश की सच्ची स्थिति का पता नहीं चलता. उसमें हम अपने देश के यथार्थ रूप के दर्शन नहीं कर पाते. हमारे आत्मविश्वास और प्राचीन गौरवाभिमान को नष्ट कर सिंह-शावक को गीदड़ बनाये रखना इनका उद्देश्य है."

राष्ट्रीय अवमानना से उन्मथित हो कर प्रताप-संपादक ने 'राष्ट्रीयता' शीर्षक संपादकीय निबंध में कहा था कि "राष्ट्र-पराधीनता के पालने में नहीं पलता. स्वाधीन देश ही राष्ट्रों की भूमि है, क्योंकि पुच्छविहीन पशु हों, तो हों, परंतु अपना शासन अपने हाथों में न रखनेवाले राष्ट्र नहीं होते. राष्ट्रीयता का भाव मानव उन्नति की एक सीढ़ी है." इसी प्रकार 'अंग्रेजी डींग' पर प्रहार करते हुए घोर गांधीवादी विद्यार्थी जी ने लिखा था, 'लड़कों की-सी बातें करने या लोगों की आंखों में धूल डालने से इतिहास और समय की यथार्थ गति के ज्ञान पर पर्दा नहीं पड़ सकता. कहा जा रहा है कि क्लाइव और वारेन हेस्टिंग्स ने इस देश की सभ्यता की रक्षा की, परंतु उन्होंने और उनके साथियों ने जो क्रूर करतूतें कीं उनसे देश हड़पे जा सकते थे, उन पर अंग्रेज झंडा गाड़ा जा सकता था, सभ्यता या उसका त्राण तो उससे कोसों दूर की बात थी. लॉर्ड वारेन हेड प्रत्येक अंग्रेज को भारतवर्ष के लिए खुदाई फौजदार मानते हैं. वे समझते हैं कि यदि आज अंग्रेज इस देश में न रहें, तो इस देश पर आफत का पहाड़ ढा जाये और इसलिए प्रत्येक अंग्रेज इस धरोहर की ई... की परत छा...थ रक्षा करेगा. यह कोरी ...भव वह नहीं क... त रहने से संसार के ... में अपने आप से ... अंतर नहीं पड़ता, ...वर बनने के लिए कितने ...ती हैं ? और बिना उत्तर

इसी मानसि... बढ़ जाता हूं/ क्योंकि आ... ने 'मानव स्वत्व' ...ा मिजाज यूं है/ कि खून ... करते हुए कहा ...यों का पीछा करना/लगभग ... और वे जातियां, जिन्हें... कविता में पराजित विरुद्ध घोर संग्राम करना पड़ा और जिन्हें इस प्रकार मनुष्य की स्वाधीनता के विकास के क्षितिज को अधिक बढ़ाने का अवसर प्राप्त हुआ ....पर स्वत्व सहज ही नहीं प्राप्त होते. ..स्वत्व की वेदी पर सिर चढ़ाने का साहस उन्हीं को हुआ, जिनमें कर्तव्य का भाव था, जिन्हें निरंकुशता से घृणा थी, जो उसका मूलोच्छेदन करना अपना धर्म समझते थे और जिनमें इस काम के लिए प्राणों का तनिक भी मोह न था." राष्ट्रीय स्वाभिमान से स्फूर्त गणेश शंकर विद्यार्थी की मानस-मनीषा कभी संकुचित राष्ट्रवाद की हिमायत नहीं करती थी. उनका विचार-गवाक्ष बाहरी-भीतरी विचारों के स्वागत में सदा उन्मुक्त रहता था. स्वत्व का प्रश्न वे विश्व-मानवता के संदर्भ में उठाते थे, किसी संकुचित क्षेत्र के संदर्भ में नहीं. स्वत्व के प्रश्न पर अंग्रेज जाति के प्रति उग्र स्वर की रचना करते हुए उन्हें बराबर ध्यान रहता था कि यह स्वत्व-सचेत जाति है, जो भारतीय स्वत्व का अपहरण कर उसकी अस्मिता को निष्प्रतिम बना रही है. उसके सहज विकास की सारी संभावना कुंठित कर रही है. इसी साम्राज्यवादी विडंबना पर गणेश शंकर ने निर्मम चोट की. देश और दुनिया के ज्वलंत प्रश्नों पर उन्होंने शुद्ध भारतीय दृष्टि से विचार किया.

आसन्न संकट की चेतावनी

'प्रताप' के संपादकीय पृष्ठों के माध्यम से वे मनीषी चिंतक की भांति आसन्न संकटों के प्रति मनुष्य जाति को सचेत करते, हिंसा-विरति की प्रेरणा दिया करते, राजनीतिक 'सुगमता की माया' की विभीषिका पर उन्होंने निर्भीक टिप्पणी की थी : "कूटनीति की सुगमता और मन के स्वास्थ्य की अवहेलना ने किस प्रश्न को आज तक हल किया और किस देश और किस जाति के स्वास्थ्य को ऊंचा और बलवान बनाया ? मृगतृष्णा के प्रलोभन से संसार में अनेक हिरनों ने बड़ी-बड़ी उछालें मारीं, परंतु वे प्यासे के प्यासे ही रहे." आदर्श-च्युत हो कर समझौते की राह सरपट दौड़नेवालों को टोकते हुए उन्होंने लिखा—"समझौते का उपासक व्यावहारिक कठिनता की दुर्दमनीयता का विकराल रूप देख कर घबराता है, वह अपने को चतुर और नीति-कुशल के नाम से पुकारता है, वह मरना नहीं जानता. वैयक्तिक जीवन में तथा राष्ट्रीय जीवन में जिस समय आदर्श की पूजा होती है, उस समय वह व्यक्ति या राष्ट्र संसार को नवजीवन का संदेश देता है, उस समय का उसका जीवन या मरण आगामी अनंत काल के लिए संसार की अमूल्य संपत्ति बन जाता है."

पत्रकार का कठिन दायित्व

विद्यार्थी जी ने एक प्रखर पत्रकार के रूप में पत्रकार का दायित्व स्पष्ट करते हुए कहा था कि "जिन लोगों ने पत्रकार-कला को अपना काम बना रखा है, उनमें बहुत कम ऐसे लोग हैं जो अपने चित्त को इस बात पर विचार करने का कष्ट उठाने का अवसर देते हैं कि हमें सचाई की भी लाज रखनी चाहिए, केवल अपनी मक्खन-रोटी के लिए दिन भर में कई रंग बदलना ठीक नहीं है." उनकी स्पष्ट धारणा थी कि पत्रकार की आचार-संहिता लोकमंगल की चिंता-चेतना से अनुप्राणित होनी चाहिए. 'सामाजिक सदाचार' के लिए वैयक्तिक जीवन का निष्कलुष होना वे अनिवार्य मानते थे. अपनी धारणा-मान्यता को विद्यार्थी जी जिस भाषा में प्रस्तुत करते थे, वह लल्लो-चप्पो की भाषा नहीं, 'सुगमता की माया' में उलझे मानस को कंपा देनेवाली भाषा थी. पं. सुंदरलाल जी को उन्होंने एक बार लिखा था कि "मैं 'प्रताप' को ऐसी मक्खन की गोली भी नहीं बनाना चाहता, जिसे जो चाहे मुंह में रख ले."

'प्रताप' में गणेश शंकर विद्यार्थी ने लिखा था, "काम करने के दो मार्ग हैं. एक तो यह कि आगे बढ़ा जाये, परंतु आदि से ले कर अंत तक नैतिक आधार न छोड़ा जाये. दूसरा यह कि काम हो, और फिर चाहे जिस तरह. नैतिक आधारों के बल से या उन्हें छोड़ कर. ...पहला ढंग मन को ऊपर चढ़ने के लिए मार्ग देता है, दूसरा, अंत में, उसे नीचे उतरने के लिए विवश करता है. पहला समाज में विश्वास और निर्भयता का साम्राज्य स्थापित करता है, दूसरा मनुष्य को मनुष्य पर बिलकुल अविश्वास करना सिखाता है और समाज में भय और कायरता का संचार करता है. ...आदर्शों पर मरना और उसके लिए ही जीना उन लोगों की दृष्टि में केवल मूर्खता है, जिन्हें सुगमता प्रिय है, और जो हाथ के पास का लाभ ही देख सकते हैं और जिनकी संख्या अब दिन-दिन बढ़ती ही जाती है." सुगमता-प्रिय भीड़ में गणेश शंकर विरल व्यक्ति थे, जो काम करने की पहली राह के राही थे. उनकी पत्रकारिता आत्मसंचयी नहीं आत्मदानी थी. नैतिक मूल्यों से आलोकित आदर्श की वह राह उन्हें प्रिय थी, जो सिद्धांत-रक्षा के निमित्त मरने की प्रेरणा और शक्ति देती है. मजहबी दायरे में सिमट रहे और हिंसा के प्रहार से टूट रहे मानवीय संवेदना-छंद की रक्षा करते हुए प्राणाहुति दे कर गणेश शंकर विद्यार्थी ने मानवीय मूल्यों के पक्षधर को आत्मदान की कला सिखायी. ■■■

CC-0. Bhagavad Ramanuja National Research Institute. M...

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

चमकीला मनोहारी मार्बलेक्स फर्श कमरे को खूबसूरत बनाने का शुभारम्भ है

हर रंग की सजावट से मेल खाने वाले १७ विविध रंग छटाओं में मनोहर फर्श

मार्बलेक्स

मार्बलेक्स, एस्बेस्टॉस विनाइल फ्लोरिंग है, जो विश्वभर में सुसज्ज रहन-सहन के लिये एक शानदार कल्पना है। मार्बलेक्स फर्श, जिन पर सुन्दर संगमरमरी लहरिया हैं, अपने अनगिनत रंग व डिज़ाइन संगम में, ऑफिस, शो-रुम, बैठकखाना, शयनकक्ष, रसोईघर, इत्यादि की रुप-सज्जा निखारने के लिये, विस्तृत रुप से उपयोग किये जा रहे हैं।

मार्बलेक्स की अपनी एक स्वाभाविक सुन्दर रचना है। कितनी सुखदेह लगती हैं ये आपके पावोंतले। करिबन बे-आवाज़ वजन में हल्की, और सफाई में सहल। मार्बलेक्स पलों में बिछाई जा सकती हैं।

भारत की एकमात्र तत्काल लगने वाली एस्बेस्टॉस विनाइल फ्लोरिंग — BHOR MARBLEX

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अपनी दीवारों की सुन्दरता में भी चार चाँद लगाईये .....

muralon शानदार है, तत्काल लगाई जा सकती हैं, और धुल सकती है। अधिक समय तक साथ देने वाली यह विनाइल वॉल कवरिंग...किफायती भी है।

मार्बलेक्स और म्युरालॉन, लगाने की संपूर्ण सुविधाओं सहित मिलेंगे।

फर्निचर, दी लिविंग रूम, माहिम, के सौजन्य में

पूरी जानकारी के लिये, कृपया सम्पर्क कीजिये :

दी भोर इन्डस्ट्रीज लिमिटेड, (बिल्डिंग प्रॉडक्ट्स डिविजन), ३८६, वीर सावरकर मार्ग, बम्बई - ४०००२५. फोन : ४५७१०८

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri.

की पवित्रता में अपार आंतरिक आस्था से संपृक्त हो. 'जलसाघर' में सकारात्मक सौंदर्य एवं सर्जन के प्रति आसक्त भाव व्यक्त करनेवाली कविता नहीं मिली. **"सैकड़ों वर्षों से सुनता आ रहा हूं/घृणा नहीं, प्रेम करो / किस से करूं प्रेम ?"** यह भी मान लें कि कवि का अपना अनुभव है. परंतु समझ में नहीं आता कि इस वेदना ने कवि के स्वर को विगलित, अवरुद्ध, कुंठित , जड़ित कैसे नहीं किया?

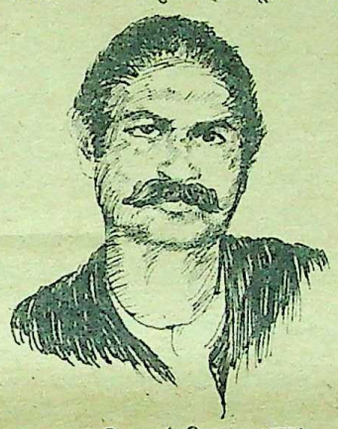
श्रीकांत वर्मा की शब्द-क्रीड़ा की प्रवृत्ति, वक्रत्व का अतिरिक्त शौक, अशिष्ट शब्दों का साहसिक प्रदर्शन के लिए लापरवाही से प्रयोग, अंतर्राष्ट्रीय घटनाओं और ऐतिहासिक व्यक्तियों के उद्धरणों का सायास प्रयोग, आत्ममंथन की गहन टीस को अनुभव किये बिना दूसरों का धिक्कार करने का ढंग, अनावश्यक 'रेह्-टॉरिक' आक्रोश, चीख-पुकार यह सब देख कर लगता है श्रीकांत वर्मा एक बहिर्मुखी व्यक्तित्व के कवि हैं. परंतु इसके साथ ही बात को तर्क से परे ले जा कर कहने की पद्धति, मूर्त का अमूर्तन कर बेतरतीबी से रखने का ढंग, आंतरिक बाध्यता के अभाव में आत्मालाप या प्रलाप शैली प्रयोग, चतुर समझदारी से विदा हुआ फैंटसी का उपयोग , बीच-बीच में दिखाई गयी बेचारगी, निरीहता और आत्मदया, अनिश्चय और अनिर्णय की विवशता का प्रदर्शन इत्यादि शैली विषयक वैशिष्ट्यों को देखने पर लगता है समूचा प्रयत्न अंतर्मुखी और संवेदनशील होने का आभास उत्पन्न करने के लिए किया जा रहा है. बहिर्मुखी व्यक्तित्व के अंतर्मुखी होने का यह बलात् प्रयास काव्यात्मक परिणति में दयनीय लगता है. मूल में यह कवि अपने से इतर के प्रति अप्रतिबद्ध है.

संपूर्ण अस्वीकार का भाव: धूमिल

'जलसाघर' की तुलना में धूमिल की कविता अधिक शक्तिशाली, ठोस, प्रामाणिक और प्रभविष्णु है. अंतर्विरोध धूमिल म भी है, परंतु सजग लुकाव-छिपाव कम है, चातुर्य कम है. साठोत्तरी कविता का बहुत बड़ा अंश परिवेश के घातक दबाव से ग्रस्त है. यह परिवेश का हावी होना सर्जनशीलता को ही खाये जा रहा है. न केवल कविता और भाषा के प्रति उनके रवैये से यह बात स्पष्ट होती है, बल्कि कुल अभिव्यक्ति के अंदाज से भी यह साफ होता है. कविता परिवेश की महज प्रतिक्रिया होना सही काव्यत्मकता का प्रमाण नहीं है.

धूमिल की कविता में आंतरिक वैयक्तिक जीवन शेष नहीं बचा है. घृणा, ईर्ष्या, गुस्सा, खीझ, अकुलाहट आदि अनुभूतियों का वैयक्तिक संदर्भ में अस्तित्व ही शेष नहीं रहा, क्योंकि इनको व्यक्त करनेवाले व्यक्तित्व का ही लोप होता जा रहा है. धूमिल की कविता में व्यक्ति सामान्यतः आम आदमी होता है, 'मोचीराम' अभिप्राय व्यक्त करने का एक माध्यम भर हो जाता है. संबंध व्यक्ति और व्यक्ति के बीच नहीं होते. प्रेयसी सामान्य 'औरत' बन जाती है. मित्र वैयक्तिक सुख-दुख बांटनेवाले आत्मीय संबंधों के सहभोगी नहीं रहते, बल्कि फुर्सत के समय बोतलों को खाली करते हुए फालतू गप मारनेवाले राहत के साथी होते हैं— एक दूसरे के लिए महज साधन. प्रेम दो व्यक्तियों के बीच आनंद और उल्लास के उन्मुक्त क्षणों के आदान-प्रदान का नाम नहीं रहता, एक सुविधा का संबंध हो जाता है. संस्कृति, समाज, व्यक्ति सभी भर्त्सना के विषय हो जाते हैं. इन सबके प्रति व्यंग्यात्मक प्रहार करने की आक्रामकता धूमिल की कविता में है या है घृणा-भरी करुणा. संपूर्ण अस्वीकार का भाव धूमिल की कविता के केंद्र में है.

इस प्रकार की कविता हर्ष, उल्लास, मधुरता इत्यादि मानवीय भावना के सहज स्पर्श से पूर्णतः वंचित रह जाती है. यही नहीं उल्लास-पुलक को रोमांटिक मान कर 'रिजेक्ट' करने में ही सार्थकता मानी जाती है. 'घास की एक नोक पर थरथराती ओस की बूंद' जैसे काव्य-बिंब बहुत विरल पाये जाते हैं. वैयक्तिक सौंदर्यबोध, प्रकृति एवं मानव के कोमल रूपों का संपूर्ण बहिष्कार रहता है. लगता है, असंतोष, नफरत और गुस्से का एक फव्वारा मात्र बन कर कवि रह गया है. मानव के विविध रूपों की ओर आकर्षित होना, उसके वैशिष्ट्य को पहचानना, अप्रतिम रूप पर मुग्ध होना धूमिल की



स्व. धूमिल : 'कविता —भाषा में आदमी होने की तमीज़ है.'

कविता का रास्ता नहीं है. प्रतिबद्धता के लिए जमीन ही कितनी बच जाती है? चरम निराशा के बाद आनेवाली निष्क्रियता से उत्पन्न सर्वत्र अस्वीकार के मूड की यह कविता है.

धूमिल का एकांत विवेचनीय है. धूमिल अपने को अधूरी इच्छाओं में झुलसता हुआ एक संभावित नर्क मानते हैं. एकांत का यह प्रभावी चित्र— **"सड़कों में होता हूं/ बहसों में होता हूं/रह रह कर चहकता हूं/ लेकिन हर बार वापस घर लौट कर/ कमरे के अपने एकांत में/ जूते से निकाले गये पांव-सा महकता हूं"** यह कविता महत्वपूर्ण इसलिए है कि सामाजिक जुड़ाव की भरपूर कोशिश के बाद आनेवाली निराशा इसमें तनावपूर्ण ढंग से व्यक्त हुई है ('एकांत कथा'), परंतु व्यक्तित्व की स्थायी प्रवृत्ति के रूप में एकांत का यह मूड वांछनीय नहीं है, न समाज के लिए, न कविता के लिए.

धूमिल की कविता में परिवेश की पाषाण सदृश अवध्यता की प्रतीति स्थान-स्थान पर मिलती है. चतुर्दिक छाये वातावरण और परिवेश के अनेक पक्षों की असलियत खोलने का प्रयास कवि ने किया है. वास्तविकता की पहचान में धूमिल ने प्रचुर ताजे, नये, मौलिक बिंब दिये हैं. कहीं अतिरेक और भड़कीलापन भी आया है. केवल बिंब की समृद्धि को प्रतिमान माना जाये, तो धूमिल को श्रेष्ठ कवि भी माना जा सकता है, परंतु अब बिंब का यह मोह नहीं रहा. धूमिल के मन पर एक जड़ता की परत छा गयी है, उत्तेजना का अनुभव वह नहीं करता— **"बीस साल बाद/ मैं अपने आप से सवाल करता हूं/ जानवर बनने के लिए कितने सब की जरूरत होती है ? और बिना उत्तर के चुपचाप/आगे बढ़ जाता हूं/ क्योंकि आजकल मौसम का मिजाज यूं है/ कि खून में उड़नेवाली पत्तियों का पीछा करना/लगभग बेमानी है"** समस्त कविता में पराजित निराशा और निष्क्रियता का थका स्वर व्याप्त है और विचित्र विरोध यह है कि जिस निष्क्रियता के लिए, आलस्य और भोथरेपन के लिए धूमिल सब पर वार करते जाते हैं, उससे अपने कवि व्यक्तित्व को नहीं बचा पाते.

धूमिल के कवि को कविता के साधन के प्रति, इस साधन की शक्ति एवं उपयोगिता के प्रति भरोसा नहीं रह गया है. 'घेराव में बौखलाये हुए आदमी का संक्षिप्त एकालाप' अथवा 'कविता शब्दों की अदालत में मुजरिम के कठघरे में खड़े बेकसूर आदमी का हलफनामा है'—कविता के प्रति ये रुख काव्यात्मक ढंग से अभिव्यक्त किया गया है. और कविता की कुछ स्थितियों का बोध भी इसमें है. परंतु धूमिल की कविता की ये सीमाएं भी हैं. 'कविता भाषा में आदमी होने की तमीज है' यह भी सीमित शक्ति की स्वीकृति है. कविता की शक्ति का कवि के मन में बहुत बड़ा आश्वासन नहीं है— **"वक्त बहुत कम है/ इसलिए कविता पर बहस शुरू करो/ क्योंकि कविता सिर्फ उतनी देर तक सुरक्षित है/ जितनी देर कीमा होने से पहले/ कसाई के ठीहे और तनी हुई गंडास के बीच बोटी सुरक्षित है"** अभिव्यक्ति की मौलिक चमत्कारपूर्ण क्षमता के प्रभाव से बाहर आ कर विचार करने के बाद कविता की असमर्थता का बोध ही यहां अधिक जगता है. यह सीमा कविता की है या कवि व्यक्तित्व की ?

कवि के अस्वीकार के ईमानदार भाव की तार्किक परिणति अराजकता में होती दीखती है. उनकी एक सशक्त कविता है. 'उस औरत की बगल में लेट कर.' जीवन और काव्य में सुरति क्रीड़ा का समृद्ध ढंग से वर्णन अनेक बार हुआ है, उस पर तमाचा मारनेवाली यह कविता केवल सस्ता विद्रोह नहीं है मानव स्थितियों के ट्रैजिक बोध से उत्पन्न मनोवैज्ञानिक सत्य भी है, लेकिन यहां 'नारी' केवल औरत बन जाती है महज़ राहत का साधन. हो सकता है यह कुछ लोगों के सत्य का प्रकटीकरण हो, लेकिन मानव की सृजन क्षमता का यह अधूरा मूल्यांकन है, जो अंततोगत्वा अराजकता की ओर ले जाता है. इसी संदर्भ में 'मकान' का विश्लेषण संगत है. 'मकान' मनुष्य की सर्जनशीलता के लिए, संस्कार के लिए साधन भी बनता है. सामूहिक जीवन के सार्थकतापूर्ण ढंग से जीने के क्रम में तथा जंगल से आज के सांस्कृतिक धरातल तक आने में 'मकान' ने कुछ कम महत्वपूर्ण योगदान नहीं किया है. धूमिल इस संदर्भ में सही मनुष्य के कोण से मूल्यांकन नहीं करते. धूमिल का 'मकान' विरोध स्पष्ट करता है. धूमिल मनुष्य का आदिम रूप ही चाहते हैं— **"बस जरा-सी गफलत होती है और जंगल आदमी की गिरफ्त से छूट कर दीवारों की कवायद में शरीक हो जाता है."** धूमिल की कविताओं के वैचारिक अंशों का इस प्रकार विवेचन इसलिए भी आवश्यक है कि वे विचारों को महत्व देनेवाले कवि माने जाते हैं— **"एक सही कविता —पहले / एक सार्थक वक्तव्य होती है"** धूमिल की कविता की संरचना का विश्लेषण करने पर यह भी पता चलता है कि वे विषय को ले कर— प्रासंगिक विषय को ले कर काव्यात्मक निबंध अधिक लिखते हैं. द्रष्टव्य है, जहां धूमिल कुछ आंतरिक लगाव-जुड़ाव महसूस करते हैं, वहां उनकी कविताएं संतुलित एवं सफल बनी हैं जैसे—'मोचीराम' या 'राजकमल चौधरी के लिए.'

जो अंतर्विरोध श्रीकांत वर्मा में है, वही धूमिल में भी है. समाज-व्यवस्था, मानवीय संबंध सबके प्रति निषेधात्मक रुख अपनाने के कारण उनकी कविता ने केवल अस्वीकार की प्रतिक्रियाएं व्यक्त करते रहने में अंततोगत्वा अपने को भी क्षत-विक्षत किया है. एकांगी जीवन की यह अभिव्यक्ति संकुचित हो रही है. अपनी आंतरिक क्षमता के अविश्वास में अपनी पहचान के लिए चमत्कृतिपूर्ण बयान का सहारा ले रही है. यह कहीं-न-कहीं सही अर्थ में प्रतिबद्धता को ग्रहण न कर सकने का परिणाम है.

प्रतिबद्धता जीवन-मूल्यों से : नारायण सुर्वे

सही अर्थ में प्रतिबद्ध कविता का उत्कृष्ट उदाहरण मराठी के कवि नारायण सुर्वे की कविता है. मराठी के सफेदपोश काव्य में सुर्वे की कविता का आगमन एक महत्वपूर्ण आंदोलन का शक्तिशाली प्रारंभ बिंदु था. नारायण सुर्वे दरिद्र मजदूर वर्ग की समस्त यातनाओं और पीड़ाओं को झेलते हुए ऊपर उठे. जिंदगी की विषमता ने इस संवेदनशील कवि को जितने कड़वे घूट पिलाये जा सकते थे, पिलाये. इसका ज्वलंत, प्रखर दस्तावेज उनकी लंबी कविता --'माझें विद्यापीठ' में खुदा हुआ है—फौलादी अक्षरों में. वैसे सभी कविताओं पर यह छाप स्पष्ट दिखती है. अपने अनोखे भाव-जगत से इस कवि ने मराठी काव्य के क्षेत्र का विस्तार ही नहीं किया, उसे भाव-समृद्धि भी प्रदान की. सुर्वे की कविता चालों और झोपड़-पट्टी में रहनेवालों, फुटपाथ के विद्यापीठ पर बढ़नेवालों, सुबह से शाम तक पेट के लिए जी तोड़ मेहनत करनेवालों और कल के उज्ज्वल भविष्य के स्वप्न पालते हुए सक्रिय कार्यकर्ताओं की कविता है.

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फटेहाल और उपेक्षित तथा समाज द्वारा पीसे गये लोगों की आशा-निराशा की, सुख-दुख की, हर्ष-खेद की, परेशानियों की, मान-अपमान की, अभिमान और अस्मिता की, प्रचंड संकल्प और उदग्र जिजीविषा की, सक्रिय घृणा और मानवीय प्रेम की, शौर्य और धैर्य की, संघर्ष और व्यापक करुणा की कालजयी मुद्राएं सुर्वे की कविता पर अंकित हैं.

नारायण सुर्वे प्रतिबद्ध कवि हैं और यह प्रतिबद्धता सर्वप्रथम विशाल जीवन के प्रति है और बाद में किसी विशिष्ट विचार प्रणाली के प्रति. जीवन के प्रति यह गहन लगाव, यह अटूट आत्मीयता सुर्वे की कविता को निराशा और घुटन से सड़ने नहीं देती. खास मनःस्थितियों की जुगाली करते रहने की विवशता भी उत्पन्न नहीं करती. परिवेश की चट्टान को भेद कर अपनी दुर्दमनीय जीवन-शक्ति से ऊपर उठनेवाले अंकुरों की भांति नारायण सुर्वे की कविता जीवन रस से ओतप्रोत है. अपनी वैयक्तिक आशा-आकांक्षाओं की पूर्ति न होते देख परिवेश, समाज, समस्त दुनिया पर थूकनेवाले और अपनी ही घृणा एवं ईर्ष्या के जहर में विकृत नशा अनुभव करनेवाले

नारायण सुर्वे : 'रोटी चाहिए और चाहिए जिंदगी भी.' ● छाया : अनिल दवे.

कवियों से नारायण सुर्वे हजारों कोस दूर है. जीवन के विविध रूपों को प्यार करनेवाला यह प्रतिबद्ध कवि जीवन के समस्त विकृत रूप को बदलने की मंशा रखता है और सक्रिय विश्वास भी. कविता की साक्ष्य देखिए, शीर्षक है '२२ फरवरी'.

इस नर्क समान जिंदगी में मैं
भी होता हूं बेचैन जब, तब याद
आती है/डेक पर गश्त लगानेवाले
तुम्हारे कदमों के पीछे मेरी वेदना पृथ्वी
बन जाती है./सवाल एक ही था हमारा
आपका; रोटी चाहिए और चाहिए जिंदगी
भी/अब भी सवाल वही है, आपका हमारा;
रोटी चाहिए और चाहिए जिंदगी भी.

नारायण सुर्वे में अपने लोगों के प्रति, देश और परिवार के प्रति गहन लगाव है, क्योंकि इस लगाव को वह अपने को मिली सुविधाओं के अनुपात में नहीं तौलता. समाज के ढांचे के प्रति असंतोष शायद नारायण सुर्वे में जितना है (और वह होने के लिए जितना उसका व्यक्तिगत जीवन भी हकदार है) उतना शायद ही किसी में होगा. लेकिन विरोधी-परिवेश पर आघात करते समय भी जीवन के शाश्वत रागात्मक संबंधों को सहज आंतरिकता से यह कवि स्वीकार करता है, क्योंकि इन रागात्मक संबंधों के कारण ही जीवन जीवन है. इस कवि की आक्रामकता और जुड़ाव का प्रत्यय-कारी काव्य-चित्र देखिए—शीर्षक है. "अगर आप. . ."

अगर नहीं पायें आप मुझे छावनी में
तो निस्संदेह समझिए,
अश्वशाला से सात घोड़े उड़ गये होंगे.
सिकलीगरखाने में सात तलवारें कम
होंगी.

निस्संदेह समझिए.
नक्कारखाने में नौबत झड़ रही होगी.
और अंधेरे से अवरुद्ध आधा बिंब ऊपर
सरकता होगा.

निस्संदेह समझूंगा
मेरे पीछे अजस्र लहरों की टकराती
ध्वनि में

अक्षौहिणी सेनाएं धूल उड़ाती होंगी.
उसके भी पीछे —
हमारा सुनहरा देश
फूल-पत्तों से यह पालकी सजाता होगा.

खनखनाती हुई फूटती रहेगी हंसी भीड़ की
अभी-अभी बरसी हुई वर्षा की आत्मी-
यता-सी.
—और नगर के चारों ओर लक्ष-
लक्ष कबूतरों का झुंड घूमता होगा.

दमकते धारदार आक्रोश को ले कर चलनेवाले इस मजदूर में एक वात्सल्यमय पिता है, दायित्व और निष्ठा से प्रेम करनेवाला पति है, अपने दोस्तों के साथ आत्मीयता और हमदर्दी बांटनेवाला सुख-दुख का साथी है, अपने इर्द-गिर्द के बड़े-बूढ़ों का सम्मान करनेवाला, जीवन में इनके स्नेहमय स्पर्श की आर्द्र स्मृतियों को संजोये रखनेवाला, उनके स्वप्नों, आदर्शों और जिम्मेदारियों का भार अपने मजबूत कंधों पर सहर्ष उठानेवाला वह कर्मठ युवक है, अपनी व्यापक सहानुभूति और गहन मानवीय करुणा से उपेक्षितों और वेश्याओं में भी महानता के दर्शन करनेवाला सिद्धार्थ-पुत्र है. और ये सभी पक्ष उसकी कविता की भाव-समृद्धि के अंग हैं. नारायण सुर्वे केवल मनुष्यों को ही प्यार नहीं बांटता, वह उस मिट्टी से भी लगाव महसूस करता है जिस पर वह पलता है. यही भाव उसे अपनी मेहनतकश मां का सुंदर व्यक्ति-चित्र अंकित करने को प्रेरित करता है, तो दूसरी ओर महाराष्ट्र की भूमि, संस्कृति, बंबई, कारखाना (जिसमें वह काम करता है) इत्यादि के प्रति आत्मीयता से उद्वेलित करता है. बंबई की महानगरीय यंत्रणा को भोगते हुए भी उसके प्रति वह कृतज्ञ है. अपने कारखाने को देख कर अपनत्व से उमड़ आता है. 'मुंबई' नामक नितांत सुंदर कविता का एक छोटा-सा अंश देखिए :

मेलों-त्योहारों में घुमाता हूं बच्चों को
कंधों पर ले कर भीड़ के उत्सव में.
फुलवारियों से खिलता है राजपथ, मेरे भी
कृष्ण कमल के फूल किलकते हैं
उड़ाता हुआ गुब्बारे अनजाने आ कर
घूमने लगता है मेरा भी बचपन
आगे बाप चलता है—मां पीछे से दौड़ती है
लड़खड़ाती ठेस खाती-भीड़ में
गालों में ही मुस्कुराता हूं मैं;

और जब उसके बच्चे कारखाने को देख कर कुछ मार्मिक प्रश्न पूछते हैं तब—

"सुन कर सवाल धधकता हूं मैं, छाती पर
होती हैं चोटें सहस्रों हथौड़ों की.
गला भर आता है, लगता है, अभी फूट
जायेंगे प्राण अणु की भांति
सावधान हो कर रखता हूं कदम, जैसे
आहट पा कर शेर की चलते हैं कहार.
मूक हो जाता हूं मैं. संभल कर ले आता
हूं घर में मेरे जीवन की कमाई
उस रात को—पलकें नहीं मुंदतीं, अंधेरे
को कुरेदते हुए प्राण जलते रहते हैं.
चूल्हे में तड़कती जाये लकड़ी उस तरह
छटपटाती रहती है आत्मा
घिस गया चंदन की तरह बाप; मैं भी
उसी तरह और ये मेरी कलियां ?
ऐसी ही उदास रातें उन्हें भी ? श्राद्ध के लिए
अंधेरे का गोला सर्प-वलय ?

इन पंक्तियों में अनुभवों का जो विरोध और तनाव है, मनःस्थिति की जो अति तीव्र, परंतु संयत व्यंजना है, अपने अर्थ को रस के प्रति समर्पित करते हुए प्रभाव बढ़ानेवाले बिंब हैं. अर्थ की व्यापक गूंज है, समाज, परिवार, नयी-पुरानी पीढ़ियों के भावनात्मक संबंधों की विलक्षण एकात्मकता है और समर्थ रसवत्ता है, उसका कितना विवरण दिया जाये !

नारायण सुर्वे की गुस्सैल कविता सिर्फ घृणा और ईर्ष्या का जहर बांटनेवाली निषेध की कविता नहीं है, बल्कि नयी दुनिया को बनाने के लिए कृत संकल्प कर्मवीर की कविता है. यह कविता एक प्रश्नचिन्ह उपस्थित करती है—जो जीवन को समग्र रूप में प्यार नहीं करता, वह अपने अंदर के खोखलेपन से सशक्त कविता लिख ही कैसे सकता है ? नारायण सुर्वे की कविता में पति का साथ देनेवाली, परिवार के लिए समर्पित भाव से खटनेवाली, भटकन और फिसलन के अवसरों पर नानाविध प्रसंगों में पति को अपनी समझदार प्रतिक्रियाओं से बचानेवाली, पारिवारिक और सामाजिक दायित्व को आंतरिक सामर्थ्य से निभानेवाली, सही अर्थ में जीवन संगिनी के जो विविध प्रसंगों में व्यक्तित्व-चित्र अंकित हुए हैं, वे मराठी कविता में अद्वितीय हैं. ग्राहस्थ जीवन के इन चित्रों में कम-से-कम शब्दों में जो संबंधों का गहन लगाव-पूर्ण स्नेह और जिंदगी का यथार्थ प्रकट होता है वह मूल्यवान है. नारायण सुर्वे की प्रेम कविता भी वैशिष्ट्यपूर्ण है. एक दूसरे के व्यक्तित्व के प्रति सम्मान भाव रखते हुए जीवन के छोटे-बड़े संघर्षों में सब के प्रति स्नेहभाव से पेश आनेवाले सक्रिय व्यक्तित्वों का यह गहन लगाव है. सुविधाभोगी जीवों की ललित क्रीड़ा नहीं. यह यथार्थ की आंच में तप कर निखरनेवाला सुवर्ण है. व्यक्ति, परिवार, समाज के ताने-बाने एक दूसरे में गुंथे हुए होते हैं और उनकी प्रायः प्रत्येक कविता सहृदय के मर्म को छू कर विदग्ध रूप में प्रभावित करती है. नारायण सुर्वे का वैयक्तिक जीवन अभावग्रस्त श्रमिक का जीवन है, जो अपनी बौद्धिक क्षमता और भावनात्मक ईमानदारी का सजग विकास करता गया और इस विकास यात्रा में जो वैविध्यपूर्ण जीवन का अनुभव मिलता गया, वह कविता में अनायास रूप में फूट पड़ा. मराठी कविता का सौभाग्य रहा कि यह कविता एक ओर व्यापक भी होती गयी, तो दूसरी ओर गहन और सरस भी. यह सब भी है और आधुनिकता को ही सब कुछ माननेवालों के लिए यह एक उदाहरण भी प्रस्तुत है : शीर्षक है 'तब एक कर'

जब मैं इस अस्तित्व के खोखल में नहीं
रहूंगा—

तब एक कर.
निःशंक मन से तू आंखें पोंछ
ठीक है, चार दिन हांफ हांफ जायेंगे
प्राण, गदगद होंगे.
उफननेवाली सिसकियों को रोक ले.
उबाल थाम ले. नयी हरी चूड़ियां भर.
नाहक चिर वेदना के पीछे मत पड़.
बेझिझक; शोक से तुझे भाये ऐसा एक
नया घर बसा

मुझे स्मरण कर
चाहे तो; मुझे भूल कर

अपने जीते जी और अपने उपरांत दूसरे की जिंदगी का उपयोग ही देखनेवाले आधुनिक बौद्धिकों के एक प्रतिबद्ध मजदूर कवि के हृदय की महानता निश्चय ही चकित करेगी. आधुनिकता बोध की गलत धारणाओं ने अगर खून पूरी तरह ठंडा न किया हो, प्रचलित कविता के फिकरों ने रसिकता को सुखा नहीं दिया हो, जटिलता, दुर्बोधता, रहस्यात्मकता, गूढ़ता को ही उचित काव्य के प्रतिमानों के स्थान पर प्रतिष्ठित करने का बौद्धिक भ्रम न हो, खास प्रासंगिक मूडों की जुगाली करने की आदत ने संवेदना को यांत्रिक न बना दिया हो, तो नारायण सुर्वे की कविता बहुत कुछ दे सकती है—बहुत मूल्यवान सार्थक जीवन का अनुभव, क्योंकि नारायण सुर्वे सही अर्थों में प्रतिबद्ध कवि हैं—सर्वप्रथम जीवन के प्रति, बाद में किसी खास विचार के प्रति. ■■■

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दो कविताएं

□ अजित कुमार

डाक्टर के कमरे में प्रतीक्षा

एक बूढ़ा किसान पहुंचा:
काला रंग, झुर्रीदार चेहरा, मटमैले वस्त्र!
कमर उसकी सीधी थी.
कांपते हाथों में थामे हुए 'एक्सरे'
सहमा-सा बोला–"डागदरनी साहब!"

'अरे, यह इतना हांफ क्यों रहा है?
थक गया है शायद! दूर से पैदल आया होगा.
कहीं भूखा तो नहीं?'
—तुम्हारे मुख को निहारा
कि
मिल गया मुझे सभी प्रश्नों का उत्तर...
स्वच्छ नयनों में घिरी हुई-सी
हल्की छाया:
—सभी प्रश्नों का उत्तर.

उम्र तुमने पूछी; वह उसे ज्ञात न थी.
किसान की उम्र मानो धरती की उम्र.
मैंने सोचा, कहूं तुमसे–"बच्चे जिस मुल्क में
सहसा बूढ़े हो जायें, वहां
उम्र क्या पूछना!"

तुम इसे जानती थीं; तभी तो चुप रहीं.

'खट!' बिजली चमकी और परदे पर
झलक उठी तस्वीर.... फेफड़ों की?
नहीं, पूरे जीवन की!
—तुम जिसे जानती थीं.

उड़ती-सी निगाह तुमने डाली
काले धब्बों पर कि बूढ़े पर या अपने अंदर?
फिर पूछा यह–"क्या इससे पहले
कभी एक्सरे हुआ?"

"नहीं" बूढ़ा बोला, "खेतीबारी में लगा रहा.
फुर्सत कब मिली! मैं ठीक भी तो था.
हट्टा-कट्टा! जैसा अब हूं."
"टी. बी.! तुम्हें टी. बी. है.
कुछ सुना?...तुम्हें टी.बी. है, खांसी-जुकाम नहीं.
हिंदी समझते हो?...
दोनों ही फेफड़ों में वह पहुंच गयी है.
पूरे दो साल तक इलाज करना होगा.
हफ्ते भर नहीं, महीने भर नहीं.
पूरे दो साल दवा!
रहते हो कहां?...
रोज़ अपने गांव से अस्पताल जाना.
उधर है सरकारी अस्पताल. वहां's!
चाहे जितने घंटे 'क्यू' में लगना पड़े,
लगे रहना,
यह रोग टोने-टटके से दूर नहीं होगा,
न घरेलू दवाओं से.

शब्दों की मशीनगन अचानक थम गयी,
जिस तरह सहसा फूटी थी.

'कस की फाइल' पर तुमने कुछ लिखा...
वह है मौत की सजा? कि नवजीवन की आशा?
मुझे अचरज में छोड़
तुम बोलीं-उदास ठंडे मद्धिम स्वर में–
"इस देश के लोगों में बर्दाश्त करने की
बड़ी ताकत है."

टिक्-टिक्-टिक्! घड़ी की टिक्-टिक्
टिक्
धंसती गयी मुझमें
एक सोता-सा फूट पड़ा
झर झर झर अंदर ही अंदर...

मैं बिलख उठा—
"नहीं, डाक्टर नहीं.
बर्दाश्त की भी हद है,
उसके आगे नहीं."

मैंने शुरू कर दिया रोना.
चुपके-चुपके
तुम्हारे सम्मुख अपना रोना.
स्वच्छ नयनों में तुम्हारे तिरने लगा फिर चित्र...

उधर सीधी कमरवाला वह बूढ़ा जा रहा था,
इधर मैं पड़ा जीवन फिर से गीत गा रहा था
रुदन में छिपा गायन...गीत में निहित क्रंदन!'
कवि से अधिक
तुम ओ कविता!
–उसे जानती हो. ■■

ढिंढोरची

न वह बच्चा न वह मेला

न अब वे बैलगाड़ी की कतारें,
लाखवाली चूड़ियां,
रंगीन लहंगे,
नथ, करधनी, आलता, पग्गड़,
न लाठी, मिरजई, वह ठेठ देसी रंग,
चमरौधा,
न बंदर का तमाशा, नाच भालू का...

न वह मेला, न वह बच्चा.

न जाड़े की सुबह में खिले
ट्यूलिप, डहलिया, नैस्ट्रेशियम,
पैंजी
न क्रिकेट की कमेंट्री...
कैक्टस ही कैक्टस: पूरे बगीचे में उगे.
रंगीन फव्वारा
शहर के बीच से उठता
समूचे देश को अपनी फुहारों में
भिगोता...
–नहीं वह मेला!

न वह बच्चा—
कि
हीरे की अंगूठी, रत्नमाला,
कर्णफूलों से जड़ी
उन अप्सराओं की थिरक पर मुग्ध...
तन की लहर में बहता
सितारों से परे जो और हैं सूरज-सितारे-चांद
उनकी खोज में भटका:

न वह बच्चा, न वह मेला.

मगर जिद है वही अब भी
जमी दिल में
बड़ी गहरी—
'अगर लूंगा, वही लूंगा!
पिपिहरी के तमाशे का
वही गुड्डा, वही पुतला!
सजे दरबार में भौचक खड़ा
अदना बजनिया
वो!'

लालपरियों, गायकों, गुण ग्राहकों के बीच
घबराया हुआ
पर ढीठ...
अपने उसी कोने से नगाड़े पर लगाता थाप
गा उठता वही
परिचित पुराना बेसुरा-सा
गीत:
'और बजेगी थोड़ी-थोड़ी
और बजेगी...
बीच में ही लात खा कर सिपाही की
ढेर हो जाता...
मगर उठता जरा-सी देर में फिर
शुरू कर देता वही धुन, वही अपनी टेर:
'और बजेगी थोड़ी-थोड़ी और बजेगी!...'

खो गये वे दृश्य सारे
सो गयीं कठपुतलियां भी
घंटियों का राग मद्धिम
जिद मगर अब भी न बदली...
नहीं राजा, नहीं रानी,
सभासद? नवरत्न? नर्त्तक?
नहीं!

मुझको चाहिए बस
वो's बजनिया!
वही!
—'बजेगी और थोड़ी...
और थोड़ी बजेगी...
और बजेगी थोड़ी-थोड़ी!...'

गूंजती है आज भी वह धुन,
वही देहात का मेला,
तमाशा
पुतलियों का वही,
बच्चा वही. ■■■

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जहां पिछले कई सौ वर्षों के राजनीतिक, ऐतिहासिक दस्तावेज सुरक्षित हैं

राष्ट्रीय अभिलेखागार

□ आफताब चंद्र

नयी दिल्ली में जनपथ स्थित राष्ट्रीय अभिलेखागार की भव्य इमारत.

एक सौ चालीस वर्ष से भी ज्यादा पुरानी एक फाइल—भारत में ब्रिटिश साम्राज्यशाही के दफ्तर की फाइल का एक पन्ना ! समय की मार से जीर्ण-शीर्ण. गंदलाये पीले पड़े हुए पृष्ठ में डूबी-डूबी-सी कुछ पंक्तियां. धूमिल अक्षरों के बीच से एक रहस्यमय बूढ़ी-सी आकृति उभरती प्रतीत होती है. यह आकृति है एक पुराने तथ्य की—एक तथ्य, जो एक सौ चालीस वर्षों तक दफ्तर की उस पुरानी फाइल में दबे पड़े रहने के बाद सहसा प्रकट हो कर निकट भूत के एक रहस्य की ओर इंगित करता है. यह तथ्य जितना रोचक है, उतना ही विवादास्पद.

यह जर्जर अभिलेख वस्तुतः तत्कालीन जहाजरानी विभाग द्वारा दिया गया एक सामान्य प्रमाणपत्र है. इसे 'जेनोविया' नामक जहाज के कप्तान ने कलकत्ता में ७ फरवरी, १८३३ को हस्ताक्षर कर के जारी किया था. इसमें कहा गया है कि राजा राममोहन राय का मुसलमान नौकर बक्सू, जो उनके साथ ही इंग्लैंड की यात्रा पर गया था, 'जेनोविया' जहाज से यात्रा कर के कलकत्ता लौट आया है. लेकिन एक इतिहासकार द्वारा संग्रहीत अन्य कागज के टुकड़े से यह सूचना प्राप्त होती थी कि शेख बक्सू भी राजा राममोहन राय का पुत्र था, जिसका जन्म उनकी किसी काल्पनिक मुसलमान रखैल से हुआ था ! वस्तुतः इस 'तथ्य' को प्रचारित करने के पीछे एक गूढ़ लक्ष्य था—इस प्रकार एक लोकपूजित महान व्यक्तित्व को चरित्रहीनता के कलंक में डुबा कर जनमानस में प्रतिष्ठापित उनकी गौरवमयी प्रतिमा को विकृत करने की दुश्चेष्टा.

इन सबके मूल में था एक भ्रम. और उस भ्रम की उत्पत्ति हुई थी कुछ तथ्यों के परस्पर गड्डमड्ड हो जाने के कारण. इंग्लैंड में राजा राममोहन राय की एक मित्र थीं मेरी कारपेंटर. वे राजा राममोहन राय के पुत्र राजाराम से मिली थीं, जो वहां था और सितंबर १८३३ में अपने पिता की मृत्यु शैया के निकट भी उपस्थित था. मेरी ने राजा राममोहन राय के दो व्यक्तिगत परिचारकों का भी उल्लेख किया है—'मुखर्जी और दास, साथ में राजाराम.' (न कि 'मुखर्जी, दास और बक्सू !')

एक जहाज के कप्तान द्वारा हस्ताक्षरित उक्त प्रमाणपत्र ही उस सनसनीखेज 'अनुसंधान' को उड़ा देने के लिए काफी था, जिसे एक 'इतिहासकार' ने राजा राममोहन राय के नैतिक चरित्र का हनन करने के लिए बड़ी निपुणता के साथ गढ़ कर प्रचारित किया था. लेकिन जब वह प्रमाणपत्र जारी किया गया था, अथवा जब उसे अभिलेख के रूप में फाइल किया गया था, तब किसने कल्पना की होगी कि पूरी एक शताब्दी के बाद सार्वभौमिक स्तर पर एक जनप्रिय महान व्यक्तित्व को लोकनिंदा के चंगुल से बचाने के लिए उसका सदुपयोग हो सकता है !

झांसी की महारानी वीरांगना लक्ष्मीबाई की ओर से भेजी गयी उस याचिका को स्पर्श कर के आप पर क्या प्रतिक्रिया होगी, जिसे उन्होंने ब्रिटिश साम्राज्य में झांसी राज्य के विलीनीकरण के विरुद्ध प्रस्तुत किया था ! विलक्षण गणितज्ञ एस. रामानुजम की वह अर्जी देख कर किसी के भी मन में भावनाओं की उथल-पुथल मच जायेगी, जिसे गणित के उस विश्वविख्यात महापंडित ने क्लर्क का पद पाने के लिए पोर्ट ट्रस्ट, मद्रास, के चीफ अकाउंटेंट की सेवा में भेजा था ! और ब्रिटिश राज की ओर से जारी किये गये उन फरमानों एवं आदेशों को पढ़ते समय कौन आवेश में आये बिना रहेगा, जिनमें विरोधियों (भारतीयों!) को कुचलने के लिए अत्यंत क्रूर तरीके अपनाने का हुक्म दिया गया था !

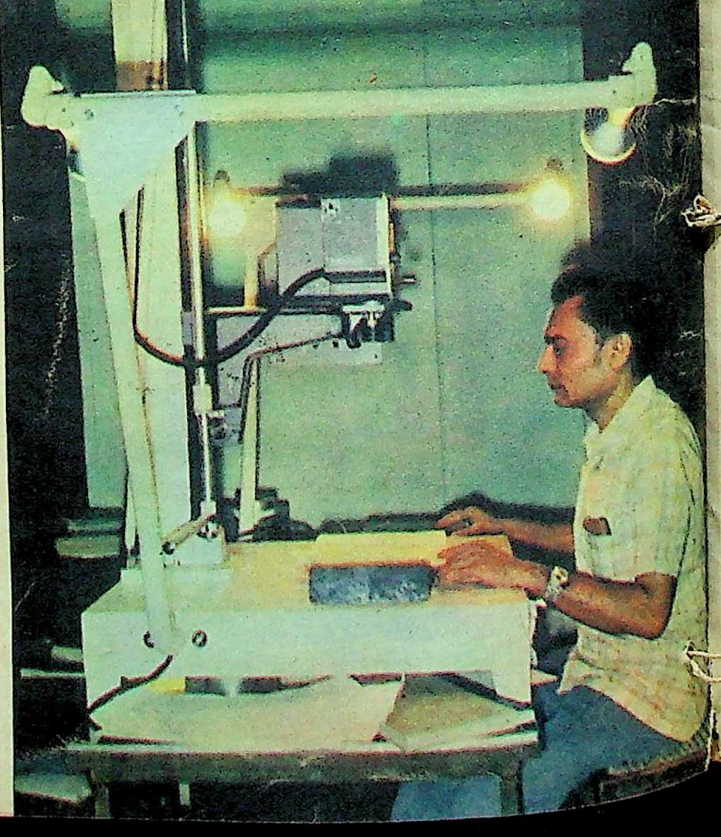
दस्तावेजों की लंबाई चालीस किलोमीटर

ये तो मूल अभिलेखों में से गिनती के दो-चार हैं; नयी दिल्ली में जनपथ पर स्थित भारत के राष्ट्रीय अभिलेखागार की लाल और भूरे पत्थरों की इमारत के भीतर ऐसे मूल अभिलेख लाखों की संख्या में ठसाठस भरे हुए हैं. इन्हें जिन शेल्फों में रखा गया है, यदि उन्हें सीधी पंक्ति के रूप में रखा जाये, तो उसकी लंबाई ४० किलोमीटर से अधिक ही होगी. अभिलेखों के इस विशाल भंडार में ईस्ट इंडिया कंपनी के अनगिनत दस्तावेज भी हैं, जिन्हें ग्रांट डफ ने 'संभवतः विश्व भर में श्रेष्ठतम ऐतिहासिक सामग्री' कहा है.

अभिलेखों की मुख्य सीरीज सन १७४८ से शुरू होती है, लेकिन इसके पूर्ववर्ती युग से संबंधित जिन रोचक अभिलेखों का संग्रह किया जा सका है, उनकी प्रतियों के अतिरिक्त हजारों की संख्या में प्राचीन एवं अर्वाचीन मानचित्र भी अभिलेखागार में उपलब्ध हैं. तत्कालीन घटनाओं से संबद्ध बहुत सारे ऐसे दस्तावेज भी यहां सुरक्षित हैं, जो फारसी, संस्कृत, अरबी, हिंदी, बंगला, उड़िया, मराठी, तमिल, तेलुगु, पंजाबी, बर्मी भाषाओं में लिखित हैं; इतना ही नहीं, चीनी, तिब्बती एवं सियामी भाषाओं में लिखित दस्तावेज और १७६४ से ले कर १८७३ तक के प्राचीन पत्रक भी अभिलेखीय भंडार में सुरक्षित हैं.

सार्वजनिक अभिलेख वस्तुतः किसी भी सरकार की दृष्टि में सामूहिक स्मृतिकोश हैं, जिन्हें वह स्वयं अपने लिए आवश्यक सूचनाएं प्राप्त करने के निमित्त सावधानी के साथ सुरक्षित रखती है. इन अभिलेखों से ही परोक्ष रूप में इतिहास के स्रोत—ठोस उद्देश्यपरक सामग्री—की रचना होती है, क्योंकि इनमें समग्र

अभिलेखों को गलने-सड़ने से बचाने का अनोखा तरीका : माइक्रोफिल्मिंग. जगह की बचत और अधिक सुरक्षा.



Funding: Tattva Heritage and

प्रशासन की कार्यप्रणाली यथावत प्रतिबिंबित होती है. और इस प्रकार इनमें किसी निश्चित युग में देश के जीवन के लगभग सभी महत्वपूर्ण अंगों की स्पष्ट छवि देखी जा सकती है.

लेकिन इससे यह नहीं समझना चाहिए कि अभिलेखागार का काम अभिलेखों का 'संग्रह' करना है. विश्व के किसी भी अभिलेखागार का कार्य है सरकार एवं जनसाधारण से संबद्ध ऐसे अभिलेखों का संग्रह एवं उपयोग, जो सामयिक स्तर पर प्रचलन में न रह गये हों. विभिन्न मंत्रालय एवं सरकारी विभाग यह निश्चित करते हैं कि उनके कौन-कौन से अभिलेख स्थायी रूप से सुरक्षित रखने योग्य हैं. ऐसे अभिलेख राष्ट्रीय अभिलेखागार को सौंप दिये जाते हैं. तब भी अभिलेखों पर स्वत्वाधिकार उसी संस्था का रहता है, जिसने उनका निर्माण किया हो, राष्ट्रीय अभिलेखागार तो उनका रक्षक मात्र होता है.

देश-विदेश के महत्वपूर्ण अभिलेख

भारत के राष्ट्रीय अभिलेखागार की स्थापना ११ मार्च १८९१ को 'इंपीरियल रेकॉर्ड डिपार्टमेंट' के रूप में हुई थी. पहले यह कलकत्ता में स्थित था. जनपथ पर स्थित राष्ट्रीय अभिलेखागार के वर्तमान भवन का निर्माण तो एडविन लुट्येन की नयी दिल्ली के एक भाग के रूप में कुल पचास वर्ष पहले हुआ था.

ईस्ट इंडिया कंपनी के बाद के समय में जिन पत्रों अथवा संवादों का आदान-प्रदान हुआ था, उनकी मूल प्रतियां अभिलेखागार में उपलब्ध हैं. और उनका क्रम भी कहीं खंडित नहीं हुआ है, ब्रिटिश-कालीन भारत के इतिहास के लिए उक्त अभिलेख अनुपम स्रोत हैं. विदेशों से संबद्ध विविध सामग्री के अंतर्गत मध्य एशिया एवं मध्य-पूर्व के हमारे पड़ोसियों के विषय में अत्यंत रोचक रिपोर्ट एवं जर्नल सुरक्षित हैं. इसी सीरीज में और भी बहुत-सी महत्वपूर्ण सामग्री संचित है, जैसे पशु शल्य चिकित्सक विलियम मूरक्राफ्ट द्वारा 'भारत के उत्तर-पश्चिमी सीमांत पर रूसी व्यापार' के विषय में प्रस्तुत रिपोर्ट (१८१२); हेनरी विलकॉक द्वारा प्रस्तुत 'फारस राज्य संबंधी विवरण' (१८२५); अलेक्जेंडर बर्न्स नामक अनुसंधानकर्ता द्वारा भारत एवं एशियाई रूस के मध्य स्थित देशों के संबंध में प्रस्तुत १,००० पृष्ठों की बृहद् रिपोर्ट (१८३३), जिसमें व्यावसायिक, राजनीतिक एवं सैनिक मामलों पर विचार किया गया है, सुदूरपूर्वी भारत, इंडोनेशिया तथा चीन से संबंधित दस्तावेज भी समान रूप से विपुल मात्रा में रखे हुए हैं. चाइना पेपर्स के नाम से प्रसिद्ध एक अनुभाग में १२ बंडलों में बंधे अभिलेख रखे हैं. ये अफीम युद्ध और उसके बाद की घटनाओं से संबंधित हैं. देश-विदेश के अभिलेख सीरीज में औपनिवेशिक बस्तियों की ओर भारतीयों के जाने तथा दास-व्यापार की कहानी आत्मसात कर के-कितने ही अभिलेख शोधकर्ताओं की प्रतीक्षा में मूक पड़े हैं.

लॉर्ड कैनिंग ने स्थायी रूप से सुरक्षित रखने के लिए अभिलेखों को छाप कर रखने की प्रथा प्रचलित कर दी, अतः अभिलेखागार में सुरक्षित गदर के बाद के बहुत सारे अभिलेख मुद्रित हैं. स्पष्ट है कि अभिलेखागार में मात्र व्यतीत इतिहास के ही अभिलेख नहीं, वरन ऐसे अभिलेख भी सुरक्षित हैं, जिनका संबंध उस इतिहास से है, जो अभी निर्माण की प्रक्रिया में है.

अभिलेख-सुरक्षा के लिए मुद्रण और माइक्रोफिल्म

कुछ ही वर्ष पहले अभिलेखों की सुरक्षा के लिए उनकी माइक्रोफिल्म तैयार कर लेने की विधि विकसित हुई है. विकसित देशों में सौ वर्ष से अधिक पुराने हर अभिलेख की माइक्रोफिल्म तैयार कर ली जाती है. भारतीय अभिलेखागार में भी अधिकांश अभिलेखों की माइक्रोफिल्में बना ली गयी हैं. अमरीका में कहीं एक पहाड़ी गुफा के भीतर माइक्रोफिल्मों को सुरक्षित रखने के लिए विशाल वातानुकूलित भंडार का निर्माण किया गया है. यहां विश्व के हर भाग से माइक्रोफिल्में भेजी जाती हैं. इसके पीछे सामान्यतः यह धारणा है कि यदि दुर्योगवश कभी प्रचंड परमाणु विस्फोट हो गया, तो कागज-पत्रवाले सारे अभिलेख नष्ट हो जायेंगे. लेकिन माइक्रोफिल्में उस ताप में भी बची रह जायेंगी. लेकिन एक प्रश्न यह है कि माइक्रोफिल्मों का अपना जीवन-काल क्या है? रासायनिक कारणों से वे स्वयं भी तो एक दिन नष्ट हो सकती हैं! इन आशंकाओं के बावजूद माइक्रोफिल्में कागजों से बेहतर तो हैं ही! फिर एक और बात है, माइक्रोफिल्मों को दुबारा फिल्मा कर उन्हें नया जीवन दिया जा सकता है.

हाल के कुछ सालों में इंग्लैंड, फ्रांस, हॉलैंड, अमरीका आदि कई देशों से भारत के मतलब की अनेक माइक्रोफिल्म प्रतियां संकलित की गयी हैं. अकेले हॉलैंड से ही डेढ़ लाख से भी अधिक पांडुलिपि पृष्ठों की प्रतियां प्राप्त की गयी हैं. ये डच ईस्ट इंडियन कंपनी संबंधी अभिलेख हैं. अधिकांश तो वे पत्र हैं, जो १७ वीं और १८ वीं शताब्दी में भारत में स्थापित उनकी व्यापार संस्थाओं के कर्मचारियों द्वारा लिखे गये थे; इनसे उस युग के व्यावसायिक एवं आर्थिक जीवन का बड़ा विस्तृत एवं स्पष्ट चित्र प्राप्त होता है. फ्रांस से उपलब्ध की गयी सामग्री में नाना साहब के प्रतिनिधियों की ओर से फ्रांस के सम्राट नेपोलियन तृतीय को लिखे गये पत्रोंवाला खंड अत्यंत रोचक है—इन पत्रों में सम्राट नेपोलियन से अंग्रेजों तथा सन '५७ के भारतीय क्रांतिकारियों (विद्रोहियों!) के बीच मध्यस्थता करने का अनुरोध किया गया था.

अभिलेखागार में आधुनिक भारतीय इतिहास एवं आनुषंगिक विषयों पर एक पुस्तकालय भी है, जिसमें एक लाख

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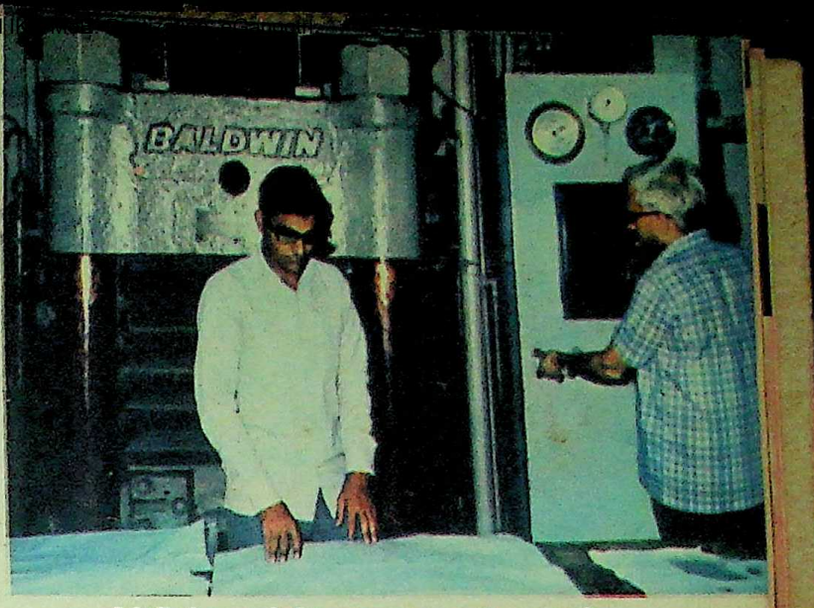
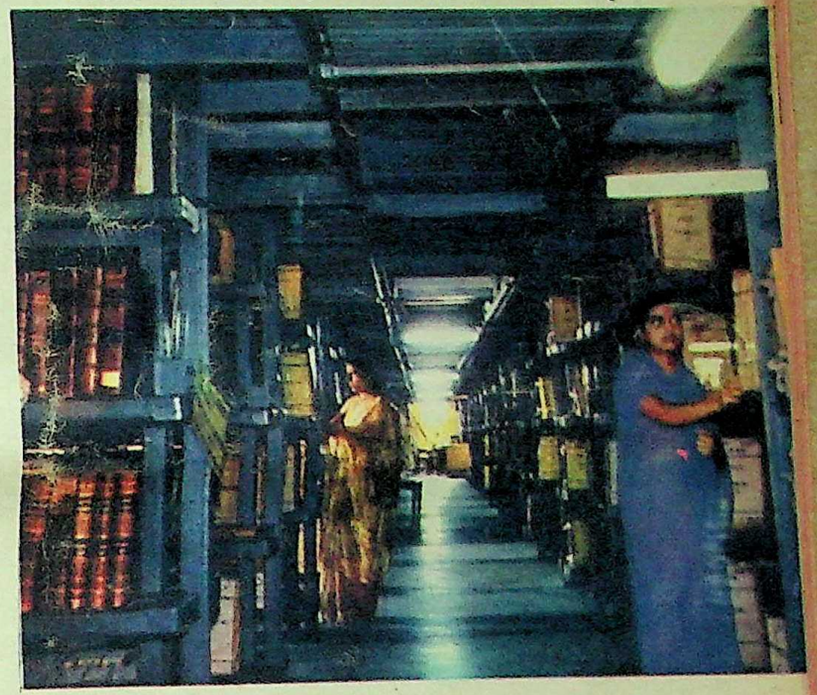
• छाया: अनिल भागड़ा

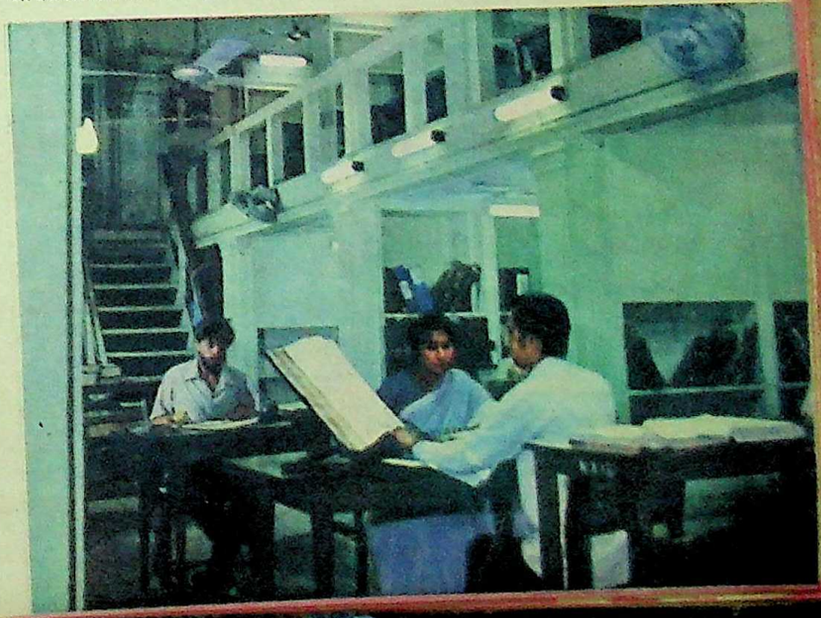


अभिलेखों की सुरक्षा के लिए उन पर आवरण चढ़ाया जाता है.

अभिलेखों का संग्रह-स्थल : इस 'स्टैक्स एरिया' में रखे अभिलेखों को यदि सीधी रेखा में जमाया जाये, तो ४० किलोमीटर तक फैल सकती हैं.



अभिलेखागार के ग्रंथालय में : देश-विदेश के अनेक शोधकर्ता यहां संदर्भ ढूंढ़ने आते हैं.



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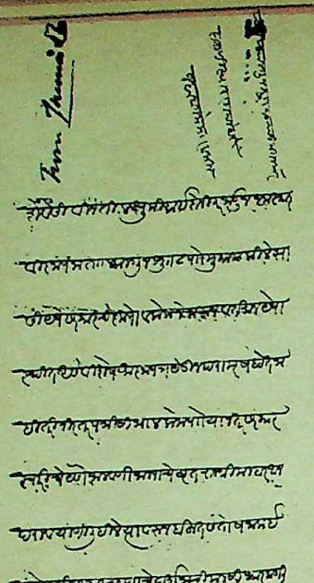


जब पेशवा की मदद मांगते हुए झांसी की रानी ने एक पत्र (१४-२-१८५८) लिखा. अंतिम दो शब्द रानी लक्ष्मीबाई ने स्वयं अपने हाथ से लिखे.

से अधिक ग्रंथ संकलित हैं. इनमें दुर्लभ ब्लूप्रिंट, संसदीय प्रपत्र एवं अठारहवीं, उन्नीसवीं शताब्दी के भारत संबंधी अनेक लेखों का अप्रतिम संग्रह भी है. हाल में ही अभिलेखागार ने स्वातंत्र्य-पूर्व युग के राष्ट्रीयतावादी आंदोलन से संबद्ध कुछ बहुत ही महत्वपूर्ण अभिलेख उपलब्ध किये हैं. इनका कालक्रम दादाभाई नौरोजी (१८७२) से आरंभ हो कर आगे तक है. गांधी, गोखले, डॉ. राजेंद्र प्रसाद, सी. एफ. एंड्रूज के कागजात, दयानंद की पांडुलिपियां, नेताजी के कागजात, १८८५ में स्थापना से ले कर उससे आगे कांग्रेस की कार्यवाहियों के विवरण अभिलेखागार में माइक्रोफिल्मों के रूप में सुरक्षित हैं.

शोधकर्ताओं को सुविधाएं

शोधकार्य में रत कितने ही लोग भारत के कोने-कोने से तथा विदेशों से आ कर अभिलेखागार के शोध कक्ष में अभिलेखों का अध्ययन-मनन करते हैं. जो अभिलेख चालीस वर्ष की अवधि के इधर के हैं, उन्हें देखने की अनुमति किसी भी शोधार्थी को नहीं मिलती. अभिलेखागार की ओर से शोधार्थियों को हैंडबुक, इंडेक्स, कैलेंडर, प्रेसलिस्ट आदि दे कर उनके कार्य में सहायता-सुविधा प्रदान की जाती है. इस विभाग की ओर से बहुत से अभिलेख प्रकाशित भी किये गये हैं, जैसे—फोर्ट विलियम के अधिकारियों के पारस्परिक पत्र-व्यवहार एवं इंडिया हाउस, लंदन के अधिकारियों के पारस्परिक पत्र-व्यवहार—ये २१ खंडों में विस्तृत हैं, १२ खंड प्रकाशित हो चुके हैं—गदर संबंधी प्रपत्र, सीक्रेट डिपार्टमेंट के अभिलेख (१७७६–८०); दो यूरोपीय यात्रियों थीवनाट और कारेरी की भारत-यात्राएं, ए कैलेंडर ऑफ इंडियन स्टेट पेपर्स (१७७४–७५), पुराना फोर्ट विलियम तथा कालकोठरी. इसके अतिरिक्त अभिलेखागार की ओर से शोधकर्ताओं के लाभार्थ १९४७ से एक पत्रिका प्रकाशित की जाती है—'द इंडियन आर्काइव्ज'. अभिलेखागार एक प्रदर्शनी आयोजित करने का भी विचार कर रही है, जिससे जनसाधारण भी प्राचीन अभिलेखों को देखने का अवसर पा सके. गत मई में सारे देश में सरदार वल्लभभाई पटेल का जन्म-शताब्दी समारोह मनाया गया था. उस अवसर पर राष्ट्रीय अभिलेखागार ने भी सरदार पटेल की स्मृति में एक प्रदर्शनी का आयोजन किया था. इसमें सरदार पटेल के अपने अथवा उनसे संबंधित सार्वजनिक अभिलेख, निजी कागजात एवं उस समय के छायाचित्र प्रदर्शित किये गये थे.

अभिलेखों की सुरक्षा

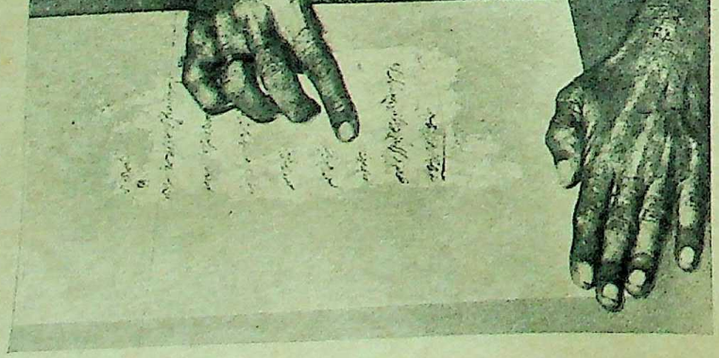
अभिलेखों की व्यवस्था एवं उनकी सुरक्षा एकदम तकनीकी मामले हैं. कोई भी अभिलेख जब विभाग की दृष्टि में सामयिक स्तर पर अनुपयोगी हो जाता है, तब उसे अभिलेखागार को सौंपा जाता है—कम-से-कम १० से २५ वर्षों के बाद. इस बात की सहज ही कल्पना की जा सकती है कि पुराने और सामयिक स्तर पर अनुपयोगी कागजात को कितनी उपेक्षा सहनी पड़ती है. उनको अक्सर फालतू समझी जानेवाली जगहों—खाली कोनों, गलियारों या तहखानों में पटक दिया जाता है. अक्सर वे खुले में पड़े धूप, बारिश और धूल खाते रहते हैं. जब ये मृत (डेड) घोषित फाइलें अभिलेखागार को सौंपी जाती हैं, तब इनमें दीमक, मछली (सिल्वरफिश), आदि कुलबुलाते रहते हैं और ये गेरुई लगने के कारण जर्जर तथा धूल से सनी होती हैं, अभिलेखागार में निश्चित स्थान पर रखने के पहले उनकी सफाई वगैरह जरूरी होती है. सबसे पहले संपीड़ित वायु (कंप्रेस्ड एयर) से उनकी धूल साफ की जाती है; कीड़ों से मुक्त करने के लिए रासायनिक धुआं दिया जाता है; मरम्मत की जाती है; रसायनों द्वारा मजबूत किया जाता है ताकि कागज अधिक-से-अधिक समय तक सड़ने-गलने से बचा रह सके एवं लेख धूमिल न होने पायें; आवश्यकता होने पर धातु के पतरे चढ़ाये जाते हैं; जिल्द बांधी जाती है. उसके बाद उन्हें निश्चित स्थान पर रखने के लिए भेजा जाता है.

हमारे लिए यह बड़ी प्रसन्नता की बात है कि राष्ट्रीय अभिलेखागार बहुमूल्य अभिलेखों की सुरक्षा के लिए आवश्यक तमाम आधुनिक साधनों, तकनीकों तथा जानकारियों से पूर्णतः संपन्न है. विश्व के इस भाग में जापान के बाद भारतीय अभिलेखागार ही श्रेष्ठतम है.

अभिलेखागार के लिए यदि कोई समस्या है तो वह है घोर अर्थाभाव. योजना आयोग द्वारा अभिलेखागार की १२ परियोजनाओं को स्वीकृति प्राप्त हो चुकी है. राष्ट्रीय अभिलेखागार का कारबार नियोजित बजट से चलाया जाता है. इसकी कई परियोजनाओं को कार्यान्वित करने के लिए पांचवीं पंचवर्षीय योजना के अंतर्गत २ करोड़ २४ लाख रुपयों का प्रावधान था. इससे जो परियोजनाएं कार्यान्वित की जा रही हैं, उनमें से कुछ ये हैं : पास ही एक और भवन का निर्माण, दिल्ली के बाहर दो अभिलेख केंद्रों की स्थापना, स्थायी मूल्यवाले प्रपत्रों की अभिलेख व्यवस्था, निजी प्रपत्रों का राष्ट्रीय पंजीकरण, संदर्भ माध्यम, माइक्रोफिल्मों की प्राप्ति एवं विनिमय, स्वचालित डाटामेटिक प्रणाली, अभिलेखागार की इकाइयों का विस्तार, ग्रंथालय का विस्तार, देश के विभाजन से संबंधित सरकारी एवं गैर-सरकारी—दोनों ही प्रकार के महत्वपूर्ण अभिलेखों का प्रकाशन. लेकिन अभिलेखागार को बजट में निर्धारित राशि का मात्र आधा अंश ही मिल पा रहा है—लगभग २० लाख रुपये प्रति वर्ष.

सांस्कृतिक, सामाजिक, आर्थिक एवं ऐतिहासिक विरासत की दृष्टि से किसी भी राष्ट्र के लिए अभिलेखागार बड़ा महत्वपूर्ण होता है. यह समग्र राष्ट्र की आत्मा का अभिव्यंजक है. राष्ट्रीय अभिलेखागार ने १८९१ से आज तक की अवधि में बड़ी लंबी यात्रा की है—अब उसकी गतिविधियां जानी-पहचानी सीमाओं से बहुत आगे बढ़ चुकी हैं. एक दिन ऐसा भी आयेगा, जब यह अतीत, वर्तमान एवं भविष्य तीनों का ही उत्प्रेरक बन जायेगा. लेकिन सुशिक्षित जनता को भी अभिलेखागार में सक्रिय रुचि लेनी चाहिए तथा इसकी विभिन्न गतिविधियों में सहयोग देना चाहिए. जो बात आज आदर्शवादी अभिकल्पना मात्र प्रतीत होती है, कल वह निश्चित रूप से साकार हो सकती है. ■■■

फटे हुए दस्तावेज की मरम्मत.



गज़ल □ सूर्यभानु गुप्त

टिका के पीठ वो, बैठा है गावतकिये से.
न पूछिए कि बंधो, कैसे नाव तकिये से.

बुझे पलक में, बला के अलाव तकिये से.
जहां ने मारे हज़ारों पड़ाव तकिये से.

मिला वो जिसको, वही ताज़ादम हुआ साहब!
सही में मिलता है, उसका सुभाव तकिये से.

उसूल, हुस्ने-नज़र, दिल, जमीर, खुद्दारी,
हुए हैं दूर अनेकों अभाव तकिये से.

जमीं पे आओ, उठो, मुंह छुपा के मत रोओ!
न भर सकेंगे मुहब्बत के घाव तकिये से.

तना हुआ था वो, उंगली-सा जिन सवालों पर,
है अब उन्हीं पे बला का घुमाव तकिये से.

न टांको शेर कोई, जान जायेगी दुनिया,
है किस तरफ़ को तुम्हारा झुकाव, तकिये से.

सरहाने लाश के रख दो, कवर चढ़ा के ज़रा!
था मरनेवाले को बेहद लगाव तकिये से.

सिगार फेंक के, तेशा उठा लो हाथों में,
न लड़ सकेगी मुहब्बत चुनाव तकिये से.

बसे थे यार जहां पर लंगोटिया सारे,
वहां भी होके रहा मनमुटाव तकिये से.

नहीं है इल्म, फटा तो, रुई हवा होगी,
जो कर रहे हैं, सरों का बचाव तकिये से.

खिसक चुका है कई मर्तबा सरहाने से,
दिखाई पड़ता है, अब चलचलाव, तकिये से.

बनाओ बांध कोई, तुम भी अपनी आंखों में,
कहीं रुका है नदी का बहाव तकिये से?

भटक रहे हैं खलाओं में सोच के लश्कर,
सुलग रहा है लहू में तनाव तकिये से.

खबर है सबको हकीकत हुज़ूर की लेकिन,
बना हुआ है जरा रखरखाव तकिये से.

सुखननवाज़ बड़ी बीसवीं सदी निकली,
लगा रही है अदीबों के भाव तकिये से. ■■■

Funding: Tatva Heritage and IKS M.E. Digitization: eGangotri.

आधी रात आयी आजादी

□ गणेश मंत्री

भारत की स्वतंत्रता पर दो विदेशी लेखकों की एक महत्वपूर्ण कृति

इतिहास की टेढ़ी चाल को पहले से समझना कितना कठिन होता है? इसे वे लोग भी नहीं समझ पाते, जो किसी ऐतिहासिक घटनाक्रम के आरंभ, मध्य, यहां तक कि अंतिम दौर में महत्वपूर्ण, निर्णायक भूमिकाएं निभाते हैं. २४ सितंबर, १५९९ की दोपहर को लंदन की लीडनहाल स्ट्रीट के एक जर्जर भवन में बैठ कर ईस्ट इंडिया कंपनी बनानेवाले अंग्रेज व्यापारियों को ही कहां पता रहा होगा कि वे भारत में अंग्रेजी राज कायम करने की तैयारी कर रहे हैं! उनका सीधा-सादा मकसद मुनाफा था, बढ़ते हुए मिर्च-मसालों के भावों से फायदा उठाना. इस बैठक के ११ महीने बाद, २४ अगस्त, १६०० को 'हेक्टर' जहाज के कप्तान विलियम हाकिंस ने सूरत के बंदरगाह पर लंगर डाला. हाकिंस, जो व्यापारी या समुद्र-अन्वेषी से अधिक समुद्री लुटेरा था. जिसे मिर्च-मसालों के कारोबार से ज्यादा दिलचस्पी कबूतर के अंडों जितने बड़े माणिकों और सदाबहार जवानी देनेवाले रसायनों में थी. पर इतिहास की टेढ़ी चाल ने इसी हाकिंस को भारत और ब्रिटेन के इतिहास में एक नये दौर का अगुआ बना दिया.

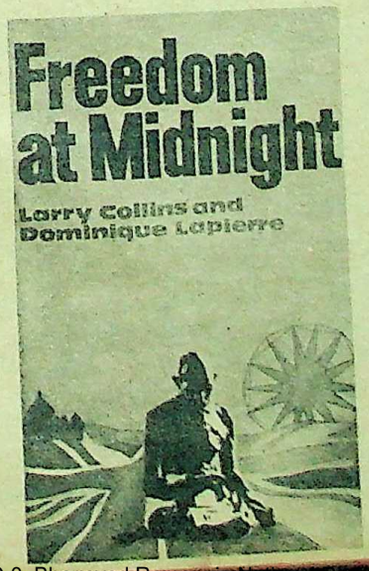
यह दौर अगस्त, १९४७ के मध्य में समाप्त हुआ, देश के सांप्रदायिक बंटवारे और भारत, पाकिस्तान की स्वतंत्रता के साथ. पर देश-विभाजन की इस त्रासदी में महत्वपूर्ण और निर्णायक भूमिकाएं निभानेवाले राजनेताओं-माउंटबेटन, जवाहरलाल नेहरू और पटेल को ही कहां अहसास था कि वे जल्दबाजी में भारतीय इतिहास की सबसे भयानक विभीषिका, बड़े पैमाने पर कत्लेआम, बलात्कार, लूट, आगजनी, बेदखली की ऐसी परिस्थितियों को जन्म दे रहे हैं, जिनके जख्म गांधी जी जैसे महात्मा के बलिदान से भी नहीं भर सकेंगे? गांधी जी के अलावा अन्य कोई इस विभीषिका की आहट नहीं सुन पाया था. पर इतिहास का क्रूर विद्रूप यह था कि बीसियों वर्षों तक स्वयं को महात्मा का शिष्य माननेवाले और कुछ हद तक परस्पर-प्रतिस्पर्धी नेहरू और पटेल ब्रितानी राज के इस अंतिम दौर में माउंट बेटन पर अधिक निर्भर हो गये थे.

व्यक्तित्वों में बंधा इतिहास

फ्रांसीसी-अमरीकी लेखकों **लारी कोलिंस** एवं **दोमिनिक लापियर** ने अपनी पुस्तक **'फ्रीडम एट मिडनाइट'** (विकास मूल्य ४५ रुपये) में हमारे हाल के इतिहास के इस महत्वपूर्ण दौर को काफी दिलचस्प ढंग से प्रस्तुत किया है. माउंटबेटन, गांधी, जवाहरलाल नेहरू, पटेल और जिन्ना के व्यक्तित्वों के माध्यम से कही गयी भारत की स्वतंत्रता, विभाजन की विभीषिका और गांधी की हत्या की यह कहानी जितनी सामान्य पाठक के लिए रोचक है, उतनी ही संजीदा पाठकों के लिए गंभीर भी. तीन वर्ष से अधिक तक निरंतर शोध, भारत-पाकिस्तान में ढाई हजार कि. मी. से अधिक की यात्रा, उस दौर से संबंधित महत्वपूर्ण लोगों और उनके संबंधियों से ले कर विभाजन के शिकार अदने आदमियों से मिलने के बाद लिखी गयी यह पुस्तक सतही तो निश्चय ही नहीं है. लेखकों को, उस सारे घटनाक्रम में निर्णायक भूमिका निभानेवाले लार्ड माउंटबेटन से करीब ३० घंटों तक बातचीत करने का अवसर मिला. इस बातचीत के दौरान ब्रिटिश भारत के अंतिम वायसराय तथा स्वतंत्र भारत के प्रथम गवर्नर जनरल ने अपने निजी अभिलेखागार में सुरक्षित कितने ही महत्वपूर्ण दस्तावेज भी लेखकों को दिखाये.

लेखकों के साथ माउंटबेटन की यह उदारता इस पुस्तक की उपलब्धि भी है और एक बड़ी सीमा भी. उपलब्धि का एक प्रमाण तो माउंटबेटन द्वारा दी गयी यह विवादास्पद जानकारी है कि सितंबर, १९४७ में जब दिल्ली में दंगे भड़के, तो नेहरू ने उनसे कहा, "आप अंग्रेज लोग इस देश को, हमारी पूरी जिंदगी यहां रहने के बाद, इस तरह हम पर छोड़ कर नहीं जा सकते. . . .हम लोग संकट में हैं और हमें मदद चाहिए. क्या आप इस देश का कामकाज अपने हाथ में लेंगे?" यह भी कि पटेल ने इस प्रस्ताव की ताईद की थी. (पृष्ठ ३१५) यह तथ्य है या केवल प्रवाद? पुस्तक के प्रकाशन के बाद भारतीय सूत्रों ने इस तरह की घटना का खंडन किया है, जब कि माउंटबेटन ने इस पुस्तक के संदर्भ में बी. बी. सी. पर दी गयी एक वार्ता में अपनी बात की पुष्टि की है. सीमा? पूरी पुस्तक पर माउंटबेटन के अपने दृष्टिकोण, अपनी सदाशयता, यहां तक कि दर्प का असंतुलनकारी बोझ है.

पुस्तक १९४७ के नववर्ष दिवस से आरंभ होती है. प्रधानमंत्री एटली की मजदूरदलीय सरकार तब तक इस निष्कर्ष पर पहुंच चुकी थी कि भारत में अंग्रेजी राज अब समाप्त होना ही है. उसे यह तय करना था कि भारत को स्वतंत्र किस तरह किया जाये. ऐसा कौन-सा उपाय किया जाये, जिस पर विभाजन के विरोधी गांधी, उनके अनुयायियों और विभाजन की मांग करनेवाले जिन्ना, उनके समर्थकों में सहमति हो सके. इसी बीच एटली के सामने अपने वित्तमंत्री सर स्टेफर्ड क्रिप्स के माध्यम से लार्ड माउंटबेटन को भारत का वायसराय बनाने का सुझाव आया. इस पुस्तक के लेखकों के अनुसार क्रिप्स को यह सुझाव नेहरू की सहमति से कृष्ण मेनन ने दिया था. जो कुछ भी हो, एटली ने माउंटबेटन को बुला कर जब भारत का वायसराय बनने का प्रस्ताव रखा था, तो उनकी प्रतिक्रिया स्पष्ट थी— वे इस जिम्मेदारी को नहीं संभालेंगे. अपने को इस झंझट से बचाने की कोशिश में माउंटबेटन ने सम्राट से भी गुहार की, पर पता लगा, एटली उनसे भी पहले ही सारी बात कर चुके हैं. जब इतनी विकट समस्या के समाधान की जिम्मेदारी आ ही गयी, तो माउंटबेटन की एक ही कोशिश रही— हो सके, तो विभाजन को टाल कर, नहीं तो विभाजन कर, जितना जल्दी हो सके अपने सिर से यह बोझ उतारा जाये. जिन्ना की हठधर्मी और मुस्लिम लीग के प्रति शुरू से ही अंग्रेज सरकार के पक्षपातपूर्ण रुख के संदर्भ में जब माउंटबेटन की विभाजन टालने की कथित कोशिशें विफल रहीं, तो उन्होंने कांग्रेस से विभाजन स्वीकार कराने की चेष्टा शुरू की.



गांधी : विभाजन के विरोधी

विभाजन के मार्ग में सबसे बड़ी बाधा गांधी थे. १९४७ के नववर्ष दिन जब एटली माउंटबेटन को भारत का अंतिम वायसराय बना रहे थे, तब गांधी छह हजार मील दूर नोआखाली के श्रीरामपुर गांव की एक झोंपड़ी में थे— दंगाइयों में शांति सद्भाव के नये अंकुर पनपाने में व्यस्त, अपने ढंग से विभाजन की सारी शक्तियों से जूझने में सन्नद्ध. माउंटबेटन की अपनी दृष्टि में उनकी सबसे बड़ी सफलता, और भारत के समसामयिक इतिहास की दृष्टि से राष्ट्रीय नेतत्व की एक बड़ी विफलता, यह रही कि अंतिम वायसराय, नेहरू और पटेल को उस व्यक्ति से जुदा करने में सफल हो गये, जो अपने अनुभव और अनुभूति से देश के स्पंदनों को पहचानता था, जो भारत की अखंडता के प्रति किसी रहस्यमय, भावात्मक निष्ठा के कारण नहीं, बल्कि एक यथार्थदर्शी के रूप में विभाजन का विरोधी था. नेहरू-पटेल पर माउंटबेटन की सम्मोहिनी कैसे चली? लेखकों के पास इसका कोई सधा-सधाया उत्तर नहीं है, इसके लिए उन्होंने माउंटबेटन के आकर्षक व्यक्ति से ले कर बढ़ती हुई उम्र के साथ आनेवाली थकान का अपने ढंग से जिक्र किया है.

जो कुछ भी हो, पुस्तक में माउंटबेटन के अतिरिक्त, यदि कोई उस दौर के इतिहास-पुरुष के रूप में उभरता है, तो गांधी. भारतीय जनमानस के साथ अपने विलक्षण तादात्म्य, हिंसा और उत्पात के बीच भी अहिंसा के प्रति अपनी निर्भय आस्था, छोटी-बड़ी घटनाओं में निहित मूल प्रवृत्तियों की समझ और इन सबसे अधिक अपने निष्ठापूर्ण जीवन की शक्ति के बल पर ही गांधी संसार के प्रतापी ब्रितानी साम्राज्य को सत्याग्रह के अस्त्र से हिला पाये. गांधी के जीवन की सबसे बड़ी त्रासदी यह है कि जीवन के अंतिम वर्षों में राष्ट्रपिता हो कर भी वे अकेले पड़ गये. कांग्रेस हाईकमान की बैठक में विभाजन को स्वीकार करने के निर्णय के बाद उन्होंने अपने एक मित्र से कहा, "वे मुझे महात्मा कहते हैं, पर मैं तुम्हें बताता हूं कि वे मुझे झाड़ूवाला भी नहीं समझते."

पर इस सब के बावजूद गांधी की महत्ता कहीं कम नहीं हो पाती, अशांत कलकत्ता में उनका अकेला प्रयास, दंगाग्रस्त दिल्ली में शांति-स्थापना की उनकी चेष्टा, स्वतंत्रता के बाद की पहली गांधी जयंती पर उनके तटस्थ भाव और ३० जनवरी, १९४८ को उनके बलिदान का कोलिंस और लापियर की सशक्त शैली में अत्यंत सजीव चित्रण हुआ है. पूरी पुस्तक सिनेमा फिल्म की शैली में, एक के बाद एक गुजरते हुए दृश्यों, मूलकथा के साथ जुड़ी उपकथाओं, उनके साथ संबद्ध प्रसंगों, उपप्रसंगों के माध्यम से लिखी गयी है. किस्सागोई में दिलचस्पी रखनेवालों के लिए, तो इसमें ढेर-सारा मसाला है, खट्टा-मीठा, चरपरा और चटखारे ले कर सुनने-सुनाने जैसा.

पुस्तक के अंतिम अध्याय में लेखकों ने बीच-बीच में आये कितने ही प्रसंगों का अंत या निष्कर्ष दिये हैं. पाकिस्तान के संस्थापक जिन्ना के अंत, पाकिस्तान की राजनीति में जनतंत्र से अधिनायकतंत्र और अंततः बांगला देश की मुक्ति, गांधी हत्याकांड के अभियुक्तों के अंत या जीवित लोगों के वर्तमान, आततायियों से बचाने के लिए एक मुस्लिम लड़की को खरीद कर उससे विवाह करनेवाले बूटासिंह की करुण कथा के दारुण अंत का इस अध्याय में सहज उल्लेख है. (यह प्रसंग विस्तार से पढ़िए १५ फरवरी के 'रोमांचक' विशेषांक में)

सचमुच इतिहास की टेढ़ी चाल को कोई नहीं पहचान पाता. न इतिहासकार, न इतिहास निर्माता! वर्तमान पुस्तक के लेखकों को भी इतिहास के तथ्यों, व्याख्याओं ने काफी-कुछ छला है. नतीजतन जहांगीर भारत का अंतिम महान मुगल सम्राट है, मणिबेन सरदार पटेल की एकमात्र संतान है, गेट वे आफ इंडिया पर जहाज से यात्री उतरते हैं आदि-आदि. सच तो यह है कि कोलिंस और लापियर की गलतियों को ले कर अलग से लंबा लेख तैयार हो सकता है. पर अपनी सारी कमियों के बावजूद **'फ्रीडम एट मिडनाइट'** एक महत्वपूर्ण कृति है. माउंटबटन के प्रति पक्षपातपूर्ण रुख को ध्यान में रख कर पढ़ने पर इस पुस्तक के आलोक में आधी रात आयी आजादी की शक्ल, इतिहास के उस निर्णय-क्षण में सक्रिय शक्तियां, प्रवृत्तियां अधिक सुस्पष्ट होती हैं. ■■■

CC-0. Bhagavad Ramanuja Nagar Kalakote Collection.

Funding: Tattva Heritage and IKS-MoE. Digitization: eGangotri

आपने कहावत सुनी होगी— 'मन के हारे हार है, मन के जीते जीत.' समसामयिक हिंदी साहित्य और विशेष रूप से हिंदी आलोचना को पढ़ने से ऐसा लगता है कि यह हारे मन और थके शरीर का लेखन है. कहीं कोई उत्साह नहीं, कोई स्फूर्ति नहीं, तेजस्विता नहीं, कोई इच्छा और चाह भी नहीं. लेकिन निश्चय ही यह न निर्वेद की स्थिति है और न स्थितप्रज्ञता की. यह तो उस बुझे मन की तस्वीर है, जिसके बचपन पर जवानी और जवानी पर बुढ़ापा छा चुका होता है. इसीलिए इस लेखन में असंतोष तो होता है, लेकिन उस असंतोष में कोई दम नहीं होता; रोष होता है, लेकिन उसकी कोई दिशा नहीं होती; नवीनता की नकल होती है, लेकिन इसमें प्राणोन्मेष नहीं होता. हिंदी के अलावा अन्य भारतीय भाषाओं या विश्व की अन्य भाषाओं के साहित्य की भी ऐसी स्थिति हो सकती है, परंतु मैं यहां और की चर्चा नहीं करना चाहता, क्योंकि यदि हिंदी के माध्यम से ही जीवन को देखने-समझने का प्रयत्न करें, तो भी इसमें वैविध्य, वैचित्र्य या विस्तार का अभाव नहीं होना चाहिए.

इस देश में जो नव-जागरण आया, उसके साथ-साथ हिंदी का प्रचार-प्रसार भी बढ़ता गया और स्वतंत्रता-आंदोलन जैसे-जैसे शक्तिशाली होता गया वैसे-वैसे राष्ट्रीय जीवन में हिंदी का वर्चस्व भी बढ़ता गया. स्वराज्य-प्राप्ति के बाद जो संविधान बना, उसमें हिंदी को भारत की राजभाषा का स्थान भी प्राप्त हुआ. इतना ही नहीं, पिछले करीब तीन दशकों में हिंदी लेखकों के लिए वे मार्ग भी खुल गये, जो अब तक उनके लिए बंद थे. फिर भी ऐसा लगता है कि हिंदी लेखक इस नये युग की चेतना को नहीं पहचान सका और नये युग की नयी भवानी की आरती उतारने के लिए उसके हाथ के मंगलदीप में जो साधना-स्नेह चाहिए था, उसे वह नहीं जुटा पाया. इसका परिणाम यह हुआ कि पिछले तीन दशकों का हिंदी-लेखन रचनात्मक कम और निषेधात्मक अधिक हो गया है और आलोचना आलोचना न रह कर मठाधीशों का फतवा बन गयी है. साहित्य के क्षेत्र में व्याप्त यह अरोचकी वृत्ति आलोचना से साहित्य में फैली या साहित्य से यह यह वृत्ति आलोचना में फैली, यह शोध का विषय है. प्रति वर्ष विश्वविद्यालयों में जो शोध-कार्य हो रहा है, उसकी विषय-सूची में इसे भी जोड़ा जाना चाहिए.

हिंदी एक बहुत बड़े जन-समुदाय की भाषा है और उससे भी बड़ा जन-समुदाय इसको कामचलाऊ रूप में व्यवहार करता है. हिंदी स्वतंत्रता आंदोलन की भाषा रही और महर्षि दयानंद से ले कर महात्मा गांधी ने इस देश की सोयी आत्मा को जगाने में इसका उपयोग किया. मध्य युग में जब विदेशी आक्रमणकारियों की राजनीतिक शक्ति के सामने भारत की राजनीतिक शक्ति परास्त और हतप्रभ हो गयी थी, तब भी हिंदी के साहित्यकारों ने जन-मानस को सांस्कृतिक हीनता से ग्रस्त होने से बचाया था. रीतिकाल में साहित्य की जो सीमा बनाव-शृंगार तक ही सिमट कर रह गयी थी, उसे भारतेंदु युग से ही एक नयी चेतना का बोध होने लगा था. इन सबके बावजूद हिंदी-साहित्य में ऐसा वातावरण क्यों बन गया है, जिससे मन पर 'हार बैठे जीवन का दांव' की घुटन का प्रभाव तो पड़ता है, पर 'जीतते मर कर जिसको वीर' का उद्बोधन नहीं प्राप्त होता?

क्या यह सही नहीं है कि हिंदी के आलोचकों के कारण ही समसामयिक हिंदी साहित्य की ऐसी तस्वीर लोगों के मन में बैठ गयी और चूंकि अधिकांश आलोचक अध्यापक हैं, अतः इसका अधिकांश दायित्व हिंदी के अध्यापकों पर ही है? हिंदी के अध्यापकों ने न तो एक ओर हिंदी भाषा और हिंदी साहित्य में पठन-पाठन की कोई वैज्ञानिक पद्धति विकसित की और न ही हिंदी का काव्य-शास्त्र विकसित किया. अध्यापकीय आलोचना विश्वविद्यालयों के मठाधीशों की चारदीवारी में ऐसी जकड़ दी गयी है कि उसमें जीवन का स्पंदन अत्यंत क्षीण हो गया है और उसका लगाव साहित्य से कम तथा मठाधीशों के हित से अधिक जुड़ गया है. यह स्थिति दयनीय ही नहीं खतरनाक भी है, क्योंकि हिंदी के ये अध्यापक-आलोचक यह समझ नहीं पा रहे हैं कि वे जिस डाल पर बैठे हैं, उसी को काट रहे हैं. उन्हें इस भ्रम में नहीं रहना चाहिए कि हर ऐसे डाल काटनेवाले को कोई विद्योत्तमा मिल जायेगी और वह स्वयं कविकुल-गुरु कालिदास बन जायेगा.

यह ठीक है कि भारत के विभाजन और उसके कुछ ही बाद महात्मा गांधी की हत्या के कारण स्वतंत्रता प्राप्ति के साथ-साथ देश में नवनिर्माण के लिए उल्लास का जो वातावरण बनना चाहिए था, वह नहीं बन पाया. लेकिन उसका यह हरगिज तात्पर्य नहीं है कि साहित्यकार वैसी घड़ी में भी अपनी दृष्टि खो बैठे और सामान्यजनों की तरह हीनता और निराशा से ग्रस्त हो जाये. विद्यार्थियों को यह सिखाया जाता है कि साहित्य जीवन के अभाव की भावमयी अभिव्यक्ति है. तो यह बात केवल विद्यार्थियों को भुलावे में रखने भर के लिए है या इसमें कुछ सार्थकता भी है? यदि इसमें सार्थकता नहीं हो, तो विद्यार्थियों को यह बात सिखायी नहीं जानी चाहिए; और यदि हो, तो साहित्यकार को जीवन को घेरनेवाले अंधकार की चुनौती को स्वीकार कर जीवन में प्रकाश बिखेरना होगा और हीनता की जगह आत्म-विश्वास तथा निराशा की जगह आशा का संदेश देना ही होगा. यदि पराधीन भारत में भी तुलसीदास रामराज्य का सपना नहीं देखते, तो उन्हें गौतम बुद्ध के बाद भारत का सबसे बड़ा लोकनायक कहने में ग्रियर्सन को जरूर हिचक होती और गांव-गांव तक उनकी वाणी में शक्ति देने की जो शक्ति है, उससे वह वंचित रहती. साहित्य यदि कला है, तो इस कला की विशेषता यह है कि यह तीव्र प्रकाश को मध्यम कर और गहन अंधकार में प्रकाश दे कर पाठक को जीवन में प्रवेश करने की सामर्थ्य प्रदान करता है. इसीलिए साहित्य को निकटतम मित्र से भी निकटतम और शक्तिशाली शस्त्र से भी अधिक शक्तिशाली कहा गया है.

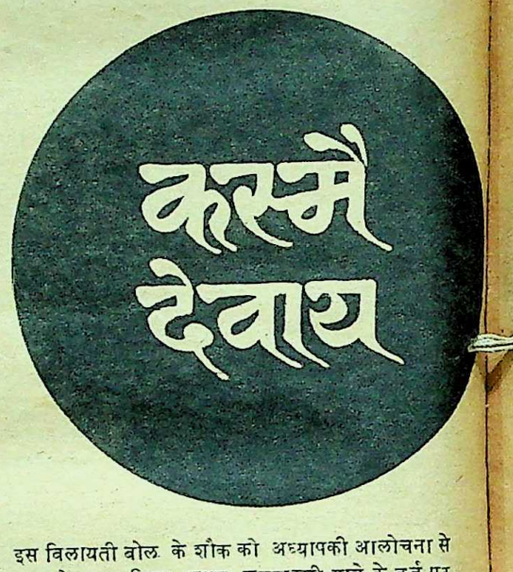
साहित्य और साहित्य की शक्ति

साहित्य अपनी शक्ति तब खो बैठता है, जब वह अर्थ को खो कर शब्द मात्र रह जाता है. वैसी स्थिति में वह जीवन को भी अर्थहीन बना देता है. भारत में दुर्भाग्यवश हुआ यह कि स्वराज्य की प्राप्ति के बाद किसी भी भारतीय साहित्यकार ने भारत के विराट रूप की कल्पना ही नहीं की. हिंदी की दशा विशेष चिंतनीय इसलिए है कि हिंदी ही भारत की राजभाषा बनी. वस्तुतः बनी क्या, वह बनी हुई थी. हां, स्वराज्य-प्राप्ति के बाद उस पर संविधान सभा की मुहर लग गयी. लेकिन यदि तब भी हिंदी के साहित्यकार ने भारत-माता की विराट कल्पना नहीं की, तो फिर उसकी लेखनी से जीवन के विराट स्वरूप को स्पर्श करनेवाला साहित्य कैसे रचा जा सकता था? हिंदी आलोचना की, मेरी दृष्टि में, त्रुटि यह रही कि जिन आचार्य रामचंद्र शुक्ल की मर्यादावादी कह कर उनके उत्तरवादी आलोचक खिल्ली उड़ाते हैं, उन आचार्य शुक्ल के परवर्ती आलोचकों ने उनकी लोक-संग्रह और लोक-मंगल की भावना को भी तिलांजलि दे दी और समसामयिक साहित्य की जो आलोचना की, उसकी समसायिकता इतनी ही रही कि साहित्य के विद्यार्थी को परीक्षा भवन के अतिरिक्त उसकी कहीं सार्थकता ही नजर नहीं आती थी. वस्तुतः हिंदी साहित्य के ये तीन दशक प्रयोगवादी या प्रगतिवादी नहीं, बल्कि परीक्षावादी आलोचना के बन कर रह गये. इस परीक्षावादी आलोचना के कारण न तो हिंदी साहित्य की प्रवृत्तियों का विश्लेषण और मूल्यांकन हो पाया और न साहित्यिक कृतियों या साहित्यिकों का ही. अच्छी-अच्छी रचनाएं उपेक्षिता बन गयीं और घटिया रचनाएं विमोचन समारोहों और पुस्तक-समीक्षाओं ही नहीं, बल्कि पाठ्यग्रंथों के माध्यम से पाठकों पर थोपी जाने लगीं. इस उल्टी गंगा के कारण आलोचना साहित्य से और साहित्य जीवन से अलग-थलग पड़ता गया और ये दोनों जीवन की संजीवनी शक्ति से वंचित होती गयी.

"अरुण यह मधुमय देश हमारा,
जहां पहुंच अनजान क्षितिज को मिलता एक सहारा."

जयशंकर प्रसाद की ये पंक्तियां वैदिक कालीन 'कस्मै देवाय' की स्वाभाविक परिणति हैं, जिनमें युगानुरूप मातृभूमि-प्रेम को अभिव्यक्ति मिली है. लेकिन यह स्वतंत्रता प्राप्ति के पहले की बात है. उसके बाद तो 'स्वयं ही युग-धर्म का हुंकार हूं मैं' की वाणी में संशय समा गया और वह 'किसको नमन करूं मैं' की द्विविधा में फंस गया, क्योंकि 'कुरुक्षेत्र' में 'परशुराम की प्रतीक्षा' करने के बदले वह 'उर्वशी' के वशीकरण में आ 'हारे को हरि नाम' के सहारे जीने को विवश हो गया. इसीलिए हिंदी कविता 'हिमगिरि के उत्तुंग शिखर पर' पहुंच कर भी उस शैलराष्ट्र के विराट स्वरूप के स्पर्श से वंचित रह गयी. स्वतंत्रता-आंदोलन के समय जो कवि 'चलो कवि वनफूलों की ओर' के आग्रही थे, वे स्वतंत्रता प्राप्ति के बाद उन्हीं वनफूलों को कैसे भूल गये, यह भी शोध का विषय है.

बात यह हुई कि लोक—भाषा की बात तो की गयी, लेकिन लोक भावना की बात भुला दी गयी. लोक-भावना का स्थान ले लिया विदेशी वादों-मतवादों की नकल ने. इसी को कहते हैं— देसी मुर्गी विलायती बोल.



इस विलायती बोल के शौक को अध्यापकी आलोचना से खूब प्रोत्साहन मिला. फलतः फरमाइशी गाने के तर्ज पर फरमाइशी साहित्य भी रचा जाने लगा. जिन साहित्यकारों ने 'विलायती बोल' के तर्ज पर साहित्य की रचना करने से इनकार कर दिया, अध्यापकी आलोचना ने या तो उनकी सत्ता मानने से इनकार कर दिया या उनको छोछालेदर की. इसीलिए समसामयिक हिंदी आलोचना में भारतीय जीवन की चर्चा कम और विलायती जीवाद्म की चर्चा अधिक है.

इसके बावजूद इस स्थिति से तभी बचा जा सकता था, जब साहित्यकारों में पृथ्वीपुत्रों से सच्चा लगाव होता, उनके जीवन को बदलने के लिए उन तक पहुंचने की उनमें तमन्ना होती. इसके विपरीत ऐसा साहित्य रचा जाता रहा, जिसका पाठक वर्ग सिमटता गया. हां, यह दूसरी बात है कि आज ड्राइंग रूम को सजावट के लिए मूर्तियों और चित्रों के साथ-साथ अच्छी जिल्दवाली पुस्तकों की भी थोड़ी मांग होने लगी है. लेकिन मूल बात यह है कि ऐसे साहित्य को पढ़ेगा कौन? देसी साहब तो विलायती साहित्य पढ़ता है और 'विलायती बोल' वाला देसी आदमी के लिए लिखता नहीं. बात जरा गंभीर है, क्योंकि इसके साथ हमारे राष्ट्रीय अस्तित्व का प्रश्न जुड़ा हुआ है. अतः जीवन के दांव को जीतने के लिए जीवन से भागने के बदले उसे अपनाना होगा और लोक-भाषा के नाम पर अपनी जीविका अर्जित करते हुए लोकभावना को इस रूप में अभिव्यक्ति देना होगा कि वह लोक-मानस में स्थान पा सके. लोक-

Funding: Tattva Heritage and IKS-MoE

भाषा, लोक-भावना और लोक-मानस— ये तीन ऐसे बिंदु हैं, जिनका ख्याल ही आलोचना की प्रस्थानत्रयी है. समसामयिक हिंदी अध्यापन और आलोचना में प्रस्थान-त्रयी की चेतना या बोध का स्पर्श तक नहीं है.

सृष्टि की शाश्वत शक्ति अर्द्धनारीश्वर की कालिदास ने 'वागार्थाविव संपृक्तौ' कह कर वंदना की है और तुलसीदास ने 'लखियत भिन्न न भिन्न' कह कर. आनंदवर्द्धन ने कहा है कि अर्थ की अपेक्षा के बिना ही अक्षरों की रचना मात्र ही रचना का साधन है, पर वह सहृदयों के हृदय के समीप नहीं पहुंच सकती.' इसीलिए उनके पूववर्ती भामह न तो यहां तक कहा था,

"न स शब्दो न तद् वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्यांगमहो भारो महान् कव ।।"

—काव्यालंकार

"ऐसा कोई शब्द, अर्थ, न्याय वा कला नहीं है, जो काव्य का अंग न हो. अहो ! कवि पर कितना महान् भार है." लेकिन शायद इससे भी आगे यह उक्ति जाती है :

"अपारे काव्यसंसारे कविरेकः प्रजापतिः ।
यथास्म रोचते विश्वं तथेदं परिवर्त्तते ।।"

"अपार काव्य-संसार का प्रजापति स्वयं कवि है और जसी उसकी रुचि होती है, वैसी ही वह अपने काव्य-संसार की रचना करता है." लेकिन इस परपरा का उत्तराधिकारी होते हुए भी यदि साहित्यकार इस बात को भूल जाये कि साहित्य को यह शक्ति कहां से प्राप्त होती है, और वैसे अवसर पर यदि आलोचक भी अपने उत्तरदायित्व से भ्रष्ट हो जाये, तो साहित्य अपने मूल से विच्छिन्न हो कर जीवित नहीं रह सकेगा. साहित्यकार को यह शक्ति उसके सर्वश्रुत में निहित है. वेद की उक्ति है— 'कवयः सर्वश्रुतयः' यानी सर्वश्रुत होने के कारण कवि सर्वज्ञ है. इसीलिए कहावत चल पड़ी—

◻ सिद्धेश्वर प्रसाद

'जहां न पहुंचे रवि वहां पहुंचे कवि.' सर्वश्रुतता प्राप्त करने के लिए साहित्यकार को एक ओर यथार्थ के धरातल पर कान लगा कर सुनना पड़ता है और दूसरी ओर कल्पना के शिखर पर एकाग्रचित्त हो कर सुनना पड़ता है. जब उसमें यह शक्ति आती है, तभी उसकी रचना में शक्ति होती है, क्योंकि उसके बगैर उसकी रचना से जीवन का अर्थ व्यंजित नहीं हो सकता. इसके बगैर उसकी रचना शब्दों का संग्रह हो सकती है, साहित्य नहीं. यदि छायावादी काव्य 'अलंकृत संगीत' बन कर रह गया था, तो परवर्ती आलोचना इस दृष्टि से संगीत की झंकार को भी खो बैठी और मात्र अलंकरण रह गयी. हां, इतना अवश्य है कि परीक्षा भवन की सीमा में इस अलंकरण की कीमत ही साहित्य की कसौटी बना दी गयी.

अभिनवगुप्त ने कहा है कि सहृदय वह है, जिसका मनोमुकुर साहित्यानुशीलन से विशदीभूत हो जाता है. लेकिन विश्वविद्यालयों के मठाधीशों ने इसमें संशोधन कर यह फतवा निकलवा दिया कि आलोचक वह है, जो बैठकबाजी की कला में निपुण हो और विश्वविद्यालयों की परीक्षा-समितियों से ले कर सरकार की ग्रंथ-चयन और सलाहकार समितियों तक की सदस्यता प्राप्त करने की कला में माहिर हो. नतीजा यह हुआ है कि साहित्य के पठन-पाठन की जगह हाजरी लगाने की परंपरा को बढ़ावा मिला है और साहित्य का बिरवा सूख रहा है. साहित्य के नंदन-वन में झाड़ निकल आये हैं, इसे देखने की किसी को फुरसत तक नहीं है. स्वभावतः समाज में आलोचना के साथ-साथ साहित्य का भी अवमूल्यन हो गया है. साहित्यकार की प्रजापति-वाली मर्यादा भी नहीं रह गयी है.

समसामयिक हिंदी साहित्य के पाठक का ध्यान एक और बात की ओर भी जाता है, जिसका मैं यहां विशेष रूप से उल्लेख करना चाहता हूं. हिंदी साहित्य के किसी भी अध्येता को स्पष्टतः ऐसा लगता है कि समसामयिक हिंदी आलोचना की तुलना में इसकी अन्य विधाएं निश्चय ही अधिक प्रौढ़ और स्वस्थ हैं और किसी भी आधुनिक भारतीय भाषा में लिखी जा रही रचनाओं से यदि बीस नहीं, तो उन्नीस भी नहीं हैं. फिर भी हिंदी आलोचना इतनी हतप्रभ क्यों ? यदि और स्पष्ट करूं, तो प्रेमचंद और प्रसाद के युग में उनके समकालीनों ने उनके साहित्य की जैसी विशद और स्वस्थ आलोचना की थी, आज युवा पीढ़ी के लेखकों की रचनाओं की उनके समकालीन आलोचक वैसी विशद और स्वस्थ आलोचना क्यों नहीं कर पाये?

आलोचक में परख की क्षमता होनी चाहिए

आलोचना साहित्य की अन्य विधाओं से इसलिए भिन्न है कि आलोचक की भावयित्री प्रतिभा में जिस भावन व्यापार का योग होता है, उसमें आलोचक की आस्वादन-क्रिया के साथ-साथ समाज के आस्वादन का भी योग होता चलता है. यहां महत्व की बात यह है कि इसकी परख की क्षमता का आलोचक में होना अत्यंत आवश्यक है. इसलिए साहित्य की उत्कृष्ट आलोचना आम तौर से साहित्यकार के परवर्तियों द्वारा ही होती है. लेकिन साहित्य के इतिहास की दृष्टि से यहां यह महत्वपूर्ण बात भी नहीं भुलायी जा सकती कि दो महान आलोचकों की मध्यावधि में हुए आलोचकगण ही वह भूमि तैयार करते हैं, जिसके कारण ऐसा संभव होता है. अतः साहित्य के इतिहासकार का यह कर्त्तव्य है कि वह कलश और कंगूरे को ही नहीं, बल्कि नींव की ईंट की ओर भी संकेत करे. यह काम समसामयिक आलोचक को ही करना होता है और इसी दृष्टि से मैं समसामयिक आलोचना को विशेष महत्व देता हूं. यहीं हिंदी आलोचना से चूक होती गयी है, जिसका हिंदी साहित्य पर ही नहीं, हिंदी समाज पर भी हीनता की ग्रंथि उत्पन्न करनेवाला प्रभाव पड़ा है. यह चूक हमें बड़ी महंगी पड़ेगी, क्योंकि इतिहास की दृष्टि से यह गांधी जी द्वारा घोषित मूल्यों के बजाय मैकाले की दृष्टि की स्वीकृति है. क्या किसी शोध-निर्देशक का इस ओर ध्यान जायेगा ?

यहीं मैं प्रसंगतः एक और बात का भी उल्लेख कर देना चाहता हूं. पिछले तीन दशकों में काफी शोध-ग्रंथ ही नहीं, समीक्षा पुस्तकें भी प्रकाशित हुई हैं. लेकिन शुक्ल जी के 'हिंदी साहित्य का इतिहास' की बात को छोड़ दीजिए, संकलन कहे जानेवाले 'साहित्यालोचन' का स्थान भी कोई पुस्तक क्यों नहीं ले पायी ? इसके लिए यह कहना उचित नहीं होगा कि शुक्ल जी के व्यक्तित्व की छाप के कारण उनसे भिन्न परंतु पूरक दृष्टि विकसित नहीं हो पा रही है. क्या हजारीप्रसाद द्विवेदी की 'हिंदी साहित्य की भूमिका' के कारण संत-साहित्य की और नंददुलारे वाजपेयी की 'हिंदी साहित्य : बीसवीं सदी' के कारण आधुनिक साहित्य को शुक्ल जी से भिन्न रूप में देखने की दृष्टि नहीं विकसित हुई? अतः असीम संभावना के बावजूद ऐसा नहीं हो पाया, इसीलिए यह बात हिंदी साहित्य के पाठक को ज्यादा अखरती है. शुक्ल जी ने तुलसी साहित्य की जैसी पूर्ण आलोचना की, वैसी कबीर साहित्य की हजारीप्रसाद द्विवेदी ने की, लेकिन औरों के साहित्य पर वैसी पुस्तकों का न लिखा जाना, किसे नहीं अखरेगा ?

विश्वविद्यालयों एवं विद्यालयों में हिंदी शिक्षण की वर्तमान परिपाटी हिंदी आलोचना और हिंदी साहित्य के वर्तमान रूप और स्थिति के लिए किस हद तक उत्तरदायी है, इसमें यहां और विस्तार से जाने की आवश्यकता नहीं है. हिंदी शिक्षण की वर्तमान पद्धति में साहित्य के विद्यार्थी के मनोमुकुर को विशदीभूत बनाने की दृष्टि है ही नहीं, फिर उसमें साहित्य की परख की दृष्टि कैसे विकसित हो सकती है ? और जब साहित्य के विद्यार्थी का ही हृदय-कपाट नहीं खुल पाता, तो न तो साहित्य जीवन को प्रभावित कर पायेगा और न साहित्यकार को ही समाज में गौरव मिलेगा.

शब्द का अर्थ कोश में होता है और उसके अर्थ का अर्थ अर्थात् शक्ति जीवन में होती है. किसी रचना विशेष में यह बात जिस रूप में व्यंजित होती है, उसे उजागर करना साहित्य के अध्यापक और आलोचक का धर्म है. साहित्य का विद्यार्थी और सामान्य पाठक अपने मनोमुकुर को विशदीभूत करने में तभी आलोचक से सहयोग पा सकेगा. यह सहयोग-क्रिया ही साहित्य के अध्यापक और आलोचक की पाठक की समान भूमि पर प्राप्त प्रस्थानत्रयी की सार्थकता है. लेकिन प्रचलित परीक्षावादी आलोचना एवं पठन-पाठन ने इस गुढ़ को गोबर बना दिया है.

क्रौंच-वध के करुण दृश्य को देख कर आदिकवि की वाणी 'वही होगी कविता अनजान' के रूप में फूट पड़ी थी. लेकिन इससे साहित्य की शक्ति और स्वरूप का संपूर्ण परिचय नहीं मिलता. आदिकवि का हृदय यदि 'मृदूनिकुसुमादपि' होने के कारण क्रौंच-वध से दग्ध हो सका था, तो उनकी आत्मा 'वज्रादपि कठोर' होने के कारण राम द्वारा निर्वासिता सीता को अपने आश्रम में आश्रय देने की ही शक्ति नहीं रखती थी, बल्कि उसी आश्रम में सीतापुत्रों को ऐसी शिक्षा भी दे सकी कि वे अश्वमेध-यज्ञ में छोड़े गये घोड़े को बांध रख सके. यदि आदिकवि के आश्रम में निर्वासिता सीता को इस रूप में नहीं, बल्कि उपेक्षिता के रूप में जगह मिलती, तो उनकी रामायण में भी वह शक्ति नहीं आ पाती, जिसके कारण वह लोक-हृदय में स्थान पा सकी. हमें साहित्य की शक्ति के इस मर्म को पहचानना होगा और इसी आधार पर साहित्य के अध्ययन-अध्यापन तथा आलोचना की पद्धतियों एवं मान्यताओं का पुनर्गठन और पुनर्भावन करना होगा. इसके बिना शब्द के अर्थ घिसते-घिसते लुप्त हो जायेंगे और उस अर्थहीन शब्दाडंबर में साहित्य की आत्मा भी खो जायेगी.

आधुनिक जीवन उत्तरोत्तर जटिल एवं समस्या-संकुल होता जा रहा है. इसकी जन-संवेद्य रूप में अभिव्यक्ति विज्ञान, दर्शन या किसी अन्य शास्त्र में नहीं, बल्कि केवल साहित्य में हो सकती है. आम तौर पर साहित्य में शब्द के जो अर्थ स्थिर हो जाते हैं, उन्हें ही वांग्मय के अन्य रूपों में ग्रहण कर लिया जाता है. अतः जीवन के सतत वर्धिष्णु रूप को व्यक्त करने के लिए साहित्यकार को न केवल नये शब्द खोजने होते हैं, बल्कि प्रचलित शब्दों को भी नये प्रयोगों से नयी व्यंजना देनी होती है. लेकिन यहां हमेशा यह स्मरण रखना होगा कि शब्द को अर्थ की संपृक्तता जीवन की ऊष्मा से ही प्राप्त होती है.

हिंदी का स्वर बदलना होगा !

समसामयिक हिंदी आलोचना एवं अध्ययन-अध्यापन में जीवन की ऊष्मा अत्यंत क्षीण प्रतीत होती है. इसलिए इनसे न तो साहित्य के आस्वादन में पर्याप्त सहयोग मिल पाता है और न वह दृष्टि विकसित हो पाती है, जिससे जीवन का बोध प्राप्त हो सके. जीवन की ऊष्मा को प्राप्त करने के लिए हमें हिंदी आलोचना के साथ-साथ हिंदी के अध्ययन-अध्यापन की पद्धति एवं स्वर को बदलना ही होगा.

ऋग्वेद (१-७३-५) में आया है—"कृण्वंतो विश्वं आर्यम्" और यजुर्वेद (३० । ५ में) आया है—'तपसे शूद्रम्. इन दोनों का एक साथ मनन करना चाहिए. यदि आर्यत्व जन्मना प्राप्त होता, तो सारे विश्व को आर्य बनाने की बात नहीं कही जाती. आर्यत्व प्राप्त करना होता है. यह प्राप्त होता है तप से. आर्यत्व की इस वैदिक कल्पना में परवर्ती काल की तरह शूद्रत्व बहिष्कृत नहीं है, बल्कि स्पष्ट रूप से कहा गया है कि तप से ही शूद्र बनता है. लेकिन भारत की सामाजिक-आर्थिक-राजनीतिक-सांस्कृतिक व्यवस्था इस विराट वैदिक कल्पना के अनुरूप नहीं रची जा सकी, फलतः भारतीय समाज के अवयव उत्तरोत्तर एक दूसरे से अलग पड़ते गये. क्योंकि जड़ता के कारण जीवन की ऊष्मा क्षीण पड़ती गयी और भारत दुर्बल होता गया. स्वराज्य प्राप्ति के बाद इस विराट कल्पना को मूर्त रूप प्रदान करने का हमें पुनः अवसर प्राप्त हुआ है. मगर साहित्यकार के सिवा और कोई नहीं कर सकता. मेरे आलोचकों और अध्यापकों के सामने यह चुनौती है कि वे इसके लिए उपयुक्त भूमिका निभायें. ○

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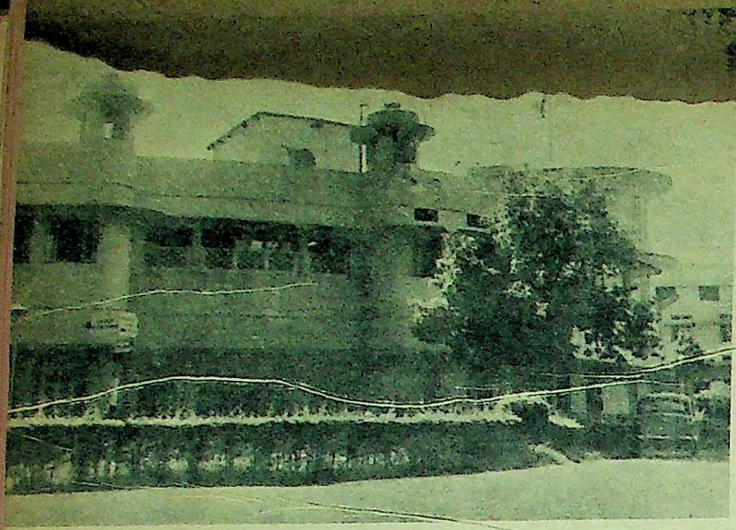
संघ लोक सेवा आयोग
UNION PUBLIC SERVICE COMMISSION

संघ लोक अफसर



संघ लोक सेवा आयोग, जहां प्रतिभाशाली अफसरों को चुना जाता है.

'आज वक्त तुम्हारा है. कल मेरा बेटा आई. ए. एस. हो जाये, तब दूंगा जवाब'. . . . 'अरे सुनो, हमारा रवींद्र आई. एफ. एस. में सलेक्ट हो गया. लड़कीवालों से कहना, एक लाख से कम नहीं लेंगे'. . . . 'हट बे, मेरे भाई को आई. पी. एस. बनने दे, तो देखना तीन साल में लखपती हो जाऊंगा'. . . . रोब-दाब, मान-सम्मान, धन-दौलत— क्या कुछ नहीं है अफसर बनने पर? आखिर कोई बिगाड़ ही क्या सकता है? तबादला ही करेंगे न? नयी-नयी जगह जाने पर चांदी जल्दी बनती है. निकाल तो कोई सकता नहीं, लोक सेवा आयोग से चयन हुआ है. फिर लोक सेवा आयोग की चयन-प्रणाली भी तो ऐसी है कि यदि सारे खानदान में एक आई. एफ. एस., आई. ए. एस., आई. पी. एस. हो जाये, तो पीढ़ी-दर-पीढ़ी तक अफसर नियुक्त होने में कोई दिक्कत नहीं. योग्यता का सबसे बड़ा मापदंड है— तेजी से अंग्रेजी लिखना और फर्राटे से अंग्रेजी में सवालों का जवाब देना.

पिछले २७ वर्षों का अनुभव यह बताता है कि पब्लिक स्कूल में शिक्षा पानेवाली संपन्न नयी पीढ़ी ही इन उच्च सेवाओं की परीक्षा में सफल होती है. केवल पांच-दस प्रतिशत गरीब युवक-युवती किसी तरह आयोग की परीक्षाओं के सुरक्षित कोटे के अंतर्गत चुन लिये जाते हैं. वरना सुरक्षित कोटे में भी खानदानी 'नेता' वर्ग या 'अधिकारी' वर्ग के 'सपूत' स्थान पाते हैं. झोपड़ी में रहनेवाले किसान अथवा कारखाने में लोहा पीटनेवाले मजदूर के मन में अपने 'लाडले बेटे' को अफसर बनाने के सपने जिंदगी भर पूरे नहीं होते. और उनके बच्चे, अपनी ही उम्र के रोबीले अफसर को देख कर जिंदगी भर मन-ही-मन उबलते रहते हैं सामाजिक व्यवस्था पर.

सात समंदर पार से आयातित प्रशासन व्यवस्था

संघ लोक सेवा आयोग ब्रिटिश राज की कृपा दृष्टि की एक विशेष देन है. १९२६ में नागरिक सेवाओं के लिए नियुक्त किये जानेवाले उच्च अधिकारियों और कर्मचारियों की भर्ती के लिए आयोग की स्थापना हुई. आयोग से चुने जाने पर लंदन जा कर ब्रिटिश प्रशासन व्यवस्था का प्रशिक्षण भी मिलता. समाज में सर्वाधिक प्रतिष्ठा का दर्जा दिया गया— आई. सी. एस. (इंडियन सिविल सर्विस) को. जब एक ओर स्वतंत्रता की लड़ाई के लिए हजारों युवक अपने प्राणों की आहुति दे रहे थे, स्कूल-कॉलेजों का बहिष्कार हो रहा था, आयातित कपड़ों की होली जल रही थी, तब दूसरी तरफ ब्रिटिश सरकार की कृपा पाने और भारत को परतंत्र बनाये रखने में अपना भला समझनेवाले संपन्न वर्ग के युवक पद के लालच में आई. सी. एस. हो रहे थे—सात समंदर पार कर के आयातित प्रशासन व्यवस्था और अफसरी फैशन भारत में ला रहे थे.

स्वतंत्रता के पश्चात भी सरकारी सेवाओं में भर्ती के लिए ऐसे सर्वशक्तिमान आयोग की आवश्यकता स्वीकारी गयी. परिणामस्वरूप मामूली परिवर्तन कर के 'लोक सेवा' के पुनीत कर्तव्य को पूरा करने के लिए 'संघ लोक सेवा आयोग' की पीठ थपथपायी गयी. आखिर पुराने आई. सी. एस. अपने तात्कालिक और भावी अस्तित्व को कैसे समाप्त कर सकते थे? धीरे-धीरे उनका प्रभुत्व बढ़ा ही, घटा नहीं. आयोग के ही वार्षिक प्रतिवेदन के अनुसार उन्हें शिकायत है — कम वेतन की. आयोग के सदस्यों को केवल साढ़े तीन हजार रुपये वेतन. . . . ! इसमें वृद्धि के अलावा एक मांग और है— कम-से-कम उच्च न्यायालय के न्यायाधीशों के समकक्ष पद-गरिमा दिये जाने की. आयोग के सर्वोच्च पदों पर अध्यक्ष के अलावा पांच सदस्य हैं. इनके अलावा राजपत्रित और अराजपत्रित करीब डेढ़ हजार कर्मचारी देश भर की विभिन्न केंद्रीय सेवाओं के लिए तृतीय से प्रथम श्रेणी तक के कर्मचारियों के चयन और नियुक्ति कार्य में लगे हुए हैं. आयोग द्वारा निरंतर यह सिफारिश की जाती रही है कि उसका कार्यक्षेत्र और बढ़ाया जाये. वैसे भी प्रशासकीय सेवाओं के अतिरिक्त इंजीनियरिंग, चिकित्सा, शैक्षणिक, सैनिक, वैज्ञानिक अनुसंधान, परिवहन, संचार, कृषि और उद्योग, सूचना-प्रसारण इत्यादि क्षेत्रों में केंद्र सरकार द्वारा नियुक्त किये जानेवाले कर्मचारियों का चयन आयोग कर रहा है. एक अधिकृत ब्यौरे के अनुसार प्रतिवर्ष करीब पचास हजार उम्मीदवार किसी-न-किसी तरह आयोग के माध्यम से केंद्रीय सेवाओं में प्रवेश का प्रयास करते हैं, जब कि नियुक्तियां लगभग पांच हजार की होनी होती हैं.

प्रशासकीय सेवा की परीक्षा में सम्मिलित होने से पूर्व भरे जानेवाले आवेदन पत्र में शैक्षणिक योग्यता के अलावा कुछ रोचक जानकारियां भी अपेक्षित हैं— जैसे पिता, माता, भाइयों और बहनों की आयु और स्वस्थ-अस्वस्थ होने का विवरण, माता-पिता, पति-पत्नी के जन्म स्थान वगैरह-वगैरह (भला माता या पत्नी के जन्म स्थान से नौकरी का क्या संबंध. . .).

आवेदन पत्र प्रेषित करने के बाद सवाल आता है— आयोग की परीक्षा के लिए तैयारी का. देश के सभी महानगरों में इसके 'कोचिंग सेंटर' उम्मीदवार के लिए उपलब्ध हैं. एक विषय के सौ रुपये से तीन सौ रुपये मासिक शुल्क-स्तर के अनुसार. अधिक न सही, चार विषय भी पढ़ें, तो एक हजार रुपये माह का खर्च तो निश्चित है ही. हां, हरिजन, आदिवासी, पिछड़े वर्ग के लिए विभिन्न राज्यों में प्रशिक्षण केंद्र स्थापित हुए हैं. पर मध्यम या निम्न आय वर्गवाले उम्मीदवार को पूर्व तैयारी के लिए न केंद्र मिलता है न धन. परिणामस्वरूप उच्च वर्ग के उम्मीदवार अथवा सुरक्षित कोटे से आनेवाले प्रत्याशियों को सफलता का पूरा विश्वास होता है.

एक बार संसद में तत्कालीन गृहराज्यमंत्री श्री रामनिवास मिर्धा ने बताया था कि एक सर्वेक्षण के अनुसार "भारतीय प्रशासनिक सेवा में चुने गये लोगों में कृषि और व्यापारिक वर्ग के परिवारों का प्रतिनिधित्व बहुत कम है. अधिकांश सफल प्रत्याशियों के अभिभावकों की आय एक हजार रुपये और इससे अधिक है. आधे से अधिक लोग अधिकारी वर्ग के परिवारों से लिये गये. सफल प्रत्याशियों में से करीब ४४ प्रतिशत प्रत्याशियों ने अपनी प्रारंभिक शिक्षा पब्लिक स्कूलों में ग्रहण की थी."

केंद्रीय गृहराज्यमंत्री श्री ओम मेहता, जिनके अंतर्गत लोक सेवा आयोग काम करता है.

परीक्षा के माध्यम की गुत्थी

संघ लोक सेवा आयोग की परीक्षाओं में प्रश्नपत्रों के उत्तर देने के माध्यम की गुत्थी अभी तक सुलझी नहीं है. वर्षों से इस प्रश्न पर चर्चा-विचार, समितियों की सिफारिशें आदि होती रहीं. लेकिन कोई हल नहीं निकला. उच्च सेवाओं की परीक्षाओं में सामान्य ज्ञान और निबंध के दो प्रश्नपत्रों में अंग्रेजी अथवा भारतीय भाषाओं में (हिंदी, जिनमें से एक है) उत्तर दे सकने की छूट है, वहीं मजेदार तथ्य यह है कि अन्य सात या आठ प्रश्नपत्रों के उत्तर अंग्रेजी में दिया जाना भी अनिवार्य है. अब जो परीक्षार्थी चार-पांच विषयों का गहराई से अध्ययन कर के अंग्रेजी में उत्तर लिख सकता है, वह सामान्य ज्ञान और निबंध के लिए क्यों कोई दूसरी भाषा चुनेगा? परिणामस्वरूप संघ लोक सेवा आयोग को अपने वार्षिक प्रतिवेदनों में यह दावा करने का अवसर मिल जाता है कि भारतीय भाषाओं में उत्तर लिखनेवाले परीक्षार्थियों की संख्या में कमी होती जा रही है. दूसरी ओर विश्वविद्यालयों में हिंदी या भारतीय भाषाओं के माध्यम से शिक्षा पानेवाले युवक-युवती इन परीक्षाओं में सफल नहीं हो पाते और एक विशेष वर्ग ही अफसरशाही के ढांचे का अंग बनता है.

माध्यम के संबंध में एक बार मैंने आयोग के भूतपूर्व अध्यक्ष श्री आर. सी. एस. सरकार से बातचीत की, तो उन्होंने बहुत मजेदार उत्तर दिया था—"हम तो एक दिन में परीक्षाओं का माध्यम हिंदी या भारतीय भाषाओं में कर दें, लेकिन वास्तव में इतने ऊंचे स्तर की उत्तर पुस्तिकाओं को जांचनेवाले योग्य

आपूर्ति तथा पुनर्वास राज्यमंत्री श्री रामनिवास मिर्धा, जिन्होंने पिछड़े वर्ग को आगे लाने के सफल प्रयास किये.

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सेवा आयोग

कैसे चुने जाते हैं!

⊡ आलोक मेहता

परीक्षक इन भाषाओं में नहीं मिलते. फिर अकेले हिंदी का प्रश्न तो है नहीं, हम तो सभी भारतीय भाषाओं को समान महत्व देना चाहते हैं.

यह तर्क है या बहाना? निर्णय परीक्षार्थी करें या शिक्षा-शास्त्री? शिक्षा के क्षेत्र से संबद्ध अनेक नेताओं और शिक्षा-शास्त्रियों का तो दावा है कि देश में अब प्रत्येक भाषा में कला, वाणिज्य, विज्ञान विषयों के योग्यतम व्यक्ति उपलब्ध हैं. इस तरह यह तो एक बहाना है अंग्रेजी को जमाये रखने का.

संघ लोक सेवा आयोग की चयन पद्धति को वर्तमान नीति को व्यावहारिक बनाने के लिए मार्च १९७४ में डॉ. दौलत सिंह कोठारी की अध्यक्षता में एक-सदस्यीय समिति का गठन किया गया. समिति को अपना प्रतिवेदन चार महीने में प्रस्तुत करना था, लेकिन चौगुना समय यानी एक वर्ष बीत जाने के बाद समिति द्वारा आग्रह किया गया कि कम-से-कम एक वर्ष और दिया जाये. सरकारी नौकरी में भर्ती की वर्तमान पद्धति का अध्ययन करने और उसमें सुधार करने के लिए सिफारिशें करना सहज कार्य तो नहीं, फिर समिति में भी तो प्रशासकीय तंत्र के आधिकारिक व्यक्ति हैं. वे तो हर पक्ष की गहराई में जाना चाहते हैं. मतलब यह कि यदि १९७६ में समिति ने अपना प्रतिवेदन दे दिया, तो सरकार पर कृपा होगी. हां, प्रतिवेदन की सिफारिशों को अमल में लाने के लिए सरकार और आयोग में होनेवाले अंतर्द्वंद्व में चाहे कुछ और वर्ष निकल जायें.

केंद्र सरकार के विशाल प्रशासकीय तंत्र के लिए प्रतिवर्ष हजारों नियुक्तियां करनी होती हैं. आवश्यकतानुसार कई नियुक्तियां सरकार विभागीय स्तर पर तत्काल करने का प्रयास करती है, जिसे आयोग पसंद नहीं करता. आयोग का कहना है कि केंद्रीय सेवाओं का स्तर श्रेष्ठ रखने के लिए सीधी भर्ती कतई नहीं होनी चाहिए. विशेष रूप से रक्षा, इंजीनियरिंग और अन्य वैज्ञानिक सेवा के उच्च पदों पर नियुक्ति के प्रश्न पर आयोग और सरकार में तनाव रहता है. इसके अलावा राजनीतिक प्रभाव का उपयोग कर के नियुक्ति करवाने का भी आयोग द्वारा डट कर विरोध किया जाता है.

दूसरी ओर सरकारी पक्ष यह है कि आयोग को 'सर्वगुण संपन्न' कैसे मान लिया जाये. तकनीकी और वैज्ञानिक क्षेत्रों में नियुक्ति के लिए अलग से चयन मंडल रखना अधिक न्यायोचित है. यही नहीं, आयोग द्वारा उचित चयन न हो पाने पर योग्य किंतु भावुक उम्मीदवारों द्वारा आत्महत्या तक के प्रकरण सामने आये हैं.

एक सर्वेक्षण के अनुसार संघ लोक सेवा आयोग द्वारा प्रशासकीय सेवा संबंधी परीक्षाओं में सफलता पानेवाले ९० प्रतिशत प्रतियोगी एक विशेष वर्ग के होते हैं. वह वर्ग, जिसे बचपन से अंग्रेजी शिक्षा एवं संस्कृति का वातावरण मिला हो; वह वर्ग, जिस पर जीने और खाने के लिए होनेवाले संघर्ष की परछाईं तक न पड़ी हो. इस वर्ग में भी अधिकांश प्रशासकीय तंत्र से जुड़े परिवार हैं. आखिर अफसर का बेटा चपरासी क्यों, अफसर ही तो बनेगा!

शायद इसीलिए मई १९७२ में कांग्रेस संसदीय दल द्वारा सुझाव दिया गया था कि एक हजार रुपये से अधिक मासिक आयवाले व्यक्तियों के लड़कों को आई. ए. एस. जैसी परीक्षाओं में सम्मिलित होने पर अंकुश लगाया जाये. ताकि निम्न आय वर्ग की युवा पीढ़ी को भी आगे आने का अवसर मिले. सामाजिक व्यवस्था एवं परीक्षा पद्धति के कारण यह सुझाव कार्यान्वित नहीं किया जा सका.

लोक सेवा से लोकतंत्र : संघ लोक सेवा आयोग के अध्यक्ष श्री ए. आर. किदवई.

संघ लोक सेवा आयोग के भू. पू. अध्यक्ष श्री आर. सी. एस. सरकार, जिन्होंने अनुशासन के पौधे को बढ़ाया.

आयोग की परीक्षाओं का एक मजेदार तथ्य और है. कड़ी मेहनत कर के प्रथम श्रेणी में विश्वविद्यालयीन परीक्षा उत्तीर्ण करनेवाले युवा तो प्रशासन सेवा की परीक्षा में अधिक सफल नहीं हो पाते. लेकिन संपन्नता और अंग्रेजी माध्यम से तैयारी करनेवाले द्वितीय-तृतीय श्रेणी पानेवाले प्रतियोगी अधिक सफल होते हैं. आयोग के ही २३वें प्रतिवेदन (१९७२-७३) के अनुसार आलोच्य वर्ष की आइ. ए. एस. परीक्षा में सफल प्रतियोगियों में से २०९ ने प्रथम श्रेणी में स्नातक या स्नातकोत्तर परीक्षाएं उत्तीर्ण की थीं. जब कि ३३३ सफल प्रत्याशी द्वितीय या तृतीय श्रेणीवाले थे. इनमें से १५८ ने तो स्नातक परीक्षा ही उत्तीर्ण की थी.

लोक सेवा आयोग की आई. ए. एस. परीक्षा में सम्मिलित हो कर सुरक्षित स्थान में से सफल होनेवाले एक युवा अधिकारी का कहना है कि पिछड़े वर्ग के लिए इस परीक्षा में सफल होना भाग्य की ही बात है. वास्तव में पिछड़े वर्ग के युवकों के लिए प्रशिक्षण केंद्र खोलने की अपेक्षा प्रारंभ से ही अच्छे स्तर की शिक्षा दी जाने पर अधिक ध्यान दिया जाना चाहिए.

परीक्षा में सम्मिलित होने के लिए दिल्ली में एक कोचिंग सेंटर में शिक्षा पा रहे एक युवक का कहना है कि उत्तर भारत के प्रतियोगियों के लिए ये परीक्षाएं एकदम कठिन हैं. हिंदी माध्यम से शिक्षा पाने के बाद एक वर्ष की तैयारी के बावजूद परीक्षा में सफल होना कठिन लगता है.

महिलाएं अधिक योग्य अधिक सफल

इसी सेंटर की एक छात्रा ने कहा कि पिछले कुछ वर्षों की आई. ए. एस. परीक्षाओं में लड़कियां सर्वोपरि रही हैं. यह इस बात का द्योतक है कि बौद्धिक दृष्टि से लड़कियां अधिक सफल सिद्ध हो सकती हैं. बस, उन्हें प्रारंभ से पर्याप्त वातावरण एवं शैक्षणिक सुविधाएं मिलनी चाहिए. इसी संदर्भ में हमने दो-तीन सफल महिला प्रत्याशियों से बातचीत की, तो उन्होंने बताया कि प्रशासकीय और न्यायिक कार्य के लिए महिलाएं पुरुषों से अधिक योग्य एवं सफल हो सकती हैं. यही नहीं, महिलाएं ग्रामीण क्षेत्रों में जा कर कार्य करने में भी नहीं हिचकतीं.

कानून-व्यवस्था बनाने के लिए हिंसक भीड़ का मुकाबला करने में महिलाओं को आनेवाली कठिनाई का उल्लेख किये जाने पर उन्होंने कहा कि हमारा अनुभव तो उल्टा है. महिला प्रशासक होने पर उग्र भीड़ भी एक क्षण के लिए थम जाती है. भारत में महिला के प्रति दया, स्नेह, करुणा और सम्मान की भावना अधिक देखने को मिलती है. कई ऐसी घटनाएं हैं, जब हम

संघ लोक सेवा आयोग का प्रमुख परीक्षा भवन, जहां प्रतिवर्ष हजारों युवक अपनी प्रतिभा और भाग्य की परीक्षा देने पहुंचते हैं.

उग्र भीड़ के बीच फंस गयी, लेकिन उत्तेजित लोग शांत हो गये. बस, केवल आवश्यकता होती है — साहस और आत्मविश्वास की. शायद पुरुष प्रशासक या न्यायाधीश होने पर स्थिति इतनी जल्दी काबू में नहीं आती और उन्हें अपनी जान से भी हाथ धोना पड़ता.

संघ लोक सेवा आयोग की चयन पद्धति और अफसरशाही के पुराने ढर्रे को बदलने के लिए सरकार कृत-संकल्प है. आयोग से संबंधित गृह मंत्रालय के राज्य-मंत्री श्री ओम मेहता का कहना है कि सरकार यथासंभव आयोग की कार्य-प्रणाली में परिवर्तन के लिए कार्रवाई कर रही है. समय-समय पर गठित की गयी समितियों की सिफारिशों को कार्यान्वित किया जा रहा है. आयोग की परीक्षा पद्धति और ढांचे पर विचार के लिए गठित कोठारी समिति के प्रतिवेदन की भी प्रतीक्षा है.

गृहराज्यमंत्री के अनुसार आयोग अपने दायित्व को संतोषजनक ढंग से निभा रहा है. आयोग द्वारा चुने गये लोग प्रशासन तंत्र को सुदृढ़ करने में सदैव सहायक रहे हैं. यह कहना गलत है कि सरकार और आयोग में नियुक्तियों के प्रश्न पर गहरे मतभेद उत्पन्न हो जाते हैं. श्री मेहता ने यह भी कहा कि आयोग की परीक्षाओं में पिछड़े वर्ग के प्रत्याशियों के लिए काफी स्थान सुरक्षित रखे जाते हैं. इसके अलावा उन्हें पूर्व प्रशिक्षण देने के लिए भी देश भर में केंद्र स्थापित किये गये हैं. आशा की जाती है कि धीरे-धीरे यह धारणा समाप्त हो जायेगी कि आयोग की परीक्षाओं में एक विशेष वर्ग के युवक-युवती ही सफल हो सकते हैं. ■■■

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Funding: Tattva Heritage and IKS ... on-e-Gangotri

जापान की गीशा बालाएं : सौंदर्य और लालित्य की पुरानी परंपरा

सूर्योदय के देश की ओर: देश से बाहर देश

भारत से बाहर भारतीयों से मिलना अपने आप में बहुत रोचक अनुभव है. मेरे अनुभव का प्रारंभ अपनी यात्रा के पहले पड़ाव हांगकांग से हुआ.

हांगकांग उपनिवेश के कोवलून भाग का शानदार होटल मीरामार.

पिछली रात को मैं वहां पहुंचा था. घर छोड़े मुश्किल से चौबीस घंटे हुए थे, परतु लग रहा था जैसे अपने स्वजनों से, अपनी भूमि से बिछुड़े एक लंबा अरसा गुजर गया है. होटल में तेरहवीं मंजिल के अपने कमरे की खिड़की से झांक कर देखा. चारों ओर ऊंची-ऊंची अट्टालिकाएं दिखाई दे रही थीं और दिख रहे थे उनमें बने छोटे-छोटे फ्लैट और उनमें से झांकती चीनी शक्लें. एका-एक उदासी का तेज झोंका सारे शरीर की हड्डियों को चीरता हुआ निकल गया.

तभी संगीत की झंकार करती हुई कमरे की घंटी बजी. मैंने दरवाजा खोला—सामने छरहरे बदन का एक लंबा-सा युवक खड़ा था.

'आय एम डैनी. . .डैनी टेकचंद.'

'प्लीज कम इन.'

वह अंदर आ कर सोफे पर बैठ गया. उसे देख कर अजीब-सा मोह उमड़ आया—यह अपने देश का व्यक्ति है, यह भाव इतना सुख देनेवाला, इतना मोहग्रस्त करनेवाला है, यह मैं जीवन में पहली बार महसूस कर रहा था.

उसने अंग्रेजी में बात शुरू की—'आपके यहां पहुंचने के विषय में मुझे डॉक्टर माथुर ने लिखा था. टोकियो में उन्होंने मुझे आप के लिए तीस हजार येन भी दिये थे, जिससे आप अपनी जरूरत की चीजें यहां से खरीद सकें.'

रमेश माथुर ने भी मुझे अपने पिछले पत्र में लिखा था कि हांगकांग में मुझे डैनी मिलेगा. उसकी अपनी कपड़े और सिलाई की दुकान है. मैं वहां से अपने लिए कुछ कमीजें बनवा लूं. जापान की सर्दी का सामना करने के लिए हांगकांग से अपने लिए एक ओवरकोट भी खरीद लूं.

हम दोनों होटल से बाहर निकले. कल रात जब मैं यहां पहुंचा था, तो यह शहर सचमुच मुझे मोती की तरह चमकता दिखाई दिया था. परंतु उस समय तक मुझ पर घर से बिछुड़ने का अवसाद काफी भारी था, इसलिए यह जगमगाहट मुझे बाहर ही बाहर छूती हुई निकल गयी थी. डैनी मुझे कोवलून की सड़कों से घुमाता हुआ अपनी दुकान की तरफ ले चला. सुबह की रौनक सड़कों पर थिरकने लगी थी. दुकानें खुल रही थीं और सड़कों पर कारों-बसों का तांता काफी तेज हो गया था. फुटपाथों पर पश्चिमी परिधानों में सजी-संवरी चीनी लड़कियां बिलकुल चिकनी मछलियों की तरह अगल-बगल से गुजर रही थीं. बीच-बीच में अमरीकी-यूरोपीय सैलानी स्त्री-पुरुष कंधों पर कैमरे लटकाये दिखाई दे रहे थे. और उस सारी भीड़-भाड़ में कहीं-कहीं दो-एक साड़ियां भी नजर आ रही थीं.

डैनी की दुकान खुल चुकी थी. एक कर्मचारी सफाई कर रहा था. काउंटर पर खड़ी लड़की कभी काउंटर की धूल झाड़ने लगती थी और कभी साथ लगे आईने में अपने आपको देख कर अपना मेकअप ठीक करने लगती थी. काउंटर के पीछे छोटी-छोटी कई तस्वीरें लगी थीं—राम-सीता, राधा-कृष्ण, शिव-पार्वती, लक्ष्मी, ईसा, गुरु नानक, महात्मा गांधी. . . मुझे उन चित्रों की ओर इतने ध्यान और रुचि से देखते देख कर डैनी मुसकराया—'यू. सी. . . . माई फादर इज एक्लेवर मैन. ही डजंट वांट टु टेक रिस्क विद एनी गॉड.' (देखिए मेरे पिता एक चतुर व्यक्ति हैं. वे किसी भी देवता के संबंध में जोखिम नहीं उठाना चाहते.)

इतने में ही टेकचंद जी आते हुए दिखाई दिये. वे फुटपाथ चढ़ कर दुकान के दरवाजे पर आये, झुक कर अपने दाहिने हाथ से चौखट का स्पर्श किया और बड़ी श्रद्धा से उसे अपने माथे से छुआया. अंदर आ कर काउंटर के पीछे सजे सभी देवताओं-महापुरुषों को बारी-बारी से प्रणाम किया और फिर मेरी ओर उन्मुख हुए. हाथ मिलाते हुए पूछा, 'आप कब आया?'

'मैं कल शाम को आ गया था.'

'किसी तरह का कोई तकलीफ तो नहीं हुआ.'

मैंने कहा, 'नहीं, कोई तकलीफ नहीं हुई.'

टेकचंद जी के व्यक्तित्व में सिंधीपन पूरी तरह कायम था—अच्छी स्वस्थ, गौर-वर्ण काया, पेट थोड़ा बढ़ा हुआ, दो-तीन दांतों पर सोना चढ़ा हुआ और लंबे व्यापारिक अनुभव से बनी भाव-भंगिमा.

मैं कपड़ा पसंद करने लगा. हांगकांग में बसनेवाले भारतीय, विशेष रूप से सिंधी, सिलाई का काम तुरंत करते हैं—अभी नाप दीजिए, चार घंटे बाद सिले कपड़े लीजिए.

टेकचंद जी मुझसे अधिकतर हिंदुस्तानी में ही बोल रहे थे, परंतु डैनी उनसे अंग्रेजी में ही बातचीत कर रहा था. दुकान के दो-एक कर्मचारियों से वे सिंधी में भी बात कर रहे थे. उन्होंने बताया, उनकी चार लड़कियां हैं और एक लड़का (डैनी). काउंटर पर खड़ी लड़की भी उन्हीं की बेटी थी.

'मैं छोकरी को मैट्रिक तक पढ़ाता हूं. उसके पीछू दो-तीन बरस तक उससे दुकान पर काम लेता हूं. इस काम की उसे पगार देता हूं, जो उसके हिसाब में बैंक में जमा होती जाती है. पीछू उसी पैसे से उसकी शादी कर देता हूं. दो लरकी का शादी बना चुका हूं. ये लरकी इसी बरस से काउंटर पर आयी है. अब ये इस काउंटर को दो-तीन बरस संभालेगी.'

मैंने पूछा, 'आपके बच्चे सिंधी बोल लेते हैं?'

वे बोले, 'इन सबका जनम हांगकांग में हुआ. लरकियां तो कुच-कुच सिंधी बोल सकता है, पर डैनी नहीं बोलता.' फिर वे बोले, 'मैं डैनी को बोलता हूं. . . मैन, तुम भी सिंधी सीख लो. मानो, कबी अपनी दुकान पर कोई आफीसर जांच करने आ जाये. मैं दुकान से कोई माल या कागज हटाना मांगू या और कोई प्रायवेट बात डैनी को बोलना मांगू. . . तो कैसे बोलूं? अंग्रेजी में बोलूं. . . चीनी में बोलूं, तो वो अफसर सब समझ जायंगा. अबी इसकू सिंधी आता होइंगा, तो मैं सिंधी में बोल सकता हूं. . . नहीं तो हम पकरा जायंगा. . . तब क्या होयंगा. . .बाप जेल में. . .बेटा रेल में.'

दिल्ली से चलते समय मुझे मेरे एक संबंधी ने हांगकांग के भारतीय आयोग के एक अधिकारी के लिए कुछ दवाएं और मिठाई का एक डिब्बा दिया था. मेरे संबंधी महोदय ने बड़े विश्वास से मुझसे कहा था कि वे अधिकारी उनके घनिष्ठ मित्र हैं और वहां वे मेरी बहुत मदद करेंगे.

हांगकांग में मुझे कुल दो दिन रहना था. होटल में पहुंचते ही मैंने उन्हें

जापानी आतिथ्य : डॉ. महीप सिंह और उनके मित्र डॉ. रमेश माथुर, एक जापानी परिवार के साथ.

Funding: Tattva Heritage and IKS

फोन से सूचित कर दिया था कि मैं आपके लिए दिल्ली से कुछ चीजें लाया हूं.

वे बड़े खुश हुए. बोले, 'आप हांगकांग पहली बार आ रहे हैं?'

मैंने कहा, 'जी हां.'

वे कुछ सोच में डूब गये—'आप आये यह बड़ी खुशी की बात है. परंतु यदि आप वीकेंड (साप्ताहांत) में आते तो बहुत अच्छा रहता. मैं आपकी कुछ सहायता कर सकता.'

मैंने कहा, 'आप इसकी चिंता न कीजिए. केवल यह बताइए कि ये चीजें आप तक कैसे पहुंचाऊं.'

उन्होंने दूसरे दिन शाम को होटल में आने का वायदा किया. मैं शाम को होटल की रिसेप्शन पर आ गया. वे आये. साथ में उनकी पत्नी भी थीं. वे बड़े तपाक से मिले. चीजें भेजने के लिए अपने मित्र का और लाने के लिए मेरा बार-बार धन्यवाद करने लगे और बार-बार कहने लगे—'आप वीकेंड में आते तो मैं आपकी कुछ सेवा कर सकता.'

मैंने कहा, 'चिंता न कीजिए, मैं स्वयं ही इधर-उधर घूम कर वापस आ जाऊंगा.'

'चलिए.' उनकी आवाज उदास हो गयी थी.

हम लोग फेरी टरमिनल की तरफ बढ़े. सामने हांगकांग द्वीप की बहुमंजिली इमारतें ऊंची-नीची पहाड़ियों पर जगमगा रही थीं.

अधिकारी महोदय को दस सेंट (सोलह पैसे) का मेरा फेरी भाड़ा भी देना पड़ा. मैं देने लगा तो पति-पत्नी दोनों ही बड़े आग्रह से बोले—'नहीं. . . . नहीं. . . . कुछ हमें भी तो सेवा का अवसर दीजिए.'

कुछ मिनटों की यह फेरी यात्रा बहुत-बहुत आकर्षक थी. पीछे छूटता हुआ कोवलून और निकट आता हुआ हांगकांग, दायें-बायें दूर-दूर तक फैला हुआ समुद्र—सब कुछ बहुत लुभावना लगा.

इस यात्रा के दौरान अधिकारी महोदय ने दो-एक बार फिर खेद भरी सफाई दी—'आप वीकेंड में आते, तो हम आपकी कुछ सेवा कर सकते.'

तथागत की अभय मुद्रा : नारा के बौद्ध मंदिर में भगवान बुद्ध की प्रतिमा

ाहर देशवासियों की खोज

डॉ. महीप सिंह

मैं उनके साथ ही होटल से बाहर निकल आया. सड़क पर आ कर उनकी आंखों में प्रश्न उभरा- अब? मतलब था कि मैं उनका पिंड छोड़ूं, जिससे वे अपने घर वापस जा सकें. मैं पूछ बैठा, 'आप रहते कहां हैं?'

'हांगकांग साइड में, वे बोले, 'कोवलून से हांगकांग द्वीप में जाने के लिए फेरी सर्विस है. वैसे अब तो दोनों भागों को मिलाने के लिए टनेल भी बन गयी है.'

मेरे मन में आया, क्यों न मैं इनके साथ हांगकांग की ओर चला जाऊं. कुछ देर उधर घूम-फिर कर वापस आ जाऊंगा. मैंने कहा, 'चलिए, मैं भी आप के साथ उस तरफ चलता हूं.'

मैंने देखा पति-पत्नी दोनों के चेहरे पर बड़ी परेशानी उभर आयी है. वे बोले, 'हमें तो इसके बाद और किसी से मिलने जाना है. . . . आप?'

जापान इंडियन चेंबर ऑफ कामर्स के अध्यक्ष सरदार बलवंत सिंह के साथ लेखक : मैं तां पूरा पंजाबी आं.

फेरी से उतर कर हम बाहर निकले, तो मैंने देखा कि उनकी पत्नी ने उन्हें चिकोटी काटी है और इशारे से कुछ कहा है. वे जैसे चौंक-से पड़े. बोले, 'हमारी बड़ी इच्छा थी कि हम इस समय आपको अपने घर ले चलते. असल में तो आपको होटल में रुकने की जरूरत ही नहीं थी. . . . हमारा घर आपका अपना घर है. पर इस समय हमें कहीं और जाना है. खैर, आइए कोई ड्रिंक तो ले ही लें.'

वे फेरी स्टेशन पर बनी एक दुकान की ओर बढ़ गये. मेरे मन में उभरा, 'भाई, कुछ पिलाना ही है, तो एक प्याला चाय पिला दो.' मैंने शाम की चाय नहीं पी थी और मुझे उसकी खासी तलब महसूस हो रही थी.

हम लोग स्टाल पर जा कर खड़े हो गये और सबने ऑरेंज पी. स्टेशन से बाहर निकल कर मैंने उनसे विदा ली. जाते-जाते उन्होंने एक बार फिर दोहराया 'आप वीकेंड में आते तो. . . .'

अब ? बिना कुछ सोचे मैं सीधा चलता चला गया. सामने एक बड़ी सड़क आ गयी. बीच में ट्राम की पटरी बनी हुई थी. मैं ट्राम पटरी पर बने ट्राम स्टैंड पर आ कर खड़ा हो गया. इतने में एक ट्राम आ कर रुकी. कुछ सवारियां चढ़ीं, तो मैं भी चढ़ गया. सोचा मंथर गति ट्राम से हांगकांग की सैर कर लें. फिर किसी दूसरी ट्राम से वापस आ जायेंगे. बीस सेंट का टिकट ले कर मैं बैठ गया. कुछ देर बाद ट्राम दाहिनी ओर मुड़ कर ऐसी सड़क पर आ गयी, जहां से समुद्र दिखाई दे रहा था और सामने बंबई की चौपाटी जैसा बाजार जगमगा रहा था. मैं उतर पड़ा और बाजार की ओर चल दिया. एक ओर बहुत-से छोटे-छोटे स्टाल बने हुए थे. उनके आगे कुर्सियां रखी हुई थीं, बड़े-बड़े तवों पर खाद्य पदार्थ तले जा रहे थे, या जलती हुई आग पर भूने जा रहे थ और बहुत-से लोग बड़ी तन्मयता से खा-पी रहे थे. चारों तरफ मछली की गंध उड़ रही थी. ध्यान से देखने की कोशिश की, तो सब ओर छोटी-बड़ी मछलियां, केंकड़े, आक्टोपस के कटे अंग ही दिखाई दे रहे थे. गंध इतनी तेज कि उबकाई-सी आने लगी.

परंतु दूसरी ओर कई पंक्तियों में अन्य वस्तुओं की दुकानें लगी थीं. सिले हुए कपड़े, टाइयां, रेडियो, घड़ियां, टेप-रेकार्डर, म्यूजिक टेप, नेल कटर, कैंचियां ताले और दुनिया भर की चीजें. मैं दुकानों पर घूम-घूम कर चीजें देखने लगा. मुझे कानपुर का परेड बाजार याद आ गया.

मैंने एक घड़ी की कीमत पूछी.

'सेवेंटी फाइव डालर.'

मैं आगे बढ़ा.

चीनी दुकानदार ने झटपट पूछा—'व्हाट पे?'

मैंने कहा—'ट्वेंटी डालर.'

'नो. . . . पे सिक्सटी डालर.'

मैंने कहा, 'नो, ट्वेंटी फाइव डालर.'

'ऑलराइट, पे फिफ्टी डालर.'

मैं आगे बढ़ा, तो उसने फिर बुलाया—पे फार्टी डालर.'

मैं तेजी से आगे बढ़ा तो वह जोर-जोर से बुलाने लगा. मैंने तय कर लिया कि अब किसी दुकान से किसी चीज का मूल्य नहीं पूछूंगा.

घने बाजार से बाहर आया, तो देखा फलों का रस बिक रहा है. उस बाजार की याद में मैंने पचास सेंट खर्च किये और एक गिलास अनन्नास का रस पिया.

स्नेह-संबंध : अव्यक्त संघर्ष

ओसाका की फ्लाइट लेने के लिए मैं एयरपोर्ट के लाउंज में बैठा था कि मैंने देखा मेरे पास के ही एक सोफे पर दो सरदार जी आ कर बैठ गये हैं. कुछ देर में उनमें से एक उठ कर मेरे पास आये.

'सत श्री अकाल.'

उन्होंने पंजाबी में पूछा— 'कहां जा रहे हैं?'

मैंने कहा, 'मैं दिल्ली से आ रहा हूं और अब जापान जा रहा हूं.'

'आप हांगकांग में रहते हैं?' मैंने पूछा.

उन्होंने बताया कि उन्हें और उनके बड़े भाई को हांगकांग में रहते चालीस

जापानी बच्चों के साथ लेखक

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वर्ष से अधिक हो गये हैं. उन्होंने अपना कार्ड दिया. एक ओर चीनी में और दूसरी ओर अंग्रेजी में छपा था— हाकिम सिंह मनी लैंडर.

मैंने पूछा—'काम कैसा चल रहा है?'

वे बोले– 'पहले तो बहुत अच्छा था, पर अब यहां चीनी लोग बहुत लड़ाकू और बेईमान हो गये हैं. रुपया ले लेते हैं, देने का नाम नहीं लेते. फिर भी किसी तरह काम चल रहा है.'

मैंने उन्हें ध्यान से देखा— आयु पचास-पचपन के आसपास. उनके भाई जो दूसरी ओर बैठे थे उनसे पांच-सात वर्ष बड़े लगते थे. दोनों भाइयों के सिर पर बहुत सादे ढंग से बंधी सफेद पगड़ी थी. दाढ़ी नीचे से गांठ लगा कर बंधी हुई थी. वे लंबी सफेद बुश्शर्ट और पैंट पहने हुए थे. उनकी बातचीत, बोली, वेशभूषा सभी से ऐसा लगता था, जैसे वे कुछ महीने पहले ही दिल्ली के पहाड़-गंज से निकल कर आये हों.

मैंने पूछा— 'आप कहीं जा रहे हैं?'

वे बोले— 'मेरी लड़की एक ट्रेनिंग के सिलसिले में कुछ दिन के लिए भारत जा रही है.' और उन्होंने एक दूसरे सोफे पर बैठी महिलाओं में से एक की ओर इशारा कर दिया. मैंने उधर देखा, परंतु उनमें सरदार हाकिम सिंह की कोई लड़की हो सकती है, ऐसा नहीं लगा. उस सोफे पर चालीस-पचास के बीच की आयु की एक चीनी महिला और उसके साथ दो चीनी लड़कियां बैठी थीं– बीस-बाईस वर्ष की. तीनों के बाल कटे हुए थे. तीनों ने बहुत आधुनिक ढंग की शर्ट-पैंट पहन रखी थी. और चीनी भाषा में ही आपस में कुछ बातचीत कर रही थीं. कहीं आसपास भी पंजाबी ढंग की कोई लड़की नजर नहीं आ रही थी.

मैं अपनी उत्सुकता नहीं दबा सका, 'आपकी लड़की तो कहीं दिखाई नहीं देती.'

'वह सामने ही तो बैठी है.' वे बोले, 'बीच में बैठी औरत मेरी बीवी है और बाकी दोनों मेरी लड़कियां हैं.' फिर वे मुस्कराते हुए बोले, 'मैंने चीनी औरत से शादी की है.'

मुझे लगा जैसे हांगकांग में सरदार हाकिम सिंह और उसकी चीनी पत्नी पिछले बीस-पच्चीस वर्ष से निरंतर एक सांस्कृतिक युद्ध करते रहे हैं. हांगकांग की चीन भूमि में सरदार हाकिम सिंह अपनी चीनी पत्नी को पंजाबी रंग नहीं दे सके. और अपने सारे प्रयत्नों के बावजूद वह चीनी महिला सरदार हाकिम सिंह को आधा इंच भी चीनी नहीं बना सकी. परंतु बच्चे मां और भूमि के ही रंग में रंग गये.

परंतु इससे भिन्न प्रकार का एक उदाहरण मुझे जापान में मिला. एक बार कोबे के गुरुद्वारे में मैंने दो छोटे-छोटे बच्चे देखे. एक की आयु लगभग चार वर्ष और दूसरे की पांच वर्ष होगी. दोनों ही बहुत सुंदर थे—गोरा रंग, सिर पर बंधी हुई छोटी-छोटी जूड़ियां, नुकीली नाक और पतले होंठ. पर जब मेरा ध्यान उनकी आंखों की तरफ गया, तो लगा कुछ गड़बड़ है. उनकी आंखें जापानी सम्मिश्रण की खुली घोषणा कर रही थीं. मैंने पूछा तो पता लगा, ये दोनों बच्चे सरदार जगजीत सिंह खुराना के हैं और उनकी पत्नी

कोबे के गुरुद्वारे में प्रसाद वितरण

एक जापानी महिला हैं. गुरुद्वारे में उनकी पत्नी भी मिलीं. खूब स्वस्थ, गोरी, ऊंची और भरी महिला. उन्होंने जार्जेट की साड़ी पहन रखी थी और बिलकुल भारतीय महिलाओं जैसा बालों का बड़ा जूड़ा बना रखा था. उनकी केवल नाक और आंखें जापानी होने का सबूत दे रही थीं. अन्यथा वे पूरी तरह खुराना जी के रंग में रंगी जा चुकी थीं.

मुझे पता नहीं था कि दिल्ली छोड़ते ही मैं इस बुरी तरह से गृहातुर (नॉस्टैलजिक) अनुभव करने लगूंगा. जापान पहुंचने पर तो मेरा यह अहसास और तीव्र हो उठा. मेरे मित्र डॉ. रमेश माथुर उसी विश्वविद्यालय में थे, आज भी हैं, जहां मुझे एक वर्ष रहना था. जापानी भाषा का उनका ज्ञान मेरे भाषा अज्ञान को ढंके रहता था. उस नगर (हीराकाता) में वे पहले भारतीय थे और मैं दूसरा बिलकुल अलग-सा दिखनेवाला. मेरी पगड़ी और दाढ़ी को देख कर यूनिवर्सिटी कैंटीन की महिला कर्मचारी अक्सर डॉ. माथुर से कहती थीं कि भारत से आया हुआ आपका यह मित्र बहुत फैशनपरस्त है. इसके सिर की टोपी कैसी है और इसकी दाढ़ी किस ढंग से चिपकी रहती है!

कोबे में तंदूरी का स्वाद : कितना मंहगा!

रमेश के अतिरिक्त किसी भारतीय से हिंदी बोलने का अवसर मुझे तब मिला जब हम कोबे के गेलार्ड होटल में भारतीय खाना खाने गये. जापान पहुंचे मुझे अभी मुश्किल से दस-बारह दिन ही हुए थे, पर ऐसा लगने लगा था कि दाल-रोटी खाये वर्षों गुजर गये हैं और मैं न जाने कब से भूखा हूं. हमारे साथ उस विश्वविद्यालय में स्वीडन से आयी एक शोध-छात्रा मिस विदेउस भी थी. जैसे ही हम गेलार्ड में घुसे सामने काउंटर पर एक जापानी लड़की के साथ एक भारतीय युवती भी दिखाई दी— सांवले रंग की तीखे नैन-नक्शोंवाली. लगातार कई दिन तक जापानी महिलाओं का गोरा रंग देखने के बाद सांवला-सलोना रंग देखा, तो बहुत आकर्षक लगा. हमें देख कर उस युवती के मुख पर औपचारिक मुस्कराहट आना, तो दरकिनार, उसका मुंह और सिकुड़ गया और वह दूसरी तरफ देखने लगी.

हम लोग एक कोने की मेज की तरफ बढ़ गये. मैंने इधर-उधर दृष्टि दौड़ायी. अंदर बहुत कम लोग थे और जो थे भी, वे सभी जापानी थे. वे भारतीय भोजन का स्वाद लेने आये थे.

इतने में एक युवक हमारी मेज पर छपा मीनू रखने लगा. वह युवक मुझे उत्तर भारत के किसी स्थान का लगा. मैंने हिंदी में पूछा, 'बताइए, क्या-क्या बनाया है?'

'आप क्या खायेंगे, बोलिए!' उसने पूछा.

उसका उच्चारण मुझे बहुत साफ लगा. मैंने पूछा, 'आप कहां के रहनेवाले हैं?'

वह बोला, 'जन्म और शिक्षा-दीक्षा कानपुर में हुई है.'

'कानपुर में?' मैं और रमेश दोनों चौंके. मैं तो कुछ अधिक ही उत्तेजित हो गया. मैंने कहा, 'हम दोनों के जीवन का भी एक बहुत बड़ा भाग कानपुर में गुजरा है. कुछ क्षणों में ही वह युवक (ललितमोहन पंत) और हम एकदम निकट आ गये. पंत ने हमें बड़े प्रेम से खाना खिलाया, परंतु जब मैं बिल अदा कर रहा था, तो पैरों में कुलबुलाहट-सी होने लगी थी. तीन व्यक्तियों के भोजन का बिल लगभग तीन सौ रुपये था. एक तंदूरी रोटी २०० येन (लगभग पांच रुपये), उड़द की दाल-एक प्लेट-४०० येन (दस रुपये), पत्ता गोभी की सब्जी एक प्लेट-५५० येन (लगभग पंद्रह रुपये), पनीर कोफ्ता-एक प्लेट ७५० येन (लगभग बीस रुपये). ऊपर से दस प्रतिशत सरचार्ज और दस प्रतिशत बिक्रीकर. मैंने चीजों की ये दरें अपने एक पत्र में श्री कन्हैयालाल नंदन को लिखीं तो उत्तर मिला— 'ये भाव देख कर तो, बाप-दादों की भूख भी हवा हो गयी है.'

कुछ दिन बाद मेरी भेंट संदीप टैगोर से हुई. वे जापान के एक विश्वविद्यालय में अंग्रेजी पढ़ाते हैं और तकात्सुकी नगर में अपने मकान में रहते हैं. उन्होंने भी जापानी महिला से विवाह किया है और माया तथा कृष्टि नाम की उनकी दो लड़कियां हैं. एक दिन वे अपनी बच्चियों सहित रमेश से मिलने आये. मुझसे भेंट हुई, तो उन्होंने हाथ जोड़ कर कहा—'नमस्कार.' मैंने हिंदी में पूछा— 'कहिए कैसे हैं?' उन्होंने अंग्रेजी में उत्तर दिया. मैंने सोचा, शायद वे 'नमस्कार' तक ही भारतीय (या बंगाली) हैं. परंतु जल्दी मुझे यह धारणा बदलनी पड़ी. संदीप को टूटी-फूटी हिंदी बोलने का काफी शौक है. पांच-छह वर्ष यूरोप में गुजारने के बाद वे बारह-चौदह वर्ष से जापान में हैं, परंतु अपने बंगालीपन को उन्होंने बहुत आग्रह-पूर्वक बचा कर रखा है.

कुछ दिन बाद मैं, रमेश, संदीप और उनकी दोनों लड़कियां तथा संदीप के एक मित्र सुशांत वसु और उनकी पत्नी जापान के एक पर्यटन स्थल 'कातायामाजू' की सैर के लिए गये. ३०० किलोमीटर की इस यात्रा में संदीप का 'नॉस्टैलजिया' भी जैसे पूरे उभार पर आ गया. मैंने उससे अंग्रेजी में बात की, तो उसने उत्तर हिंदी में दिया– 'महीप, मेरा हिंदी में बात करने का मन करता है. मैं टूटा-फूटा हिंदी बोलता हूं, पर ऐसा बोलना भी मुझे अच्छा लगता है. अभी तुम मिला, तो हम हिंदी में बोलने सका. पीछू हम किससे बोलेगा?' फिर तो हम हिंदी में ही बातचीत करते रहे.

तभी संदीप ने तान छेड़ दी, **'अंखिया मिलाइके जिया भरमाइके चले नहीं जाना. . . . ओ चले नहीं जाना.'** और गाड़ी चलाते-चलाते मेरी ओर मुंह कर के पूछा, 'अच्छा गाया ना?'

मैंने कहा, 'बहुत अच्छा. पर इतना पुराना गाना कहां से याद आ गया?'

'बहुत बरस पहले मैंने इलाहाबाद में वो फिल्म देखा था. . . रतन. उसका गाना मुझे याद है. फिर संदीप ने सहगल, पंकज मलिक, जगमोहन के दशाब्दियों पुराने गानों की धुनें छेड़ीं और हम लोग बीच के अनेक शहरों में रुकते हुए अपनी मंजिल तक पहुंचे.

घर की याद : विदेश में आजादी की सालगिरह

जापान के भारतीयों में से कुछ से एक साथ मिलने का पहला अवसर मुझे स्वतंत्रता दिवस (१५ अगस्त १९७४) के दिन मिला. जापान के अंग्रेजी समाचार पत्र 'माइनीची डेली न्यूज' में एक दिन पहले मैंने पढ़ा कि कोबे के इंडिया क्लब में स्वतंत्रता दिवस के उपलक्ष्य में एक समारोह होगा. मैंने और रमेश ने उस समारोह में शामिल होने की योजना बनायी. रमेश को यह पता ही था कि मैं किस कदर 'नॉस्टैलजिक' हो रहा हूं. समारोह में अनेक लोगों से भेंट हुई. एयर इंडिया के दयाल गिडवानी और कृष्ण चावला. चावला की पत्नी दिल्ली विश्वविद्यालय की पूर्वछात्रा थी और मुझे जानती थीं. इंडिया क्लब के प्रेसीडेंट श्री किशन सिंह सचदेव, इंडियन सोशल सोसाइटी के अध्यक्ष मि. मोतवानी, इंडियन चेंबर आफ कामर्स के अध्यक्ष सरदार बलवंत सिंह सेठी तथा व्यापारी वर्ग में दिनेश झवेरी, स्वर्णपाल सिंह, क्वात्रा बंधु, बलदेव पावा आदि. सरदार बलवंत सिंह सेठी से मैंने पूछा, 'आप जापान में कब से हैं?'

वे बोले, 'लगभग बीस वर्ष से.'

मैंने कहा, 'तब तो आप पूरे जापानी हो गये होंगे.'

उनके रौबीले चेहरे पर मुस्कराहट उभरी और वे अपनी उठी हुई नोकदार मूछों पर उंगली फेरते हुए बोले, 'मैं तो पूरा पंजाबी आं.'

सरदार अमर सिंह क्वात्रा ने हांगकांग से ओसाका तक मेरे साथ ही हवाई यात्रा की थी. वे भी वहां मिले. इसके बाद जितनी बार भी वे मिले, मैंने उनकी आंखों में स्नेह का वह रस झलकते पाया, जो मुझे सदैव सिक्त करता रहा.

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वहीं जापान में भारत के कौंसुल जनरल श्री मेनन से भेंट हुई. वे कुछ दिन पूर्व ही कनाडा से स्थानांतरित हो कर आये थे– अत्यंत हंसमुख और मिलनसार. वे हर व्यक्ति से औपचारिक रूप से मिल रहे थे, परंतु ऐसा लग रहा था कि वे सचमुच हर व्यक्ति को जानना चाहते हैं और उससे संबंध बनाना चाहते हैं. कुछ दिन बाद जापान की वेदांत सोसाइटी में श्रीमती सुब्बुलक्ष्मी के गायन का कार्यक्रम था. वहां हमारी उनसे भेंट हुई. उन्होंने हमें हमारे नामों सहित पहचाना. इसके बाद कई बार उनसे भेंट हुई और हर बार मैंने उन्हें अधिक आत्मीय पाया. कौंसुलेट के एक अन्य अधिकारी श्री अमरसिंह भी बहुत हंसमुख व्यक्ति थे.

गाईजिन. . . . इंदोजिन !

अपने लगभग एक वर्ष के जापान-निवास में मेरी भेंट बहुत से भारतीयों से हुई. अधिकांश भारतीय (लगभग ६००) कोबे में रहते हैं. विदेशों के अधिकांश कौंसुलेट इस नगर में हैं. साथ ही यह जापान का एक प्रमुख बंदरगाह है, इसलिए भी इस नगर में विदेशी बड़ी मात्रा में दिखाई देते हैं. जापान में विदेशी किसी-न-किसी रूप में आज भी एक अजूबा है. विशेष रूप से छोटे शहरों में किसी भी विदेशी को देख कर बच्चे 'गाईजिन, गाईजिन (विदेशी. . . विदेशी) कह कर चिल्लाने लगते हैं. मुझे देख कर वे 'इंदोजिन इंदोजिन (भारतवासी. . .भारतवासी) कहने लगते थे. कोबे में प्रतिवर्ष 'कोबे फेस्टिवल' नाम का एक समारोह होता है, जिसमें हजारों जापानी स्त्री-पुरुष विभिन्न वेशभूषाओं में जुलूस की शक्ल में शहर की सड़कों पर से गुजरते हैं. इस समारोह में विदेशियों की टोलियां भी भाग लेती हैं. गत वर्ष भारतीय टोली में रामराज्य की कल्पना से संयुक्त राम, लक्ष्मण और सीता की झांकी थी और सड़क पर भंगड़ा और गिद्धा नृत्य करते हुए भारतीय चल रहे थे.

कोबे के अधिकांश भारतीय व्यापारी हैं और वे अधिकतर आयात-निर्यात का काम करते हैं. भारतीय व्यापारियों में अधिकांश सिंधी, पंजाबी और गुजराती हैं. 'इंडिया क्लब' और 'इंडियन सोशल सोसाइटी' नाम की इनकी दो सामाजिक संस्थाएं हैं. भारतीय व्यापारियों की 'इंडियन चेंबर ऑफ कामर्स' नाम की संस्था है, जो उनके व्यापारिक हितों की देखभाल करती है.कोबे में एक गुरुद्वारा है, जिसमें हर रविवार को प्रातः दीवान सजता है. जैसा स्वादिष्ट कढ़ाह-प्रसाद और लंगर मैंने कोबे के गुरुद्वारे में खाया, मुझे याद नहीं, वैसा इससे पहले मैंने कभी खाया हो. कोबे के गुरुद्वारे की एक अच्छी बात यह है कि वहां कीर्तन आदि करने के लिए कोई पेशेवर रागी जत्था नहीं है. गुरुद्वारे में आनेवाले स्त्री-पुरुष स्वयं कीर्तन करते और 'शबद' गाते हैं.

जापान के ये भारतीय व्यापारी अपने व्यावसायिक क्षेत्र में बहुत सफल हैं. कोबे में ही एक व्यक्ति ने मुझसे कहा— इस नगर में आपको जो भी बहुमंजिली शानदार इमारत नजर आ जाये, समझ लीजिए वह किसी भारतीय की है. इनमें थोड़ी-बहुत धार्मिकता तो है, परंतु इनकी सांस्कृतिक-बौद्धिक चेतना बहुत सामान्य स्तर की है. डॉ. माथुर और मैंने मिल कर कुछ प्रयत्न किये कि किसी तरह भारतीय समुदाय की कुछ दिलचस्पी हम अपने विश्वविद्यालय के भारतीय अध्ययन विभाग में पैदा करें, जहां भारत संबंधी अनेक शोध-विषयों पर काम हो रहा है, या होने जा रहा है और जहां प्रतिवर्ष लाखों येन भारत संबंधी विविध विषयों की पुस्तकों की खरीद पर खर्च किया जा रहा है, परंतु अपने प्रयत्नों में हम बहुत कम सफलता प्राप्त कर सके. हमें जो भी थोड़ी बहुत सफलता मिली उसका श्रेय 'इंडियन चेंबर ऑफ कॉमर्स' के अध्यक्ष सरदार बलवंत सिंह सेठी को था. श्री सेठी ने पहली मुलाकात में ही मुझसे कहा था कि मैं अभी भी पूरा पंजाबी हूं. उनका यह कहना निरी गर्वोक्ति ही नहीं थी. पंजाबियों जैसा खुला दिल, परेशान कर देने की हद तक की मेहमाननवाजी, हाथ में लिये हुए काम को पूरा करने की लगन आदि गुण उनके ६ फुटी व्यक्तित्व के साथ इस तरह गुंथे हुए लगे कि भारत से बीस वर्षों का बिलगाव उस पर धूल की हल्की-सी परत भी नहीं जमा सका.

जापान के बुद्धिजीवी भारतीयों से मेरी अधिक भेंट नहीं हुई. एक दिन ओसाका से लक्ष्मीधर मालवीय का फोन आया. वे ओसाका विश्वविद्यालय में हिंदी पढ़ाते हैं. टेलिफोन पर उनसे बातचीत कर के लगा— मैं जापान में नहीं, बल्कि इलाहाबाद में हूं. दो-चार दिन बाद दोपहर के भोजन के लिए उनके घर पर जाना था. मैं और रमेश माथुर जब भूमिगत ट्रेन की यात्रा पूरी कर के उनके बताये स्टेशन की सीढ़ियां चढ़ कर ऊपर आये, तो सड़क के दूसरी ओर मालवीय जी हमारी प्रतीक्षा कर रहे थे. उनकी दाढ़ी बढ़ी हुई थी, जापानी किमोनो और जापानी खड़ाऊं उन्होंने पहन रखे थे और कंधे पर एक झोला लटक रहा था. घर पहुचने पर मालूम हुआ कि उनकी जापानी पत्नी अपने मायके गयी हुई हैं. हमारे लिए मालवीय जी ने स्वयं भोजन तैयार किया था.

बुद्धिजीवियों के अपने-अपने घेरे

अपने संपूर्ण निवास के दौरान मुझे यह बात हमेशा याद आती रही कि अपने घोर व्यापारिक स्वार्थों की सीमाओं में बंद होने के बावजूद भारतीय व्यापारी आपस में मिलते हैं, एक-दूसरे की कुछ मदद भी करते हैं, शाम को क्लब में आ कर बिलियर्ड या ताश खेलते हैं. उन्होंने अपने सामाजिक, धार्मिक और व्यापारिक संगठन भी बनाये हैं, परंतु भारतीय बुद्धिजीवी वर्ग का आपसी संबंध नहीं के बराबर है. इनके अपने नितांत वैयक्तिक 'सेल' हैं, जिन्हें पूरी तरह सुरक्षित रखने और किसी दूसरे को उनकी हवा भी न लगने देने के लिए ये पूरी तरह सतर्क हैं. हर व्यक्ति अपने ही बनाये घेरे में घिरा हुआ है और दूसरे को ले कर सदैव शंकित रहता है. ऐसा लगता है जैसे ये सबके सब गहरी असुरक्षा-भावना से पीड़ित हैं.

ऐसा भी नहीं कि भारत में रहनेवाले भारतीय बुद्धिजीवी इसके अपवाद हों !

■■■

भ्रम-भंग का गीत ⊡ रामदेव आचार्य

आधा जीवन पिया चाय की चुस्की में,
आधा जीवन फूंक दिया सिगरेटों में,
बाक़ी जितनी भी पूंजी अपने पास बची,
उस पूंजी को खर्च दिया कविताओं में.

यह परिवेश यातना का पर्याय मिला,
जैसे शापित कैदी एक सजा भोगे,
पहचानों से धोखे खाये, भ्रम टूटे,
षड्यंत्रों ने बढ़ते हुए कदम रोके.

हम ऐसे सौदागर हैं इस बस्ती के,
जो अपने नातों-रिश्तों से ठगे गये,
सीता-सी तेजस्वी मर्यादाओं पर,
धोबी-से आरोप अचानक मढ़े गये.

मोड़ों पर ऐसे हमको हमराज मिले,
जो पगडंडी की रेखाएं तोड़ गये,
हम तो संवेदन में उन्हें समर्पित थे,
वे संवेदन से कुंठाएं जोड़ गये !

थोड़े-से अपने दिमाग में सपने थे,
गलत समय ने उनके पंख काट डाले
आकांक्षा गुमराह मोड़ पर बहक गयी
दुष्ट साजिशों ने संकल्प चाट डाले.

थका-थका हारा-हारा एकाकीपन
सबधों का जहर निगलता चला गया,
फटी-फटी जेबों में घुटता रहा सृजन
मौन बर्फ की तरह पिघलता चला गया.

समझौतों ने जगह-जगह पर बहलाया,
आदर्शों ने घुटे-घुटे संदर्भ दिये,
सौ-सौ बार परिस्थितियों ने दहलाया
पराजयों ने सहमे-सहमे अर्थ दिये.

मन तो मिला सिकंदर-जैसा विश्व-जयी,
धीरज जो हर एक पाप को माफ करें,
अपनों की टुच्ची हरकत ऐसी देखी,
जो मन के सब पाक इरादे साफ करें.

अब तो बस एक तमन्ना बाकी है,
रचना में अस्तित्व विसर्जित कर ही लूं,
कविता मुझको जिये, जियूं मैं कविता को,
इतनी-सी पूंजी तो अर्जित कर ही लूं !

■■■

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लेखक-संपादक पत्र-व्यवहार

⊡ दीरेंद्रकुमार जैन

संपादक का पत्र

प्रियवर लेखक महोदय,

हमें खेद है कि कुछ अनपेक्षित कारणों से 'तुलसी चतुश्शती' पर आपकी स्वीकृत रचना का हम उपयोग नहीं कर पा रहे हैं. अतः उक्त रचना 'तुलसी पंचशती' के लिए हमने सुरक्षित रख ली है. यदि पुनः इसी प्रकार के अनपेक्षित कारण नहीं आये, तो हम उसे अवश्य ही प्रकाशित करेंगे.

धन्यवाद.

भवदीय,
संपादक

लेखक का पत्र

प्रियवर संपादक जी.

सादर अभिवादन,

आपकी रचना लौटानेवाली 'स्लिपें' हमारे पास बहुत अधिक संख्या और मात्रा में एकत्रित हो गयी हैं. हमें खेद है कि हम इनका किसी भी प्रकार का उपयोग कर सकने में अपने को असमर्थ पा रहे हैं (रद्दीवाला भी इन्हें नहीं खरीदता). अतः आपको उक्त स्लिपें लौटायी जा रही हैं, जिससे कि अन्य लेखकों की रचनाओं के लिए आप इनका उपयोग कर सकें.

इसे आप अपनी संपादन कला के महत्व पर किसी प्रकार का आक्षेप न समझें.

धन्यवाद

संलग्न :
१ किलो वापसी स्लिपें

भवदीय—
लेखक

चश्मा

ग्राहक— (ऐनकसाज की तारीफ करते हुए) आपका चश्मा लगाने से तो भूगोल की बात सही साबित हो गयी.

"वह कैसे ?"

"जब मैं यह चश्मा लगा लेता हूं, तो धरती घूमती हुई दिखाई पड़ती है."

•

रावण का अभिनय करनेवाले कलाकार की आंखों में फ्लू हो जाने के कारण निर्देशक ने उसकी आंखों पर काला चश्मा लगा दिया, तो वह बोला, "मेरी बीसों आंखों पर काले चश्मे लगाइए."

"क्यों?"

"क्योंकि यह छूत का रोग है!"

दिखाई दो पड़ते हैं

चश्मा वापस कर रही ले लो ऐनकसाज।
इस चश्मे की वजह से बिगड़ रहा है काज॥
बिगड़ रहा है काज रंग बदरंग हो रहा।
पातिव्रत है इसके कारण भंग हो रहा॥
इस चश्मे के लेंस बुराई यह करते हैं।
मेरे पति हैं एक दिखाई दो पड़ते हैं॥

⊡ रमई काका

मास्टर के घर हाथी आया

⊡ वसंत सबनीस

किसी ने ठीक ही कहा है कि हाथी के पाव में लक्ष्मी रहती है. यह सच है. पर उसे वहां से पाना पड़ता है और इसके लिए नसीब की जरूरत होती है. यों कह लीजिए कि कल कोई हाथी चलता हुआ आपके दरवाजे पर आ कर खड़ा हो जाये, तो यह मतलब नहीं कि लक्ष्मी जी उसके पांवों से निकल कर आपके घर में घुस जायेंगी. हमारे गांव में ही क्या हुआ. हाथी तो आया विश्वनाथ मास्टर के यहां और लक्ष्मी जी को ले गया अन्ना देशमुख !

आप विश्वनाथ मास्टर को नहीं जानते ? अरे वे ही, चूल्हे बबूल से. चलते हैं, तो कंधे उचका कर. बटेर-सी आंखोंवाले. नहीं समझे ? आपने कभी किसी को सवेरे-सवेरे दूब इकट्ठी करते देखा है. बस, वही हैं विश्वनाथ मास्टर.

★

एक दिन क्या हुआ कि विश्वनाथ मास्टर रोज की तरह नहा-धो कर, पूजा-पाठ कर के दरवाजे पर आये ही थे कि क्या देखते हैं कि आंगन के दरवाजे पर एक हाथी खड़ा है. देखा, तो एकदम चौंक पड़े. यह हाथी कहां से आ गया ? अपने गांव के आसपास तो कोई सरकस भी नहीं आया कि वहां से भाग आया होगा. न आसपास कोई जंगल ही था कि वहां से आ गया होगा, तो फिर वह आया कहां से ?

हां, विश्वनाथ मास्टर के आंगन में दो-चार चूहों के बिल जरूर हैं, पर हाथी तो चूहों के बिल में रहता नहीं. फिर कहां से आया ? ऐसा भी नहीं लगता कि विश्वनाथ मास्टर से पुरानी जान-पहचान हो कि चलो, मिल आयें. पिछले जनम की कोई पहचान हो, तो भगवान जाने !

हमारा गांव कोई ज्यादा बड़ा नहीं है. वैसे अपनी 'मुंसीपालटी' है, पर कोई ज्यादा पुरानी नहीं. अब 'मुंसीपालटी' है, तो गांव में सूअर भी हैं. थोड़े से गधे भी हैं. कुछ भैंसे भी पली हुई हैं और गाहे-बेगाहे ये सब आ कर दरवाजे पर भी खड़े हो जाते हैं, पर आज तक कभी हाथी खड़ा नहीं देखा. इसीलिए विश्वनाथ मास्टर उसे देख कर घबरा गये थे. उन्होंने बार-बार हाथी को गौर से देखा—ऊपर से, नीचे से. बायें झुक कर, दायें झुक कर . उन्होंने उसे चारों तरफ से देख डाला, तो उन्हें विश्वास हो गया कि वह सचमुच हाथी ही था—बिलकुल बाराखड़ी के 'ह' के हाथी जैसा ! मास्टर क्या करें, कुछ समझ नहीं पाये. उन्होंने अपनी पत्नी को उठाया, पर वह उठी नहीं. उठती भला कैसे ? कभी आपने सुना है कि 'उठ दरवाजे पर हाथी आया' कहने पर दुनिया में किसी की पत्नी उठी हो. फिर वह तो मास्टर की पत्नी थी. बोली, "ठहरो, अभी मेरी नींद पूरी नहीं हुई है. उससे कहो कि दोपहर को आये."

जैसे हाथी नहीं हुआ, कलईवाला हो गया कि दोपहर को फिर आ जायेगा. मास्टर ने बार-बार कोशिश की और अंत में हार कर उसे यों हिलाया, जैसे बच्चे बेर के पेड़ को झोरते हैं. पत्नी को थोड़ा-सा होश आया और जहां उसे विश्वास हुआ कि सचमुच दरवाजे पर हाथी आ कर खड़ा है, तो वह लपक कर बिस्तर में से निकल भागी और सीधे दरवाजे पर पहुंची, "हाय, यह तो सचमुच का हाथी है." इतना कह कर उसने तड़ाक से दरवाजा बंद कर दिया. और भाग कर मास्टर के पास आ खड़ी हुई. दोनों खूब डरे हुए थे. अब क्या करें?

दोनों सोच में पड़ गये. हाथी किसका है ? कैसे आया ? कहां से आया ? क्यों आया ? कब आया ? खुद चल कर आया या कोई उसे ला कर रख गया ? गांव के इतने सारे घरों को छोड़ कर हमारे दरवाजे पर ही क्यों आया ? ऐसे अनेक प्रश्नों ने उन्हें झकझोर कर रख दिया, पर उन्हें एक का भी जवाब नहीं सूझा. उन्हें डर था कि अगर हाथी जंगली हुआ और चिढ़ गया, तो सारे घर को उजाड़ कर रख देगा. दूसरे दिन, सवेरे ही उसे देखने के लिए भीड़ तो जमा हो ही जायेगी. फिर किसी ने उसे छेड़छाड़ दिया, बच्चों ने उस पर कंकड़ उछाले और वह नाराज हो गया, तो क्या होगा ? इसलिए सोचा कि चलो, बाहर चल कर उसे भगा देते हैं. पर वह कोई कुत्ता-बिल्ली तो था नहीं कि कह दिया कि धत्-धत् और वह भाग गया.

मैं मास्टर के पासवाले घर में रहता था. जब कुछ नहीं सूझा, तो मास्टर अपने घर में ही चिल्लाये, "जगन्या, ओ जगन्या, अरे जल्दी आ. घर में हाथी आया है."

मुझे लगा कि यों ही मजाक कर रहे होंगे. मुझे बुलाना चाह रहे होंगे, इसलिए ये बहाना लगा रहे हैं. मैंने भी वहीं से जवाब दिया, "आया, जरा चाय-पानी कर लूं. तब तक उसकी सूंड़ पकड़ कर उसे रोके रखना."

"अरे जगन्या, मजाक नहीं, सचमुच का हाथी है. हमारे दरवाजे पर खड़ा है." मुझे मास्टर की आवाज में घबराहट-सी मालूम हुई, इसलिए मैं लपक कर उनके दरवाजे पर पहुंचा. देखा, तो सचमुच हाथी. मैं उनके घर में घुस गया.

मैंने कहा, "मास्टर बड़ा जोरदार नसीब लाये हो कि हाथी खुद चल कर आ गया."

"भाड़ में गया नसीब! खूंखार जंगली हाथी हुआ, तो घर उजाड़ कर रख देगा."

"देखने में तो सीधा-सादा लगता है. उसे चाय नाश्ता नहीं दोगे क्या ?"

"बेकार के बातें मत करो. मैं कोई रईस या जागीरदार हूं कि हाथी को नाश्ता कराऊंगा. चलो, उसे हांकने में मेरी मदद करो !"

"कैसी बातें करते हो विश्वनाथ ! तुम ठहरे मास्टर, स्कूल में बच्चों को हांकते हो और मैं ठहरा धोबी, गधों के अलावा किसी को हांकना नहीं जानता. मतलब यह कि हम दोनों तो जानते ही नहीं कि हाथी कैसे हांका जाता है. और उसे हांकने के लिए 'ज्या ज्या' कहा जाता है या 'हैक हैक' कहा जाता है. ऐसी हालत में कैसे तो तुम उसे हांकोगे और कैसे मैं उसमें तुम्हारी मदद करूंगा ?"

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हम लोग आपस में सलाह मशविरा कर ही रहे थे कि दिन निकल आया और गांव भर में धूम मच गयी कि विश्वनाथ मास्टर के यहां हाथी आया है. जिसे देखो, वही भागा चला आ रहा है. जो देखता, वही ताज्जुब करता. गांव में कहीं आग लग जाये, तब भी इतने लोग जमा नहीं होते, जितने उस हाथी को देखने के लिए विश्वनाथ मास्टर के घर के सामने जमा हो गये थे.

फैलते-फैलते बात 'मुंसीपालटी' के अध्यक्ष के कानों तक पहुंची. अध्यक्ष थे अन्ना देशमुख गांव के बड़े असामी. ऐसा मस्त शरीर, मानो हाथी के छोटे भाई हों. झाड़ू जैसी मूंछें, भैंसे जैसी आवाज. दख कर बच्चे डर जाय. सुना, तो वे भी आ गये. अचानक ही विश्वनाथ मास्टर का नाम रोशन हो गया.

हाथी किसी योगी के समान दरवाजे पर खड़ा रहा. हिला न डुला. इससे एक बात तो तय हो गयी कि वह जंगली नहीं था. फिर यह सोचा जाने लगा कि

Funding: Tattva Heritage and IKS-MoE

कमला नेहरू की छाया में बीता मेरा बचपन

□ आर्यभूषण

वात्सल्य की प्रतिमूर्ति : कमला नेहरू, जवाहरलाल नेहरू तथा पुत्री इंदु के साथ.

आर्यभूषण

पैंतालीस वर्ष से ऊपर हो चुके हैं. मैं उस समय १० या ११ वर्ष का था, जब कमला जी को पहली बार देखा था. वे और नेहरू जी हमारे घर आये थे. पहली बार में ही उन्होंने मुझे अपना बना लिया था. कितना सौम्य स्वभाव और कितना स्नेह था ! मुझे वे अपने बच्चे की तरह मानती थीं. बच्चों का मन रखना उन्हें कितना आता था. सन १९३० की गर्मियों की छुट्टियां हो रही थीं. मेरे चाचा जी नैनीताल जा रहे थे. मेरी भी बड़ी इच्छा थी उनके साथ जाने की. पर पिता जी से आज्ञा नहीं मिल रही थी. वे कहते थे कि केवल १० दिन के लिए इतना खर्च करने से क्या लाभ ! मैं इस वजह से बहुत दुखी था. उन्होंने सुना, तो मेरी मां से कहा, "ज्ञानवती, जाने क्यों नहीं देती ? दस दिन अगर नैनीताल में रह आयेगा, तो उससे लाभ ही होगा. मन बहल जायेगा. और बाहर जा कर बच्चे सीखते ही हैं कुछ." सो उनका कहना कैसे टल सकता था ! मुझे आज्ञा मिल गयी. नैनीताल के शीतल वातावरण में वे दस दिन कितने सुखद और स्मरणीय थे !

मुझे तो वे देवी की भांति लगती थीं. अहंकार उनको छू तक नहीं गया था. उनकी सादगी कमाल की थी. खादी की सफेद साड़ी उनके दुबले-पतले शरीर पर कितनी भाती थी ! कभी-कभी चूड़ीदार पायजामा, कुरता और गांधी टोपी भी पहनती थीं वे, जुलूस इत्यादि में. वह भी उन पर बहुत अच्छा लगता था. अधिकतर तो वे मीठा ही बोलती थीं तथा सबके साथ उनका बहुत सद्व्यवहार रहता था. पर गुस्सा भी उनमें कम नहीं था और वे किसी के भी गलत काम को सहन नहीं करती थीं. जब वे किसी पर क्रोधित होती थीं, तो बरसती भी अच्छी तरह थीं. इसके बावजूद जो कोई भी उनके संसर्ग में आया, उसने उन्हें प्यार व आदर ही दिया, क्योंकि उनके निर्मल स्वभाव और हृदय को हर कोई पहचानता था.

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सत्याग्रह के दिनों में पिकेटिंग इत्यादि के लिए मेरी मां और वे साथ-साथ ही जाती थीं. कभी मां उनके साथ उनकी मोटर में जातीं, तो कभी वे मां के साथ हमारी मोटर में. उस समय पिता जी के पास एक पुरानी फोर्ड थी, जिसका हुड जगह-जगह से फटा हुआ था और बरसात के दिनों में चलनी की तरह चूता था. फिर भी उन्होंने कभी कोई परेशानी का भाव नहीं दिखाया, मुझे अच्छी तरह याद है कि एक बार हम लोग कांग्रेस के काम पर कहीं गये थे. रास्ते में वर्षा होने लगी. जब तक वापस आये, काफी भीग गये थे. पर उनका चेहरा उसी तरह मुस्करा रहा था, जैसे कुछ भी न हुआ हो. किसी प्रकार का कोई तनाव नहीं था.

एक बार गर्मियों की बात ह. मेरी छुट्टियां हो रही थीं. मां पिकेटिंग के लिए जा रही थीं. मैं भी साथ जाना चाहता था. पर उन्होंने मना किया कि सुबह का समय क्यों नष्ट करते हो. उस समय पढ़ना चाहिए. दोपहर को चलना. मैं मान गया. खूब मेहनत से पढ़ा. दोपहर को जब वे जाने को हुईं और मैंने चलना चाहा, तो कहने लगीं, "अब तो धूप बहुत है."

"धूप तो आपको भी लगेगी." मैं बोला.

"हम बड़े हैं. फिर मेरा जाना भी जरूरी है."

"तो आपने वादा क्यों किया था कि दोपहर को ले चलेंगे ?"

कुछ देर इसी प्रकार बहस हुई. फिर वे गुस्से में भर कर बोलीं, "यदि तुम्हें कहना नहीं मानना है, तो मेरे साथ तुम्हारे कोई संबंध नहीं हैं. जो चाहो करो." यह कह कर वे चल दीं. और मैं भी उनके साथ-साथ चलने लगा. इस पर वे और भी क्रोधित हुईं और कहने लगीं, "मेरे साथ क्यों चल रहे हो?" मैंने कहा, "जब आपका मुझसे कोई संबंध ही नहीं, तो मुझसे कुछ कैसे कह सकती हैं." गुस्से में भरी हुई वे पिकेटिंग स्थल पर पहुंचीं और कमला जी से बोलीं, "देखिए, अपने भूषण को समझा लीजिए. एकदम कहना नहीं मानता."

कमला जी ने मुझसे पूछा, "क्यों, क्या बात है ?"

मैंने उत्तर दिया, "कुछ नहीं, आप ब्रिटिश सरकार का कहना क्यों नहीं मानतीं ?"

कमला जी, "सरकार तो हम पर जुल्म करती है."

मैं, "ये भी तो जुल्म करती हैं. बादाखिलाफी करती हैं."

कमला जी, "ये तो तुम्हारी मां हैं. सरकार ने जबरदस्ती कब्जा किया हुआ है."

मैं, "जबरदस्ती तो इनकी भी है, क्योंकि मैं तो इनके कब्जे को नहीं मानता."

खैर, किसी प्रकार कमला जी ने मुझे बहुत समझा कर हम मां-बेटे में समझौता कराया. पर इसमें उन्होंने किसी प्रकार का भी गुस्सा नहीं दिखाया.

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सन १९३१ की बात है. इलाहाबाद के मॉडर्न, स्कूल में, प्रिंसपल के दुर्व्यवहार के कारण हड़ताल हुई. वहां श्री सुंदरलाल (भारत में अंग्रेजी राज्य के लेखक) ने एक बहुत ही मर्मस्पर्शी भाषण दिया. उन्होंने हर विद्यार्थी को ललकारा कि वह पढ़ाई त्याग कर स्वतंत्रता संग्राम में कूद पड़े. सुंदरलाल जी के भाषण हृदयग्राही तो होते ही थे. सो उनकी ललकार सुन कर मैंने भी मन में ठान ली कि स्कूल छोड़ दूंगा. और घर आ कर मैंने अपना फैसला मां तथा पिता जी को सुना दिया. इस फैसले को सुन कर वे बहुत परेशान हुए. उन्होंने मुझे बहुत समझाया, पर मैं कहां माननेवाला था. मुझ पर तो सुंदरलाल जी के भाषण का नशा तथा देशसेवा का भूत सवार था. खैर यह तय हुआ कि मुकदमा कमला जी की इजलास में पेश हो और जो वे कह देंगी, वह दोनों पक्षों को मान्य होगा. हम सब कमला जी के पास पहुंचे और उन्होंने सारी बातें सुन कर कहा, "देशसेवा के लिए केवल जोश और जज्बात से ही काम नहीं चलता. उसके लिए ज्ञान और शिक्षा की भी आवश्यकता होती है. तुम्हारा भी समय आयेगा. जब तुम शिक्षा प्राप्त कर लोगे और देशसेवा के योग्य हो जाओगे, तब तुम कहीं अधिक देशसेवा कर सकोगे."

"तो क्या आप चाहती हैं कि हम अपनी देशभक्ति की भावनाओं को कुचल दें ?"

"नहीं. मैं यह कब कहती हूं ? देशभक्ति की भावनाएं स्कूल में पढ़ने से थोड़े ही कुचल जाती हैं. न वे स्कूल छोड़ देने से ऊंची होती हैं. देशभक्ति की भावना तो बच्चे-बच्चे में होनी चाहिए. पर उसे उस भावना में बह नहीं जाना चाहिए. उसे यह सोचना होगा कि वह किस प्रकार देश की अधिक-से-अधिक सेवा कर सकता है. यदि तुम यह सोच कर कि पढ़ाई छोड़ने से देश की सेवा होगी, अपनी शिक्षा पूरी नहीं करोगे, तो अशिक्षित रह जाओगे और अशिक्षित मनुष्य देश पर भार होता है. वह देश की क्या सेवा कर सकेगा? हां, यह अवश्य है कि यदि स्कूलवाले कोई ऐसी बात कहें, जिसमें देशद्रोह हो, तो वह एकदम नहीं मानना है और उसके लिए यदि पढ़ाई भी छोड़नी पड़े, तो उसके लिए तैयार रहना होगा.

इस प्रकार उन्होंने मुझे काफी समझाया और मैंने स्कूल छोड़ने का विचार त्याग दिया. अब मैं सोचता हूं कि कितनी तत्वपूर्ण थीं उनकी बातें. यदि भावना में बह कर हर देशप्रेमी बच्चा अपनी पढ़ाई छोड़ कर बैठ जाता, तो भारत के स्वतंत्र होने पर कौन उसका भार संभालता ! कितनी दूरदर्शिता की बात कही थी उन्होंने उस समय.

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तभी की एक और बात मुझे याद है. मुझे टायफॉयड हुआ था और मैं तीन माह बिस्तर पर पड़ा रहा. एक बार रिलैप्स भी हो गया. कमला जी हर दूसरे-तीसरे दिन मुझे देखने आया करती थीं. रिलैप्स होने पर वे मेरी मां पर बहुत नाराज हुईं कि यह जरूर उनकी लापरवाही से हुआ है. कुछ-न-कुछ बदपरहेजी अवश्य करायी होगी. बेचारी मां क्या कहतीं ! चुप रहीं. उन्होंने तो मेरी बीमारी में रात-रात जाग कर कितनी सेवा की थी, यह मैं अभी भी नहीं भूल सकता. इस डर से कि रात को मेरे आवाज देने पर शायद उनकी नींद न खुले, वे सोती भी नहीं थीं और रात चरखा चलाते हुए बिता देतीं.

उन दिनों शहर में जवाहर सप्ताह मनाया जा रहा था और देश के नेताओं की झांकियां सजा-सजा कर निकाली जाती थीं. पुलिस लाठी-गोली चलाती जुलूस निकालनेवालों पर. बड़ा उत्साह था सारी जनता में. मेरी भी इच्छा थी जुलूस देखने की, पर प्रश्न यह था कि किस तरह ! बुखार उतर गया था, पर डॉक्टर की आज्ञा नहीं थी कि मुझे उठाया जाये. पर मैं जिद पर अड़ा हुआ था कि लेटे-लेटे मोटर में ले जाने से क्या हो जायेगा. इसी बीच कमला जी मुझे देखने आयीं. उन्होंने भी मुझे समझाया. पर जब मेरी तीव्र इच्छा देखी, तो उन्होंने जुलूस का रास्ता बदल कर हमारे घर के सामने से कर दिया, जिससे मैं जुलूस देख सका. यह है उनके प्यार और सहानुभूति की भावना का एक छोटा-सा दृष्टांत.

जब मां एक साल के लिए जेल चली गयीं, तो जितने दिन भी कमला जी जेल से बाहर रहीं, उन्होंने मेरी देखरेख अपने लड़के की तरह की. जब सन १९३६ में मुझे उनके स्वर्गवास का समाचार मिला, तो मुझे ऐसा लगा, मानो मेरी मां मुझसे बिछुड़ गयी हो. शायद हर बच्चे को, जिसके भी संपर्क में वे आयीं, ऐसा ही लगा होगा. फिर भी मैं रोया नहीं, क्योंकि उनकी शिक्षा यही थी कि बहादुर बच्चे कभी रोया नहीं करते. कर्तव्य पथ पर जो भी दुख आये, उन्हें हंसते-हंसते सहना ही तो वीरों का कर्तव्य है. उनका स्वयं का जीवन भी तो इसका एक जीता-जागता उदाहरण था. ■■■

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कूर्मांचल की नारी: कितनी महिमामयी, कितनी दुखियारी!

क्या आप कभी सुदूर पर्वतीय ग्राम्य अंचलों तक गये हैं?.... ऊंची-नीची पर्वत-शृंखलाओं के ढलानों पर यहां-वहां बिखरे सीढ़ीनुमा खेत, पास ही गुनगुनी धूप में सिकते-चमकते छोटे-प्यारे पाथर-छाये घर! चोटी-चढ़े चीड़-देवदार-बांज-बुरूंश के सघन वन! और पथरीली मिट्टी पर उगे फूल!... बेजान फूल नहीं, जानदार चलते-फिरते फूल, जो कठोर श्रम की पाषाणी धरती पर अभावों के काटों में जनमे-पले हैं— मुस्कराते सुंदर सुरभिमय फूल! पर्वत-प्रदेश की नारी! इसी फूल के एक विशिष्ट वर्ग का नाम है— कूर्मांचलीय नारी! आइए, महिला वर्ष की समाप्ति पर जरा जायजा लें कि इन महिलाओं की स्थिति क्या है!

⊡ बलवंत मनराल

हिमालय का एक भव्य भाग—कूर्मांचल या कुमाऊं! — इसका पर्वतीय क्षेत्र में वही स्थान है, जो अंगूठी में नग का होता है, किस्मत कुमाऊं या कुमाऊं कमिश्नरी नाम से कभी इसके अंतर्गत पूरा गढ़वाल क्षेत्र, देहरादून जिला भी था. आजकल अल्मोड़ा, नैनीताल, पिथौरागढ़ नामक तीन जिलों में विभक्त इसका कुल क्षेत्रफल ८,१४६ वर्गमील है.

किसी कूर्मांचलीय से पूछ कर देखिए कि इस क्षेत्र की क्या विशेषता है! अनुपम प्राकृतिक छटा, हिमाच्छादित पर्वत-श्रेणियों की दर्शन-दीर्घा, विपुल वनसंपदा, गौरवपूर्ण सैनिक परंपरा, कलाकारों-दार्शनिकों की प्रेरणा भूमि— उत्तर में वह ऐसी कई बातें गिना सकता है. लेकिन सबसे बड़ी विशिष्टता को वह भूल जायेगा या भुला देगा, वह है यहां की नारी! बहुत बड़ी संख्या में अपने पुत्रों को प्रवास के लिए भेजनेवाला कूर्मांचल अपना अचल अस्तित्व यदि कायम किये हुए है तो केवल इस नारी के बल पर ही! अनुपजाऊ पथरीली भूमि होते हुए भी प्रमुख व्यवसाय खेती है, कृषि-जीवन की रीढ़, कूर्मांचल की प्राण है, यहां की नारी!

कूर्मांचलीय नारी? प्रबुद्ध पर्वतीय शहरों-कस्बों या मैदानी नगरों-महानगरों में पली-पढ़ी वह उच्चशिक्षा प्राप्त नारी नहीं, जो स्वयं को विशिष्ट समझती है, वरन ग्राम्यांचल-निवासिनी वह महिमामयी मूर्ति, जो अनेक विशिष्टताओं से युक्त होते हुए भी 'सामान्य नारी' कही जाती है.

काला घाघरा (लहंगा), रंगीन आंगड़ा (ब्लाउज की जगह) और धोती! माथे पर सुंदर लंबी रोली और ऊपर से बिंदिया. विवाहोत्सव तथा धार्मिक पर्व-अनुष्ठानों में पहनी जानेवाली 'नथ' इस समय नाक में नहीं है, लेकिन गले में सुहाग-चिह्न 'चरेऊ' है.... सुत (हंसली), गुलूबंद, पोंज, झांवर.... आदि आभूषणों (गुलूबंद व नथ अनिवार्यतः सोने के, अन्य प्रायः चांदी के) से लक-दक वह, कमर में दातुली (दराथी) खोसे सिकड़ियां (बेंत-सी क्षीण) कमर को 'लटक-मटक' एक विशेष अंदाज व नियम से लचकाती चली जा रही है. घमेले-फुंदे से बंधी उसकी लंबी लटी पीठ पर दायें-बायें झूलती हुई उसकी चाल की ताल पर नाच रही है.... जी नहीं, वह किसी मनचले का जी जलाने के लिए चाल में जादू नहीं भर रही है.... यह उसकी स्वाभाविक चाल है. गौर से देखिए— उसने घाघरे को फेंटा दे कर धोती के एक सिरे से कमर को कस कर बांधा हुआ है, दराथी उसी के भीतर खसी है. धोती का दूसरा सिरा 'आंचव' (आंचल—सर ढकनेवाला पल्ला) का काम दे रहा है. वन जाते समय सर नंगा भी हो जाय तो कोई बात नहीं, पर गांव वापस आते समय सर ढका होना चाहिए. गांव के सारे वृद्ध उसके लिए ससुरवत् पूज्य हैं, अधेड़ जेठ-सम आदरणीय हैं. अनावृत रहने का हक केवल आसमान को है, क्योंकि वह सबके ऊपर छाया रहता है. धरती पेड़-पौधों-घास से स्वयं को ढकती है, वृक्षशीर्ष पत्तों से ढके रहते हैं और फिर यह कहावत क्या झूठ है—"नांग खोरि सैणि उजाड़ु गोरु, जैक लै हय ऊ फुटखोरु."—नंगे सिर-वाली औरत और उजाड़ू (दूसरे के खेतों में मुंह डालनेवाली) गाय, जिसकी भी है, वह अभागा है.

छोटी-सी धोती का एक सिरा जिसे कमर कसवा कर प्रकृति से जूझने के लिए तत्परता-साहस से भर देता है, उसी का दूसरा सिरा जिसके लिए 'आंचव' या आंचल का काम कर देता है—वही

पहाड़ की कठोरता में भी खिलते हैं बुरूंश के फूल.

(छाया : स्व. दीवानसिंह कुमैया)

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"साहब जी, कटर ग्राइंड करना मुझे नहीं आता. जरा आप सिखा दीजिए." वह बड़े नाटकीय ढंग से गिड़गिड़ा कर बोला.

उसे गुस्सा आने लगा था. फिर भी उसने रौब झाड़ना उचित नहीं समझा. नरमी से बोला, "पहले कैसे करते थे ? क्या पहली बार काम कर रहे हो?"

"साहब जी, मैं तो हेल्पर था, अभी हाल में मेरा प्रमोशन हुआ है. ऐसा कटर मैंने पहले नहीं देखा. आप सिखा देंगे तो बड़ी मेहरबानी होगी." वह और अधिक गिड़गिड़ा कर बोला.

उसने खुद वह कटर पहले नहीं देखा था. इस्तेमाल करना तो दूर की बात रही. हां, वर्कशाप टैक्नालॉजी की किताब में उसका चित्र देखा था. धुंधली-सी स्मृति थी. बहुत कोशिश करने पर भी उसे कटर का नाम याद नहीं आया. लेकिन इस बात को वर्कर के सामने कैसे स्वीकारता. उसने कुछ झेंप कर कहा, "जाओ, चार्जमैन साहब से पूछो."

"उन्होंने तो आपके पास भेजा है." झल्ला कर वह उठ खड़ा हुआ. मिलर के हाथ से कटर ले कर वह चार्जमैन के पास गया और चिढ़े हुए स्वर में बोला, "देखिए यह वर्कर मुझे कटर ग्राइंड करने को कह रहा है. कहता है, आपने भेजा है."

"जी हां," चार्जमैन ठंडे स्वर में बोला, "बात ये है कि आज अपना टूल-ग्राइंडर नहीं आया है. और मिलिंग में मेरी नालेज जरा कम है. मुझे आता तो मैं खुद कर देता. आपको आता हो तो कर दीजिए, नहीं तो. . . ."

"नहीं तो क्या ?"

"नहीं तो सेटेलाइटवाला जॉब पिछड़ जायेगा. हमें जवाब देना पड़ेगा. आपको भी नहीं आता क्या?" उसने बड़ी सहानुभूतिपूर्ण मुद्रा दिखायी, "बात यह है कि पहलेवाले असिस्टेंट फोरमैन अपने हाथ से काम करते थे. जाने कितनी चीजें हम लोगों को सिखा गये."

वह इस स्थिति से उबरने का रास्ता खोजे कि एक और आ गया.

"मैं क्या फोरमैन साहब, मैनूं भी कुछ दस्सो. ऐ जॉब उत्ते पंदताई नी." उस खरादी के हाथ में एक आड़ा-टेढ़ा बड़ा-सा जॉब था. कोई भारी कास्टिंग. वह उसे मशीन पर बांधने का तरीका पूछ रहा था. उसने फिर चार्जमैन की तरफ देखा. चार्जमैन उसकी सहायता को चला गया.

उसे मशीन पर काम करनेवालों से दहशत होने लगी. उसके खिलाफ मुहिम बांधे थे. एक के बाद एक प्रहार ! कभी कोई खरीदी स्क्वायर थ्रेड काटने का टूल बनवाने आता, तो कभी मिलिंगवाला अपनी कोई समस्या ले कर. सब उसे हाथ से काम कर के दिखाने की चुनौती देते आ रहे थे और वह बराबर टाल रहा था.

उसका खयाल था कि असिस्टेंट फोरमैन के पद-वाले अफसर से यह, हाथ से काम करनेवाली, अपेक्षा की ही नहीं जानी चाहिए. डिग्री होल्डर इंजीनियर निरीक्षण और प्रबंध के लिए होते हैं न कि मजदूरों की तरह हाथ से काम करने के लिए.

बाहर से कई तरह के नये जॉब आये हुए थे. रुटीन जॉब के मामले में तो वह वर्करों से कह सकता था कि जैसे पहले करते थे वैसे ही करो, मगर नये जॉब के बारे में हर बार वह चार्जमैन का मुंह देखता. ज्यों-त्यों दोपहर हुई. वर्कर लोग सोडे से हाथ धो कर अपने-अपने डब्बे खोल कर खाने बैठ गये. वह यूं ही गुमसुम बैठा रहा. डिब्बों में सीझ गये खानों की मारक महक चारों ओर फैल गयी थी. चार्जमैन ने अपना डिब्बा खोल कर उसे न्यौता, मगर उसने मना कर दिया. वे खाना खा कर उठ तो ऊंघम होने लगा. वर्कर एक दूसरे से अपने ढंग की मजाक करने लगे. उठा-पटक, हंसी-ठट्ठे, पकड़ा-धकड़ी और फाश गालियां. दूसरी शॉप के भी कई लोग आ गये थे.

चार्जमैन निर्विकार भाव से खैनी मल रहा था. उसने अपना चश्मा उतार कर रख लिया था. इससे उसकी आंखों का धुंधलापन खुल गया था. "वह एक बूढ़ा आदमी है." उसने दया भाव से सोचा, "मैं नहीं आता तो इसे प्रमोशन मिल सकती थी. मगर इसमें मेरा क्या कसूर है. मैं नहीं तो कोई और आता. और मैं, मेरे कंधों पर कितना बोझ है." उसकी आंखों के सामने उसकी मां-बहनों और पिता के चेहरे आ गये. सबकी आंखों में चमक थी, क्योंकि उसको नौकरी मिल गयी थी. छह नीले-बड़े सौ के और पांच दस-दस के नोट. हर महीने. कुल मिला कर देखा जाये, तो हजार के आसपास का लाभ था परिवार को. उसकी पढ़ाई पर होनेवाला खर्च प्लस उसकी तनख्वाह. उसका दिल उमंग से भर गया. उसने मधुर कल्पना की , पहली तारीख की, जिस दिन उसे पे मिलेगी. तब मां का नया चश्मा, बहनों के बदन पर कंट्रोल के हरे खद्दर की जगह महीन प्रिंटवाले अच्छे कपड़े, बाबू जी के लिए नयी स्ट्रेच-लॉन की पतलून.

इस सपने के खुमार में उसे मशीन आयल की गंध का मीठापन महसूस होने लगा. मशीनों की तेल से चमकती सतहें निहायत पवित्र लगीं. यही मेरा कर्म-क्षेत्र है, उसने तय किया. यहीं मुक्ति मिलेगी.सुखी जीवन. खुशहाली.

लंच बीतते वह काफी संतुष्ट हो चला था.

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कारखाने के कई सुपरवाइजर-चार्जमैन जत्था बना कर उससे मिलने आये. उनमें कोई भी उसका हमउम्र नहीं था. न ही डिग्री डिप्लोमावाला. ज्यादातर तो एयरफोर्स के रिटायर्ड थे. सबके सब अधेड़. टैक्नीशियन से तरक्की पा कर उठे हुए लोग.

वह सबसे गर्मजोशी से मिला. हाथ मिलाये ! चाय का आयोजन हुआ. वहां चाय बहुत सस्ती थी. दस पैसे की एक कप. इसीलिए पिलाना अखरता नहीं था. पहले तो इधर-उधर की बातचीत चली, फिर एक ने जिज्ञासा प्रकट की, "भई तुम्हारा ट्रेड क्या है ?"

"क्या मतलब, मैं समझा नहीं ?"

"अरे भई आपका पेरेंट ट्रेड क्या है ? एम. टी. एस. ओ. या कुछ और ?"

"जी मैंने मैकेनिकल इंजीनियरिंग पास की है. बी. ई. उसमें हमें थोड़ा-थोड़ा सभी ट्रेड पढ़ाये जाते हैं. मशीन शॉप से लेकर रेफीजरेशन तक. कोई एक ट्रेड नहीं होता. हम लोगों को सभी कुछ पढ़ना पड़ता है."

"हूं. तभी तो आप प्रैक्टिकल हैंड नहीं हैं. सुना कि आपको टूल ग्राइंड करना नहीं आता. मेरी शॉप में वर्कर कह रहे थे."

उसे यह बातचीत नागवार गुजर रही थी. उसने झिड़कने के ढंग में कहा, "मैं यहां हाथ से काम करने नहीं आया. मैंने डिग्री की है, आई. टी. आई. नहीं. टूल ग्राइंड करना मेरे लेवेल पर जरूरी नहीं है. वह तो एक मामूली वर्कर भी. . ."

एक चार्जमैन उसका हाथ दबा कर नरमी से बोला, "ओ पापे, तू तो गुस्सा हो गया. हम तो तेरे यार हैं. तेरी नयी नौकरी है इसलिए बताते हैं कि अपना हाथ मशीनों पर साफ कर ले. यहां कई डिग्रीवाले आये और चले गये. टिका कोई नहीं, यहां का अफसर काम मांगता है, काम. यहां किसी ने डिजाइन नहीं बनानी, यहां तो मशीन चलानी होती है, टूल बनाने होते हैं. ये जो तेरा चार्जमैन बैठा है खरे, इसकी जिंदगी मशीन के ऊपर गुजर गयी. जबरदस्त कारीगर है, मगर प्रमोशन का टाइम आया, तो डिग्री-डिप्लोमा वाले बुला लिये. इसे तो इंटरव्यू में भी नहीं बुलाया."

● चित्र : शेख

उसका चार्जमैन खरे तैश में बोला, "आई एम ए बोर्न टर्नर. मुझे तो घुट्टी में मिली है. बारह साल का था तब से इस ट्रेड में हूं. शुरू के दो महीने तो जूट ले कर मशीन साफ करता था. और उस्ताद के गोड़े दबाता था. बस बात इतनी है कि हाई स्कूल नहीं कर पाया. सड़ रहा हूं. इस चार्जमैनी में दस साल से. . ."

सुनते-सुनते वह गुस्से से उबलने लगा. समझते क्या हैं ये लोग अपने आपको. नान क्वालीफाइड, जाहिल-दहकान कहीं के. तू-तू कर के बोलते हैं. तमीज नहीं है बात करने की. इनकी उम्र में तो मैं जनरल मैनेजर हो जाऊंगा, डिग्री विद ट्वेंटी इयर्स एक्सपीरिएंस.

मगर जाहिरा तौर पर वह 'विषपायी जनम के' बना रहा. सब कुछ पी गया. बस एक फीकी मुस्कान उन्हें प्रदान करता रहा.

उधर एक बुड़बा चालू था, "अरे हमने अंग्रेज का जमाना देखा है. तब नहीं था कोई डिग्री-डिप्लोमा. काम के बूते पर साख बनती थी. उस वक्त जाने कितने अंगूठा टेक हिंदुस्तानी कारीगर थे, जिन्हें अंग्रेज दिल से लगा कर रखता था. अब तो निकले चले आ रहे हैं, उन दिनों दिखाते अफसरी का जलाल! कोरी डिग्रियों ने इस मुल्क को चौपट किया है. हुंह !" (क्रमशः)

अगले अंक में :

समझौतों और प्रयासों के बावजूद घिर रहा तनाव का कुहासा !

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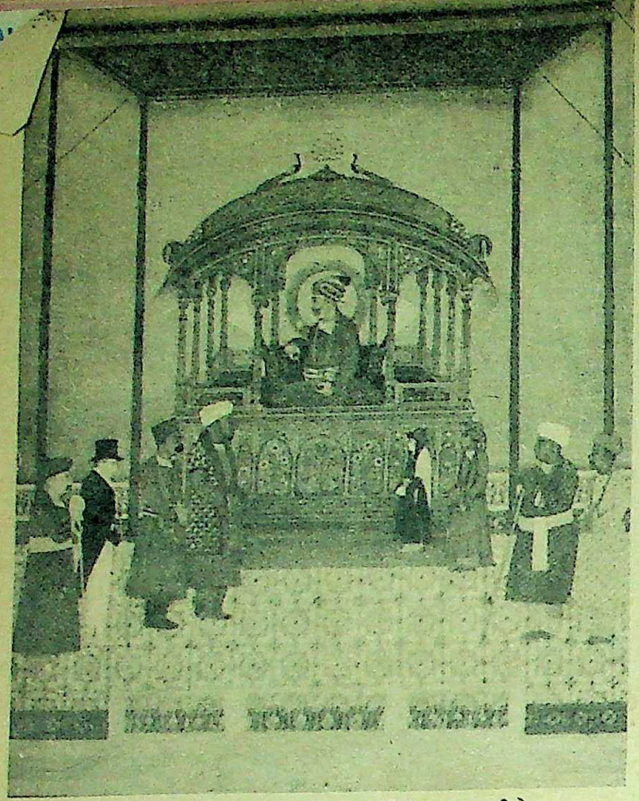

जफर के पिता बादशाह अकबर सानी का दरबार. नीचे खड़े लोगों में हैं अंग्रेज रेजिडेंट और उसकी पत्नी.

जफर के जीवन का एक अल्पज्ञात पहलू

अंतिम मुगल सम्राट : शाह भी फकीर भी

□ राजेश्वर प्रसाद नारायण सिंह

बक्सर का युद्ध भारतवर्ष के इतिहास की एक बहुत महत्वपूर्ण घटना थी. इसमें ईस्ट इंडिया कंपनी की फौज विजयी हुई और सारे हिंदुस्तान पर उसकी सत्ता स्थापित हो गयी. नाम के लिए शाह आलम बादशाहे-हिंद बने रहे. मुर्शिदाबाद और अवध के नवाब, दोनों का अस्तित्व भी बना रहा, पर उनकी शक्तियां ढीली पड़ गयीं.

जहां तक मुगल बादशाहत का सवाल है. उसके राज्य की परिधि इतनी छोटी हो गयी कि एक कहावत ही बन गयी— 'शहंशाह आलम, शहादरा से पालम.' दिल्ली और उसके आसपास के इलाकों तक ही सीमित थी मुगल सल्तनत जब बहादुरशाह जफर गद्दीनशीन हुए. कंपनी ने इस भय से कि कहीं भारतवर्ष की जनता अंग्रेजों के विरुद्ध एक साथ उठ खड़ी न हो, मुगल बादशाहत को नाम के लिए कायम रखा और बादशाह के लिए एक वृत्ति निर्धारित कर दी. वे अब भी हिंदुस्तान के बादशाह ही कहे जाते रहे. यही नहीं, दिल्ली स्थित अंग्रेज रेजिडेंट अब भी बादशाह के दरबार में पूर्ववत अन्य दरबारियों की तरह खड़ा होता रहा और उन्हें सम्मान देता रहा.

जफर के लिए उपर्युक्त स्थिति एक कड़वी घूंट थी, जिसे लाचार हो कर वे पीते रहे. साथ ही पैसे की कमी होने पर भी बड़े बड़प्पन के साथ मुगल दरबार की पुरानी रौनक को उन्होंने बरकरार रखा. पर बजाय इसके कि वह नाचनेवालियों और शोहदों का अड्डा बने, लाल किले को उन्होंने एक साहित्यिक संस्थान का रूप दे डाला. उर्दू के बड़े-छोटे, सभी प्रकार के शायरों की मजलिसें वहां बैठने लगीं. उनका यह काव्य-प्रेम जीवन के अंतिम दिनों तक ज्यों-का-त्यों कायम रहा.

वे स्वयं भी एक कुशल शायर थे. प्रचलित प्रथानुसार आरंभ में उन्होंने शाह-नसीर को अपना काव्य-गुरु बनाया और उनसे अपनी रचनाओं का संशोधन कराते रहे. उनके दक्कन चले जाने के बाद वे पहले मीर काजिम हुसैन, फिर जौक से मशवरे-सुखन करते रहे.

जफर का दूसरा रूप जो जन-जाहिर है, वह है अंग्रेजों के खिलाफ उनके विद्रोही होने का— सन सत्तावन के गदर में हिस्सा लेने का, जिसके फलस्वरूप उन्हें अंग्रेजों द्वारा बंदी हो कर रंगून के जेल में आजन्म कैद रहना पड़ा.

गरज यह कि देश में अधिकांशतः उनकी ख्याति इन्हीं दो बातों के लिए है. पर उनके जीवन का एक तीसरा पहलू भी है, जिससे कम लोग ही आज वाकिफ हैं. वह है उनकी आध्यात्मिकता, जिसमें उन्होंने काफी तरक्की की थी. वे सूफी विचार के थे और तत्कालीन सूफी फकीरों से काफी घनिष्ठ संपर्क रखते थे. यही नहीं, सूफी-संतों में उनकी गणना तक होने लगी थी तथा बड़े-बूढ़े लोग भी आ कर उनसे बैत होते, उनसे दीक्षा ग्रहण करते थे. सभी मजहबों को वे ईश्वर-प्राप्ति का मार्ग समझते, सभी वस्तुओं में खुदा का अस्तित्व मानते. मूर्ति-पूजा तक के वे समर्थक थे.

पहुंचे हुए सूफी-संत शाह फखरुद्दीन से वे छोटी उम्र में ही बैत (दीक्षित) हुए थे. उनके मरने पर उनके सुपुत्र कुतुबुद्दीन से उन्होंने संपर्क बनाये रखा बहैसियत एक शागिर्द के. उन दोनों के संबंध में उन्होंने लिखा भी है—

जफ़र दुश्वार है हर चंद पहले मारफत होना,
मगर सदके में फखरुद्दीन हां हो सकता है सब कुछ.
मुरीदे कुतुबुद्दीन हूं खाक-पाये फखरेदीं हूं मैं,
अगर्चे शाह हूं उनका गुलामे-कमतरीं हूं मैं.

(खाक-पाये=पांव की धूल; गुलामे-कमतरीं=निकृष्ट सेवक)

गुरुभक्ति और निष्ठा का कितना अच्छा उदाहरण हम इन पंक्तियों में पाते हैं— वह जो कि सूफी फकीरों का एक खास गुण था!

अब आप उनकी एक नज्म पढ़ें, जिसमें उनके सूफियाने खयालात पूरी तरह चित्रित हैं—

शोला है वही, शमा वही, माह वही है,
खुरशीद वही, नूरे-सहरगाह वही है.
मजनू व खराबाती व दीवाना व हुशियार,
दरवेश व गदा शाहो शहनशाह वही है.
खारा में शरर है वह जफ़र लाल में वह रंग,
वल्लाह वही सब में है, वल्लाह वही है.

दिल्ली के महान सूफी-संत सरमद का औरंगजेब ने सर कटवा डाला था, ऐसे ही विचारों के लिए तो सरमद ने कहा था—

तू अपने सौंदर्य और प्रेम के लिए सर्वत्र प्रसिद्ध है, मैं तेरी इस अदा पर फिदा हूं कि गो कि तू हर जगह अपने-आपको छिपाता है, फिर भी सब जगह दिखाई दे रहा है— "मन आशिके ई तौरे तोअम मी बीनम, खुदरा न नुमाई व नुमाई हमा जा." जफर की नजर में भी इस्लाम का अर्थ कुछ और ही था. कट्टर कर्मकांड के विरोधी, ईश्वर प्रेम की मस्ती तथा 'मये-वहदत,' में उनकी अटूट आस्था थी.

काम रहा क्या दुनिया से!

हममें से कम लोगों को यह पता होगा कि जफर हिंदी में भी शायरी करते थे तथा अपने सूफियाने विचारों तथा अनुभूतियों को उन्होंने हिंदी की अपनी नज्मों में बड़ी सुंदरता और सादगी के साथ व्यक्त किया है.

उदाहरणार्थ, ईश्वर प्रेम की अग्नि में अहोरात्रि जलनेवाले एक पहुंचे हुए सूफी फकीर की भांति देखिए वे किस सुंदरता से कहते हैं, अपने दिल के दर्द का इजहार करते हैं—

प्रेम अगन नित मोहे जरावे,
याका भेद कहूं कासे?
पी हो पास तो जी हो ठंडा,
अपनी विपदा कहूं वासे.
रतियां गुजारूं रोवत-रोवत,
दिन को गुजारूं आहां खींच,
मेरे मन की मोसों न पूछो,
पूछो मेरी बिपता से.
याही बिरहा दुरजन होवे,
याही बिरहा सुरजन होवे,
ना छूटे यह बिरहा मोसों,
ना छूटूं मैं बिरहा से.
नैन खुले कुछ और ही देखूं,
मूंदूं तो कुछ और ही और,
कोई वाको सांच न जाने, देखी बात कहूं जासे
मन के अंदर पिया कलंदर,
तेरे ज़फर वह आन बसा.
काम पड़ा जब वासो तिहारो,
काम रहा क्या दुनिया से?

कितनी सच्ची उक्ति है यह—'काम पड़ा जब वासो तिहारो, काम रहा क्या दुनिया से?' तभी तो बगदाद, बसरा और ईरान के सूफी-संतों ने बादशाहों तक की परवाह नहीं की और मंसूर शूली पर हंसते हुए जा चढ़े. सरमद ने औरंगजेब की आज्ञाओं को नहीं माना, न कपड़े पहने और न जामा मस्जिद में जा कर नमाज पढ़ी, चूंकि इस्लाम के कट्टर कर्मकांड के खिलाफ थे वे सूफी, जो दिन-रात ईश्वर विरह में उसी प्रकार तड़पते रहते थे, जैसे कोई नायिका अपने प्रियतम से मिलने को तड़पती रहती है. या जल से निकली हुई मछली, बकौल ईरान के प्रसिद्ध सूफी अत्तार के, पुनः जल में जाने के लिए छटपटाती है, अर्थात आत्मा परमात्मा से मिलने को बेचैन होती है. और ऐसी ही आत्मा थी जफर की, जिसका ज्ञान बहुत कम लोगों को था.

जब जफर ने शिष्यों को दीक्षा दी.

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